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A  
Complete  
Course in  
Dressmaking  
in  
Twelve Lessons



Lesson IV  
Blouses

Waists for all occasions. Materials for different types of blouses. How to make tailored blouses, lingerie blouses, kimono and raglan sleeve blouses. Smart blouse trimmings and the niceties that count for style and finish.

by

Isabel DeNyse Conover

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A COMPLETE COURSE IN  
DRESSMAKING

BY  
ISABEL DENYSE CONOVER



LESSON IV

HOW TO MAKE BLOUSES



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## LESSON IV

### HOW TO MAKE BLOUSES

**B**LOUSES have come up in the world. It's different than it used to be when "shirtwaist" meant a feminine addition of a man's shirt. One shirtwaist was as near like another as two peas in a pod. Now you couldn't count styles in blouses—the glorified shirtwaist—on your two hands.

The modern idea is to suit your individuality and wear the *style* of blouse that is becoming to you, but the *type* of the blouse is a different matter. Blouses are divided into several distinct classes—blouses for sports, blouses for informal wear and costume blouses. Pick the blouse that is appropriate for the occasion and one that suits the skirt you intend wearing with it.

The right blouse with the right skirt makes a smart costume. The right blouse may even help a mediocre skirt to be passable. However, the wrong blouse will spoil even the most stylish skirt.



## A COMPLETE COURSE IN DRESSMAKING

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About the most important blouse in a woman's wardrobe, nowadays, is what is known as the "costume blouse."



*Fig. (1) If you are inclined to be stout, choose an overblouse*

It's the waist that is dressy: the one you can put on with your suit for a matinee or an afternoon call. Over-the-skirt blouses have come to be popular in this particular type. Some of the costume blouses extend below the hips and are belted loosely at a normal waistline. These are especially suited to a well developed figure. (See Fig. 1.) Other styles are finished just a few inches below the waistline in a smart belt effect, as the

blouse in Fig. 2. Of course, there are costume

## HOW TO MAKE BLOUSES

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blouses that tuck in the skirt, but they make the costume so obviously a waist and skirt affair. An over-the-skirt style, giving much the same appearance as a one-piece frock, is certainly dressier.

Color is another important consideration in costume blouses. The safest choice, and probably the smartest, is a color exactly matching the color of the suit. This applies especially to the stout woman. However, it's well for even the slender woman to remember that a blouse of contrasting color makes her appear shorter.



*Fig. (2) A costume blouse of silk and lace will give your suit the appearance of a coat and one-piece dress*

For the woman who doesn't have to consider her height, a costume blouse in a lighter shade of the suit color is often effective, as a tan blouse with a brown suit or a grayish light blue with a navy blue suit. If the blouse in another color is used, it is well to work the

suit shade into the trimming. For instance, a dull red blouse might be quite effective with a dark blue suit, if it were embroidered with dark blue yarn.

Materials in costume blouses vary with the seasons. At the present, crepe silks are favored. Heavy georgettes, crepe de chines, canton crepes and heavy silk and wool crepes are also used. Chiffons in veiled effects are another of fashion's fancies. Here, two colors are used one over the other. Printed crepes and chiffons in subtle colors make a rich blouse. These last mentioned silks are used for whole blouses or trimmings on the plain colored crepe waists.

The smartest finish you can have on the neck of a costume blouse is a binding of the material. Collars are omitted entirely on this type of waist.

I might add one "don't" after costume blouses. Don't wear an elaborate waist with a sports skirt or a rough weave woolen suit of the strictly tailored variety. The costume blouse requires a semi-dressy or formal suit of twill, broadcloth or velour.

Tailored waists range all the way from the mannish shirtwaists to sheer affairs plainly cut intended for wear with the semi-tailored suits.



## HOW TO MAKE BLOUSES

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Strictly tailored blouses finished with a high soft collar and with regular shirt sleeves are only suitable to wear with a tailored sports skirt of homespun or tweed or the plainest of a knockabout suit. On the other hand, there is a blouse classed as tailored which has a more diverse purpose. It's a blouse with a flat plain collar as the blouse in Fig. 3.

The style of such a waist may vary to the extent of a flat round collar or a different placing of the tucks but the general lines remain the same.

If the material is voile, batiste, handkerchief linen or a wash silk such as crepe de chine it makes a charming accessory to either a plain



*Fig. (3) Plainly cut waists are the smart accessory to the sports skirt or tailored suit*



*Fig. (4) There' feminine charm in the frilled lingerie waist*

or semi-dressy suit for general wear such as shopping and traveling.

Color in such a waist does not follow the same rule as in the costume blouse. In a tailored blouse, no color quite comes up to a crisp, freshly laundered white waist. Cream, ecru, flesh color, light yellow and a delicate green are also worn in tailored waists. Sometimes, in silk a tailored waist is made to match the color of the suit.

Lingerie blouses are akin to the tailored waists. They serve practically the same purpose. A waist of voile or batiste trimmed with fine Valenciennes lace and narrow tucks and perhaps a touch of hand drawn work is chosen by many women in preference to the tailored waist for street wear, shopping

## HOW TO MAKE BLOUSES

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and such occasions. It is especially appropriate with a silk sports skirt for summer morning wear. (See Fig. 4.)

Sports blouses as the name implies belong to the country and out-of-doors. The sweater craze has supplemented them somewhat but a few are worn in heavy crepe silks, pongee or such cottons as cotton homespun or ratine. Usually there is a touch of wool yarn embroidery in some gay color, as shown in Fig. 5. As to style, an overblouse with kimono sleeves is the preferred type.



*Fig. (5) Sports blouses are often trimmed with gay wool yarn embroidery*



## BLOUSE TRIMMINGS

**Pointed Edges:** One of the popular trimmings for tailored waists is pointed edges. The points are made of folds of material, sometimes to match the blouse and, in other cases, in contrasting colors or goods.

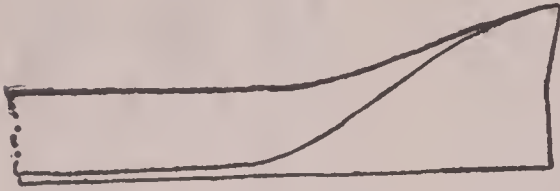


Fig. (6) *Folding the material for pointed trimming*

ished in this way.



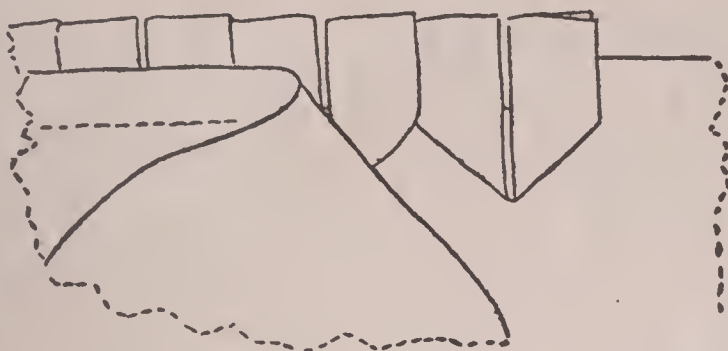
Fig. (7) *The material creased to form a point*

Both silk and cotton waists are finished in this way. There is really nothing smarter for a dimity blouse than white organdie points on the collar and front closing. Or, a white dimity waist might have the points of a gay checked gingham. White organdie blouses often have the points in a contrasting color, as light blue, light green or rose colored organdie points on a white organdie blouse. Crepe silk waists usually have the



## HOW TO MAKE BLOUSES

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*Fig. (8) The lining stitched over the pointed trimming*

points of the same color and material.

To make the points, cut a straight fold of goods as shown in Fig. 6. Fold it lengthwise through the center and press it. Then, fold over the ends as shown in Fig. 7.

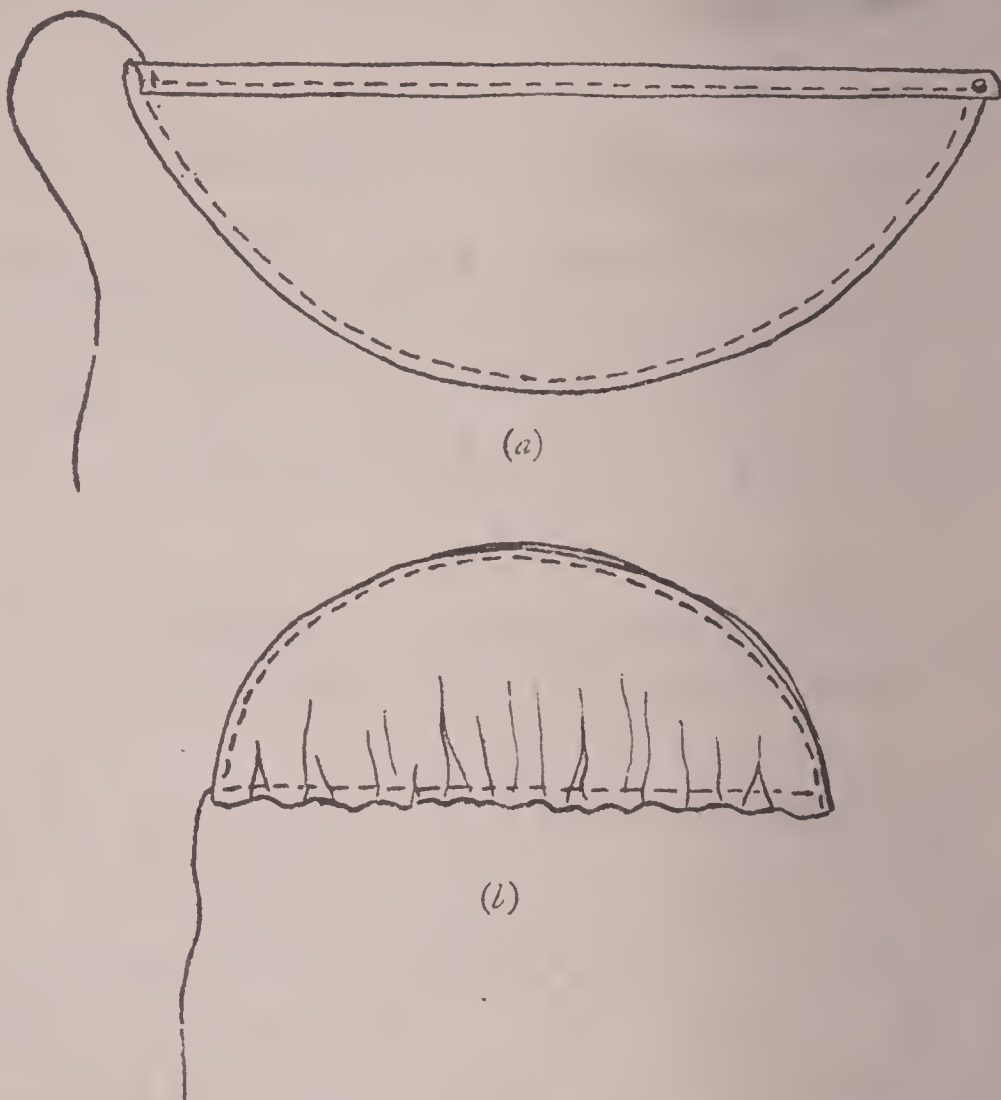


*Fig. (9) An edge finished with the pointed trimming*

In joining the folds to the edge of a collar, place each point, with the pointed end in, on the right side of the goods. Then, lay the lining on top of the folds and stitch, as shown in Fig. 8. When the collar is turned right side out, it will appear as in Fig. 9. If desired, stitch around the collar again about one-eighth of an inch from the edge.

The size of the points can be varied by cutting the folds wider or narrower.

**Gathered Scallops:** Another smart trimming for a tailored blouse is gathered scallops. They are used in about the same way as the points, just described.



*Fig. (10) The two steps in making scalloped trimming*

To make one of the scallops, cut a piece of material which is straight across one side and

## HOW TO MAKE BLOUSES

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curving on the other. Hem the straight edge and run a gather thread across the curving edge, as shown in Fig. 10 (a). When the gather thread is drawn up the edge which was cut straight will oval into a pretty curve. (See Fig. 10(b).)



*Fig. (11) Dots marked for honeycomb smocking*

The advantage in cutting the outer edge of the scallop straight is gained in hemming. It's so easy to hem the straight edge. It would be practically impossible to hem a curved edge neatly.

The scallops are put on in the same way as the points.

**Honeycomb Smocking:** Sports over-blouses often have a touch of smocking. Voile waists, in what is known as Peasant styles, also are smocked. These really come under the class of lingerie waists. They are usually tuck-in-the-skirt styles and are

smocked around the neck, at the center-front or on the sleeves. On the so-called Peasant blouses, bright colored mercerized stranded cotton is used for the work.

To do *honeycombed smocking*, mark the goods in squares, making a dot in each corner of the square, as shown in Fig. 11. In taking the stitches, knot the thread and bring it out at the first dot in the upper row, take a

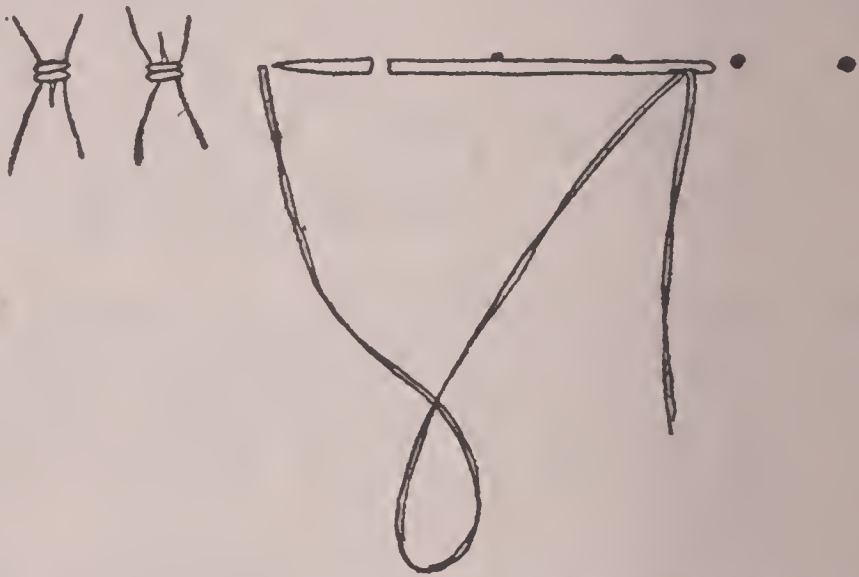


Fig. (12) *The position of the needle in working honeycomb smocking*

stitch at the second dot in the upper row and bring the two dots together. Fasten them with an over and over stitch, bringing the needle out at the third dot in the upper row. Bring every other dot together as indicated by the dotted lines in Fig. 11. Fig. 12 shows



## HOW TO MAKE BLOUSES

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the position of the needle in taking the stitches and Fig. 13 the honeycomb smocking finished.

**Stroked Smocking:** This particular kind of smocking is really easier to work than the honeycomb smocking. Perhaps, you will

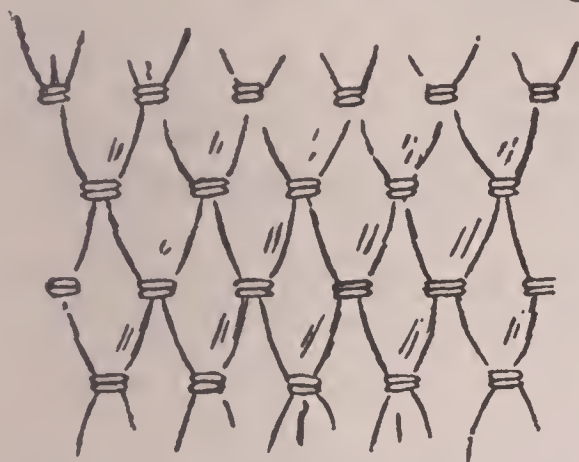


Fig. (13) The honeycomb smocking completed

understand it better, if I tell you why it is called stroked. Gather threads are run into the material at even spaces and drawn up, which throw the goods into little folds. Creasing these folds is called stroking because

back in the days when grandmother smocked, she used to crease the folds by stroking the needle over them. Once the folds are creased, any design can be worked on top of them in fancy stitches.

Run in the gather threads, placing the stitches in the lower thread directly below the stitches in the upper thread. (See Fig. 14.) When drawn up they will form folds as shown in Fig. 15. In working out a pointed design, take the stitches in each fold as shown in Fig. 16. Cross stitches, as in Fig. 17, are also effective, worked over the folds.

Fig. 18 shows a design finished. You can vary the embroidery making the diamonds smaller or using two rows of zigzag design with a row of cross stitching in between. Sometimes, simple little flowers are worked here and there on the folds.

**Wool Embroidery:** If you want your sports blouse to have a distinctive touch, em-

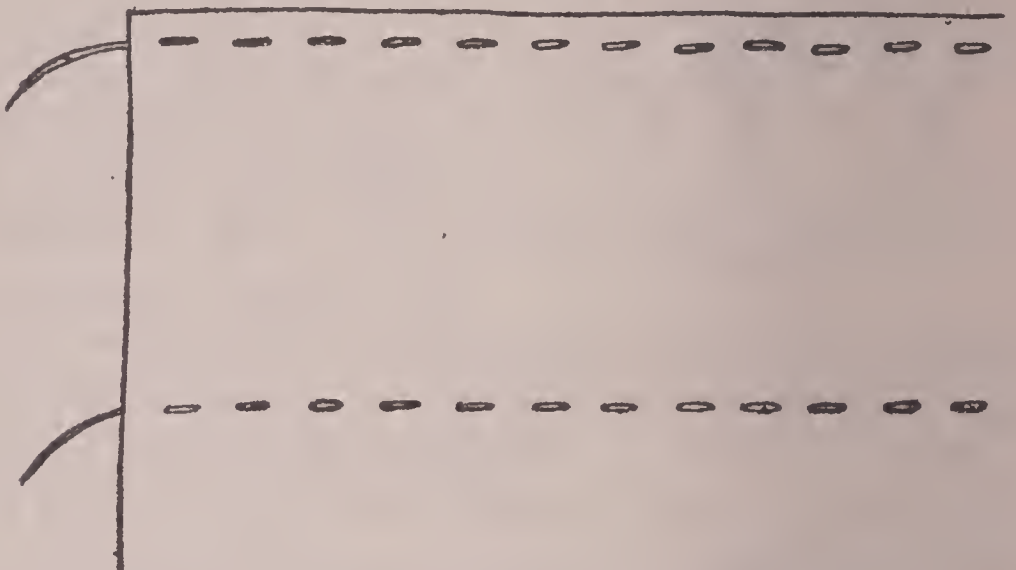


Fig. (14) *The shirr threads run in for stroked smocking*

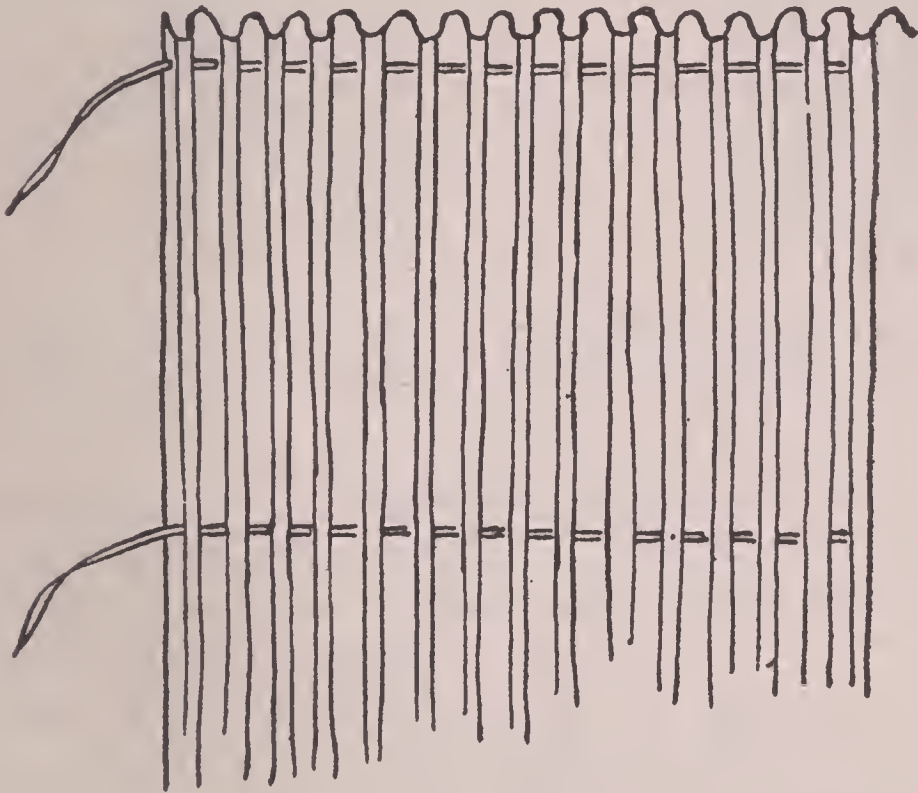
broider it with wool yarn. It works up very quickly. Just a few long stitches will cover a design, such as shown in Fig. 19 (a).

You need a large open design for wool embroidery. Circles for flowers are especially

## HOW TO MAKE BLOUSES

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good looking. The circles can be worked with a buttonhole stitch as shown in Fig. 19(b) with two or three over and over stitches added at the center. All the leaves need are a running stitch, as shown in Fig. 20.



*Fig. (15) The shirr threads drawn up for stroked smoking*

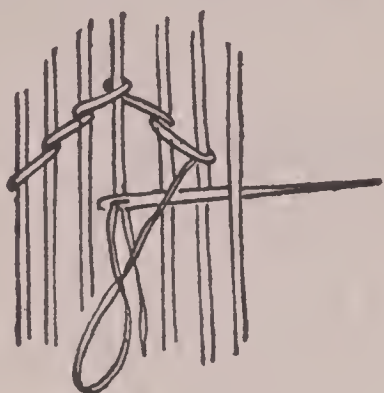
A white charmeuse or crepe de chine overblouse is smart, wool embroidered in lavender and purple. Two or three tones of the same color are often used for the embroidery.

## A COMPLETE COURSE IN DRESSMAKING

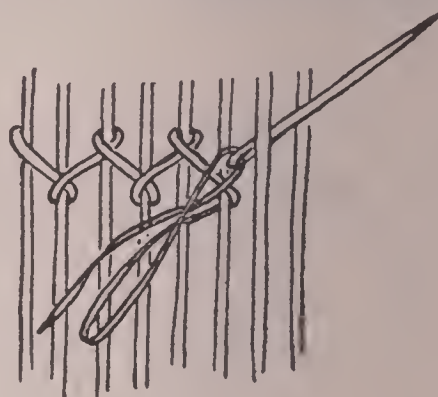
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Sometimes bright shades are intermingled as yellow, blue and green.

**Drawn Work Insertion:** It's easy to gain an elaborate effect in a lingerie blouse



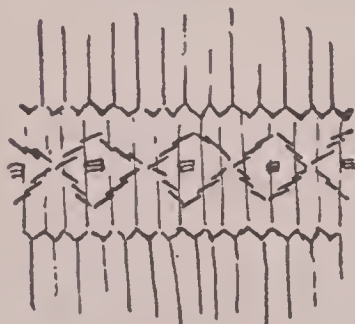
*Fig. (16) Working a fancy design on the gathered folds*



*Fig. (17) Cross stitches worked on the stroked folds*

with drawn work insertion. The insertion comes one-eighth inch and one-quarter inch wide and looks like wide hand hemstitching.

It's a pretty addition to a voile or batiste blouse, placed either side of the front closing or between tucks at the side-front of the waist.



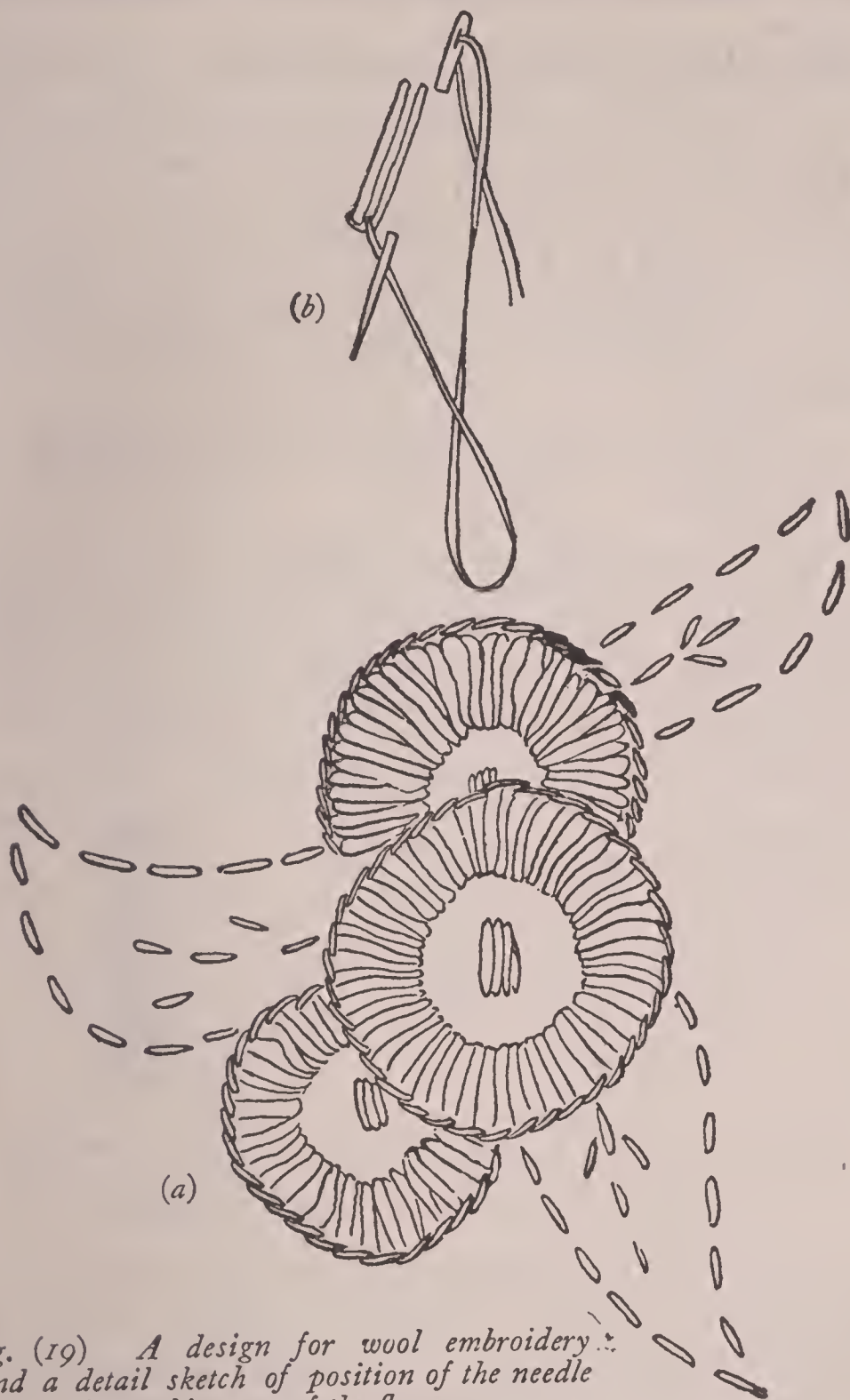
*Fig. (18) A simple design that can be worked in stroked smocking*

In sewing it in, French seam either side of the insertion to the waist, taking very narrow French seams. (See Fig. 21.)



## HOW TO MAKE BLOUSES

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*Fig. (19) A design for wool embroidery and a detail sketch of position of the needle in working one of the flowers*

**Running Stitch Embroidery:** Just running stitches make effective embroidery for a georgette or crepe de chine blouse, when worked with mercerized embroidery cotton. (See Fig. 22.) Filling in the flower or leaf with parallel rows of the running stitches gives an elaborate appearance with a very little work.

Any fairly large design can be worked up in this way.

**Cross-Stitching An Edge:** A touch of hand work on a batiste, organdie or voile blouse will lift it out of the ordinary class. For instance, the edges of a frill for the collar and front closing might be rolled and cross-

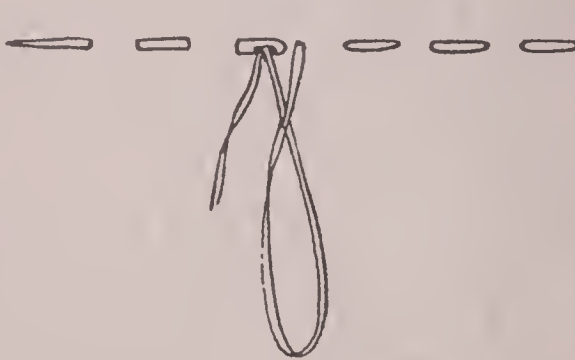


Fig. (20) Position of needle in working running stitch embroidery



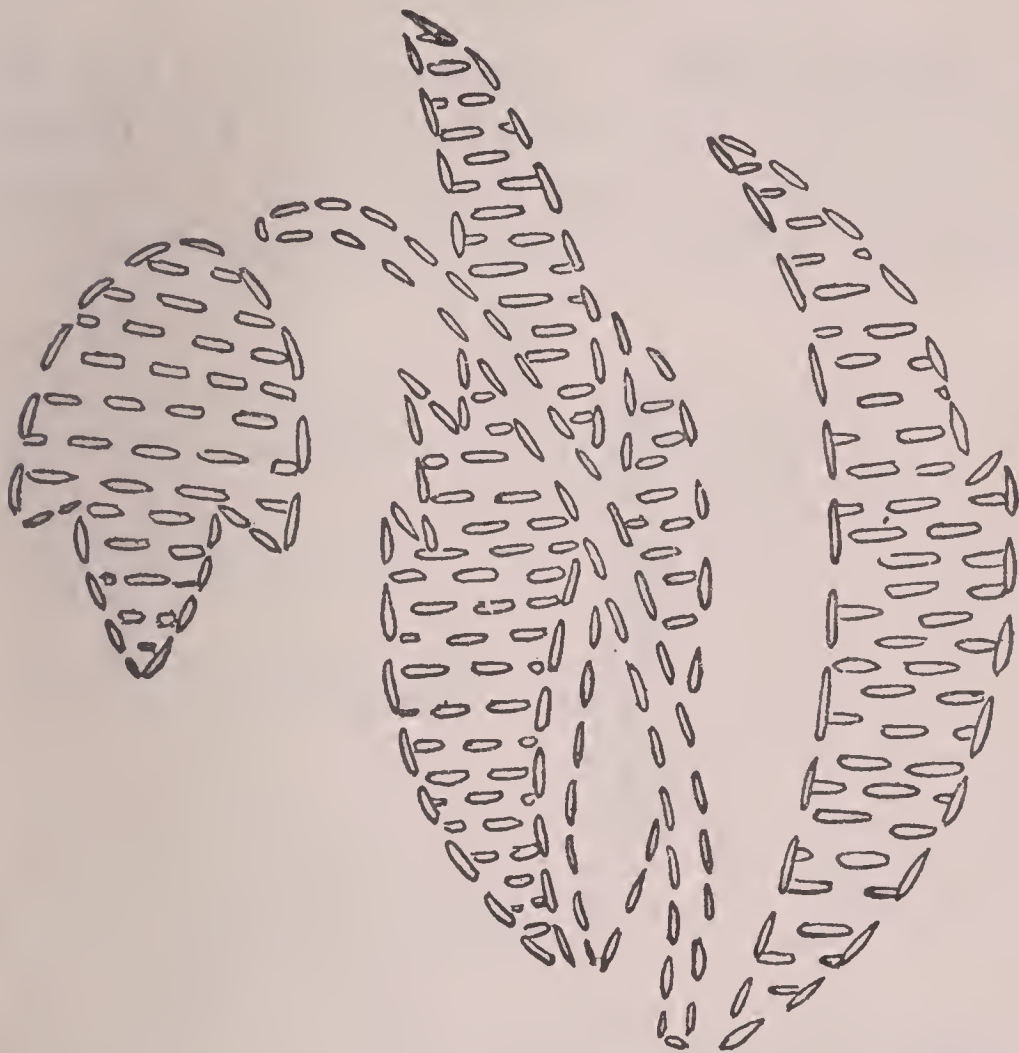
Fig. (21) Beading that resembles hand hemstitching

stitched with a contrasting color of mercerized embroidery cotton. Cross stitches in medium or light blue, yellow, rose, light green or red are pretty on a white blouse. If the waist

## HOW TO MAKE BLOUSES

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happens to be a delicate shade of blue, yellow or rose, make the cross stitches black.

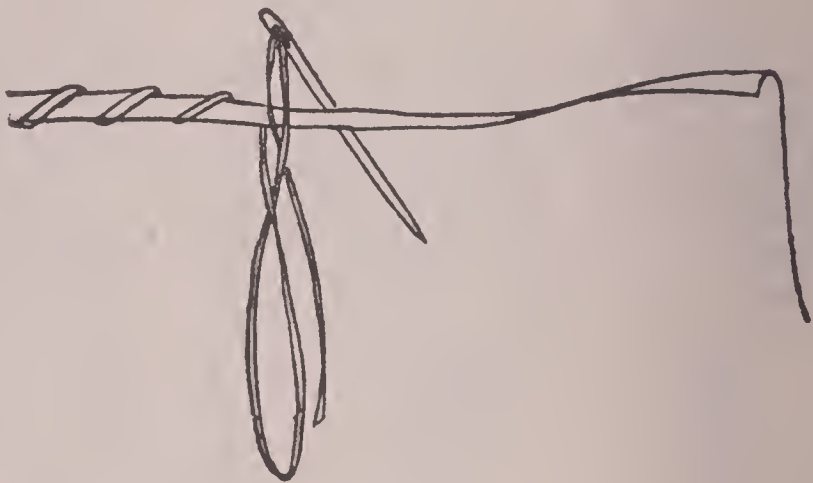


*Fig. (22) Floral design worked in darning stitch*

Roll the edge, as shown in Fig. 23 and whip it with diagonal stitches. Then, start at the opposite end and whip it with stitches, slanting

the other way, crossing each one of the first stitches. (See Fig. 24.)

**Frilled Edges:** Narrow frills of the material, which are picot edged or cross-stitched as described above, make an interesting finish for collars, cuffs and front closing of



*Fig. (23) Rolling and whipping an edge*

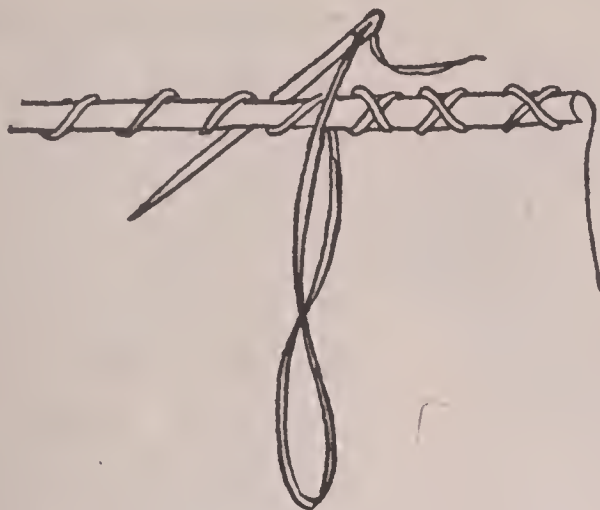
batiste, organdie and voile blouses. It's economical, too, for nearly always there is material enough left to make the frills.

After the frill is gathered, lay it on the right side of the piece it is to join, with the

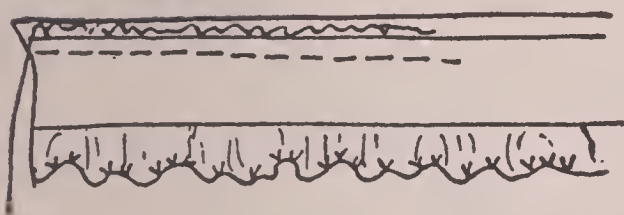


## HOW TO MAKE BLOUSES

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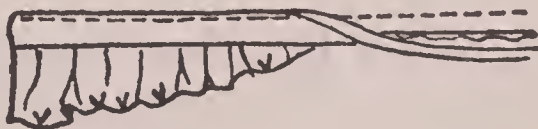
*Fig. (24) Reversing the slant of the stitches to give a cross-stitched effect*



*Fig. (25) Sewing a frill to an edge*

gathered edge of the frill next to the outer edge of the piece. Cover with a bias facing piece and stitch, piece and stitch,

as shown in Fig. 25. Turn the frill into its finished position which rolls the facing onto the wrong side of the garment. Turn under the raw edge of the facing and stitch a second time, as shown in Fig. 26.



*Fig. (26) The facing stitched on the wrong side of the garment*

Fig. 27 shows a frill basted to a collar ready for the facing or lining.

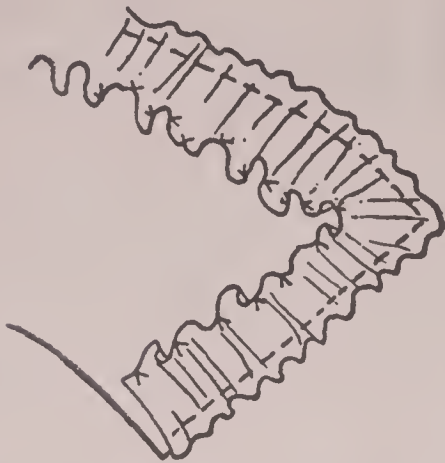


Fig. (27) *A frill basted to a collar ready to line or face*

**Running Stitch Embroidery:** Running stitch is often used in effective designs on chiffon blouses. The Fig. 28 shows a design suitable for running stitch. Wool, heavy silk floss or mercerized embroidery cotton is suitable for the work.



Fig. (28) *A design suitable for running stitch embroidery*

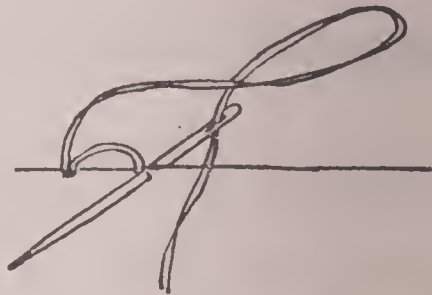


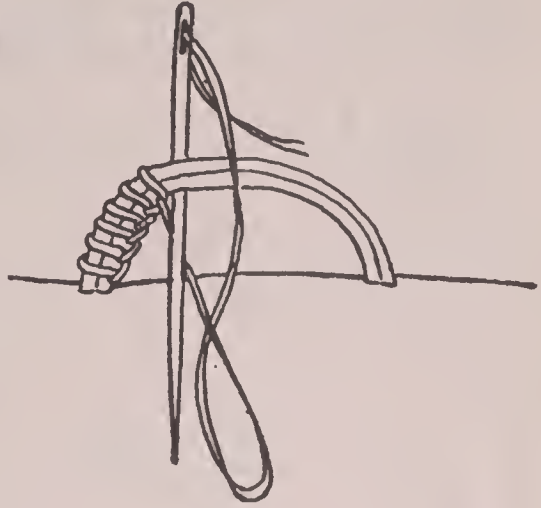
Fig. (29) *Loops of the thread to take the place of a buttonhole*

**Hand Worked Loops Instead of Buttonholes:** Very fine lingerie blouses are the daintier for having hand-worked loops at the closing instead of buttonholes. Of course, in this case, the buttons used ought to be very small—either small pearl buttons or those which are crocheted.

## HOW TO MAKE BLOUSES

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To work a loop along an edge, take several over and over stitches loosely, allowing enough space in the loop to accommodate the button it is to slip over. (See Fig. 29.) Then, cover the loop with buttonhole stitches. (See Fig. 30.)



*Fig. (30) Finishing the loop*

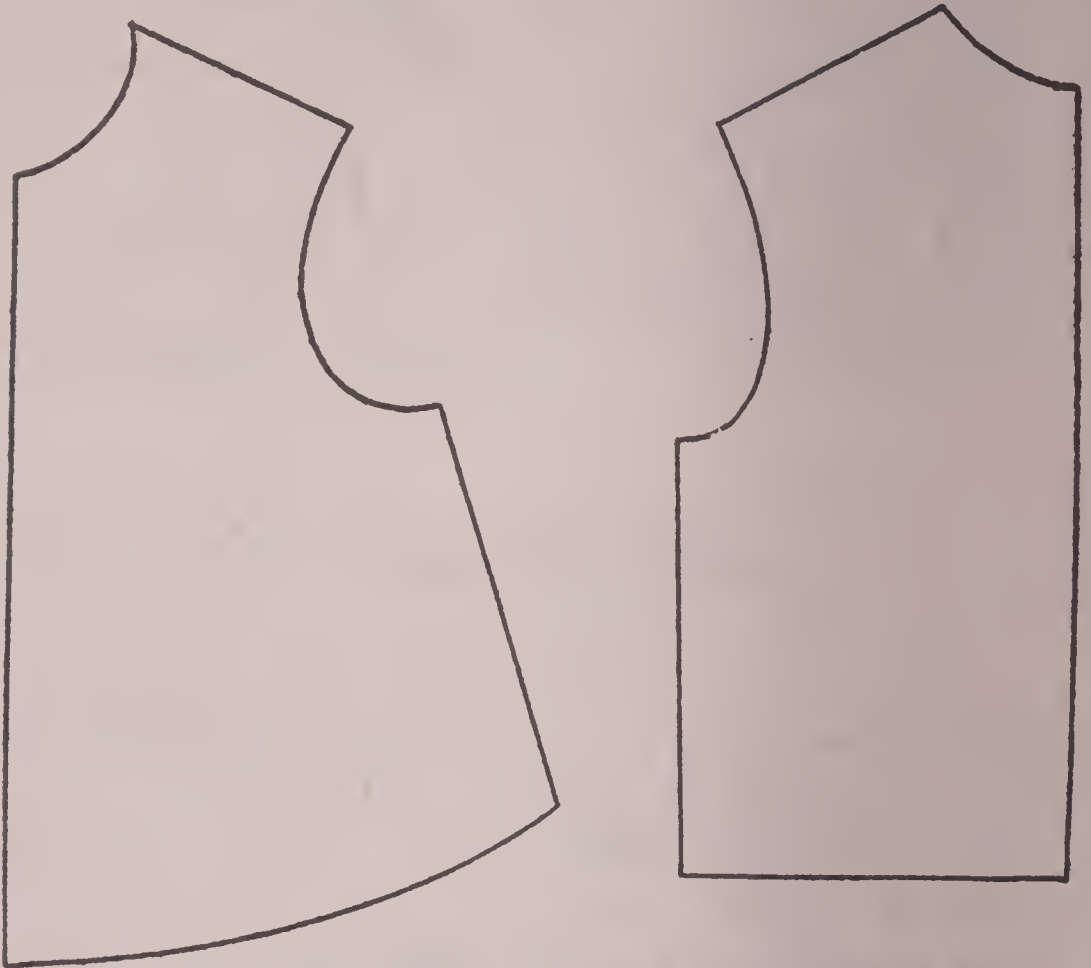
## PATTERN MAKING

In blouse making, too, you can use a block pattern to good advantage. If you have a good foundation pattern of a plain waist, it will speed up your work in copying various styles. See to it that your foundation pattern is a good fitting one, that it is cut high in the neck and with a regulation armhole.

Copy your foundation pattern in a stiff paper without seams or hem allowance. You can make any variation when you are copy-

ing your styles. Hem allowances and seams are apt to be confusing.

Fig. 31 shows a foundation or block pattern.



*Fig. (31) A block blouse pattern*

***Making a Pattern for a Tailored Waist:***  
If you want to copy the waist shown in Fig. 32(a), lay the front of your foundation pattern on another piece of plain paper and



## HOW TO MAKE BLOUSES

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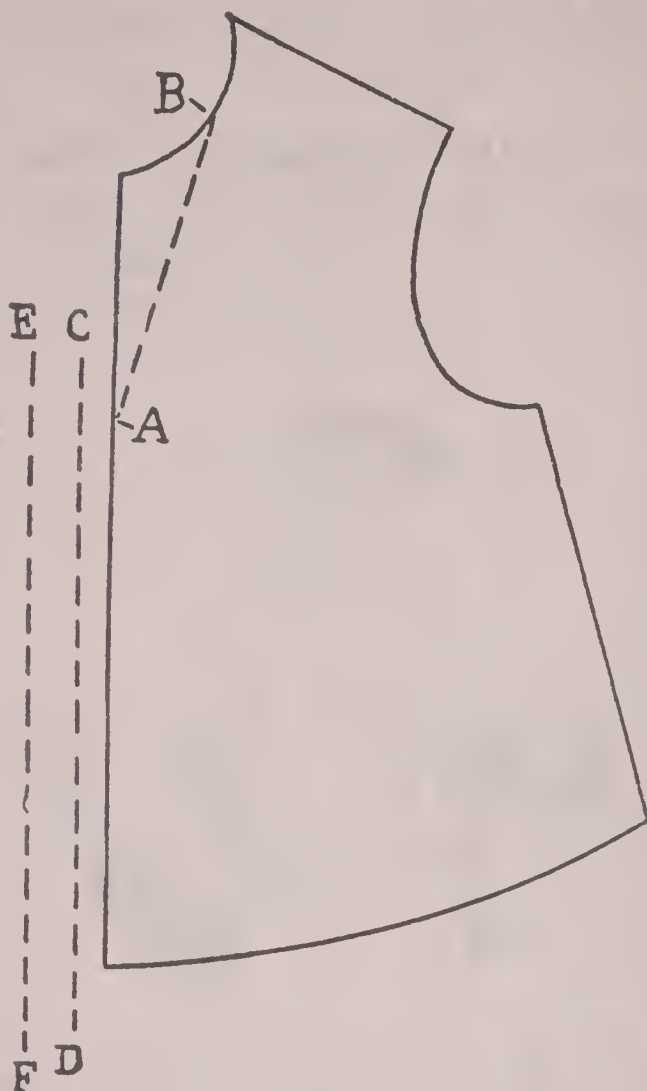
trace around it. This gives you a working diagram. (See Fig. 32(b).)

*The V-neck:* You will remember that your diagram has a high neck, while the blouse you are copying has a V-neck. Measure down from the neck on the person the depth you want the V outline and see how many inches this is. Then, measure along the center-front line of the pattern, from the top and mark point A, the number of inches from the neck, that you measured on the person. From this point, draw a line that will blend into the side of the neck. See line AB on the diagram, Fig. 32(b).



*Fig. (32) (a) A plain tailored waist stays in style year in and year out*

*The lapped center-front closing:* Usually, the front edges of a blouse lap an inch. This means that the edge of each front extends one-half inch beyond the center-front. The center-front is in the center of the hem.



*Fig. (32) (b) Diagram for pattern of tailored waist*

In allowing for the lap and hem on the diagram, draw a line one-half inch beyond the center-front, as line CD, Fig. 32(b). This line will be the front edge of the blouse when it is finished. Beyond this line allow the hem. In this case, it would be an inch, as the fronts are to lap that amount. An inch beyond line CD draw line EF.

The lowest point of the V-neck ought to come on the center-front line. The upper edge of the front that extends beyond the center-front line ought to slant upward, so that it will

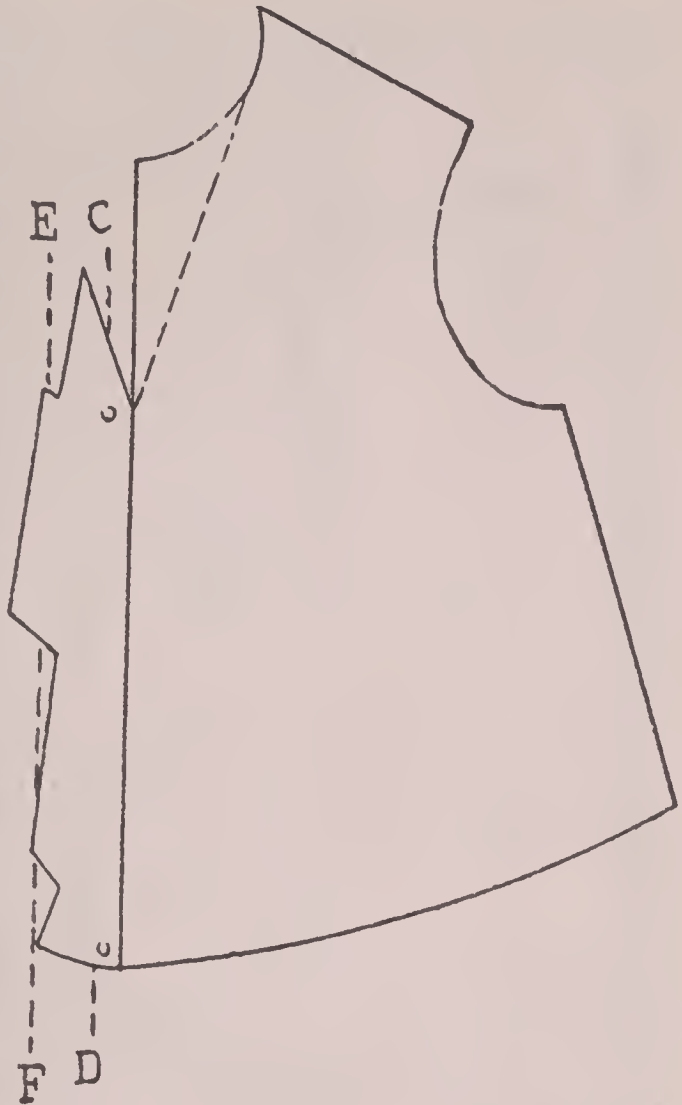
## HOW TO MAKE BLOUSES

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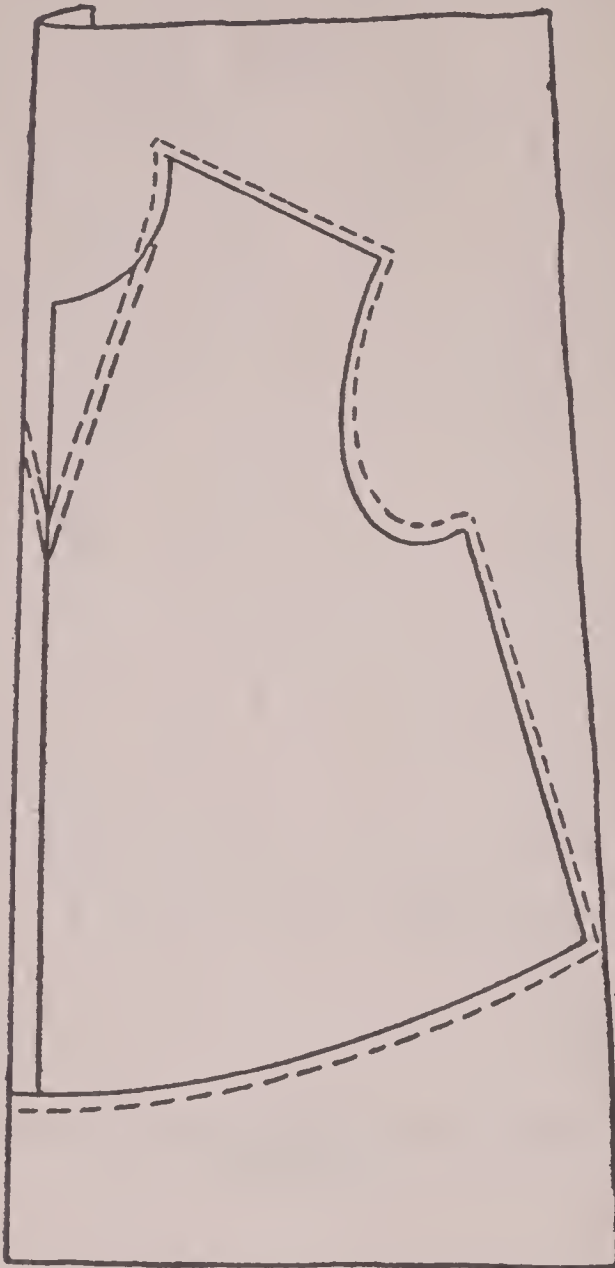
exactly follow the line of the neck, when it is lapped over the other side of the blouse. In order to get just the right slant on this portion, put a piece of paper under the diagram and trace along the dotted line AB, the center-front line and the lower edge for a few inches. Remove the paper and cut along the traced lines.

Then, place this piece on top of the diagram

over lines CD and EF, with the center-front along the center-front line of the diagram. (See Fig. 33.) Thumb tack it in place and mark along the top across the line CD.



*Fig. (33) To add the right slant to the neck of the pattern*



*Fig. (34) The pattern ready to cut out*

Now remove the traced piece, which you used as a guide in marking the neck outline, and fold the diagram along the line CD. (See Fig. 34.) Mark the seam allowance beyond the edges. There are tracers with two wheels which are excellent for this purpose. The wheels are placed a seam's width apart, so when one wheel runs along the outer edge of the pattern, the other wheel marks the seam allowance an exactly even distance at all points.

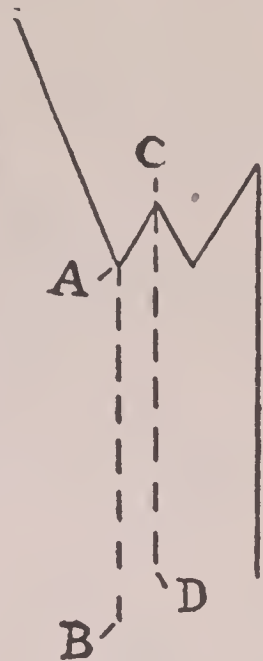
Cut out the pattern along the seam lines



## HOW TO MAKE BLOUSES

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marked. Since the hem allowance is turned back it will have just the right shape at the top and bottom when you cut out the pattern and unfold it. After the pattern is cut out, turn the hem back so that the pattern is out flat. Fig. 35 shows the pattern flattened out at the neck. Line AB is the center-front and line CD is the finished edge of the hem, corresponding to line CD in Fig. 32(b).



*Fig. (35) As the front of the pattern will look at the upper edge*

The back pattern will be the same as the block allowing seams.

*To make the collar pattern:* Lay your front pattern on another piece of paper and trace along the center-front line, the neck, shoulder and armhole without seams. Remove the pattern and place the block pattern for the back with the shoulder along the shoulder line of the front, matching the edges without seams and mark around it. This gives you a working diagram for the collar. (See Fig. 36.)

If you want to copy the collar, shown in Fig. 32(a), measure along center-back line, the depth you want the collar in the back,

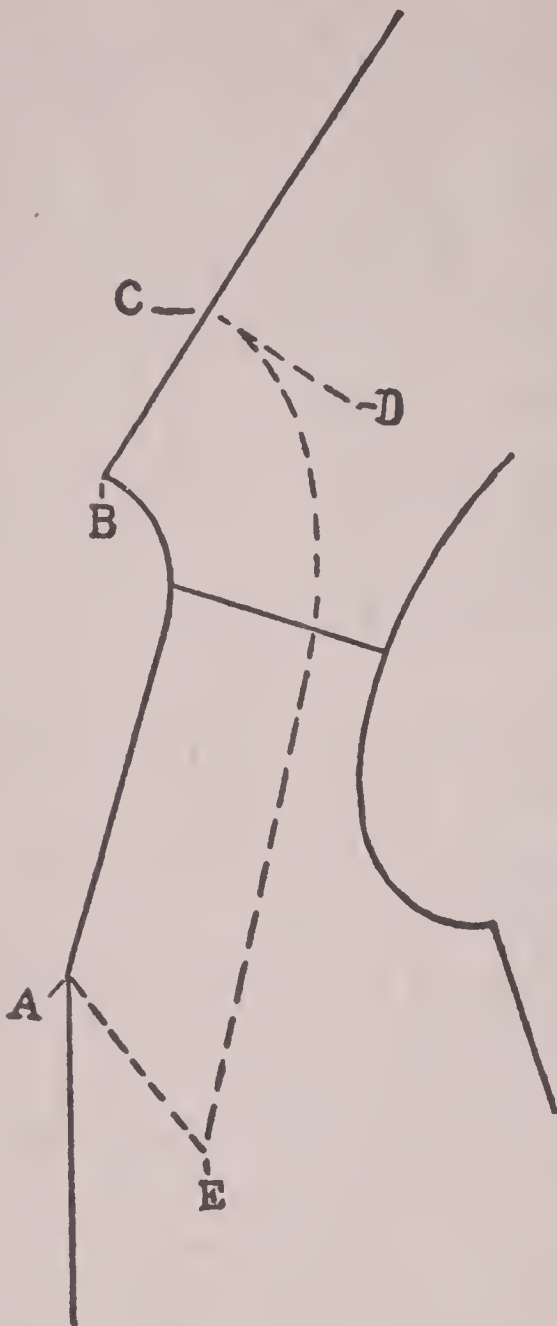


Fig. (36) *The collar pattern for the tailored waist*

and mark a point, as point C on Fig. 36. Line AB is the neck edge and BC is the center-back. From point C draw a line at right angle to the center-back, as line CD. Even a round collar must be straight across the lower edge for the fraction of an inch in the back or it will give the appearance of pointing down in the back.

Draw the outer edge of the collar an even distance from the neck edge, blending it into the line CD at the back.

Draw a line from point A to touch the outer

## HOW TO MAKE BLOUSES

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edge of the collar, as line AE, in the Fig. 36. Allow seams at all points, except the center-back, in cutting out the collar.

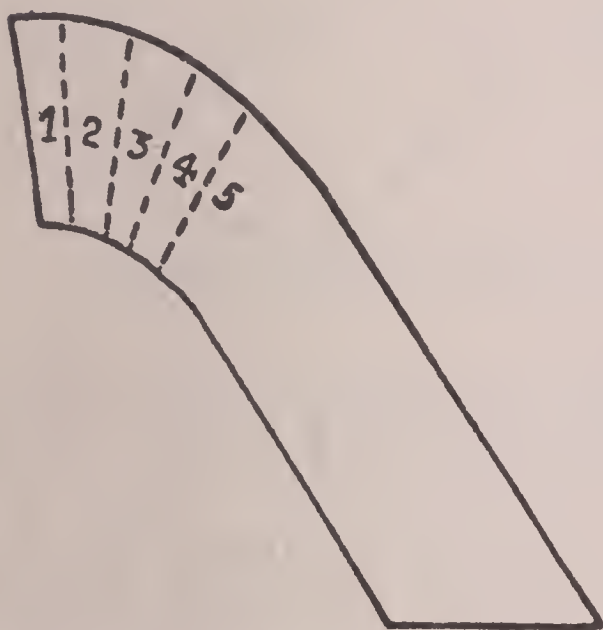


*Fig. (37) A collar ought not to form a point at the lower edge*

If the collar were not square across the bottom in the back, it would seem to point down, as the collar in Fig. 37.

*To Add Roll To A Collar:* A collar taken from the flat diagram, as the collar in Fig. 36, will lie flat on the blouse.

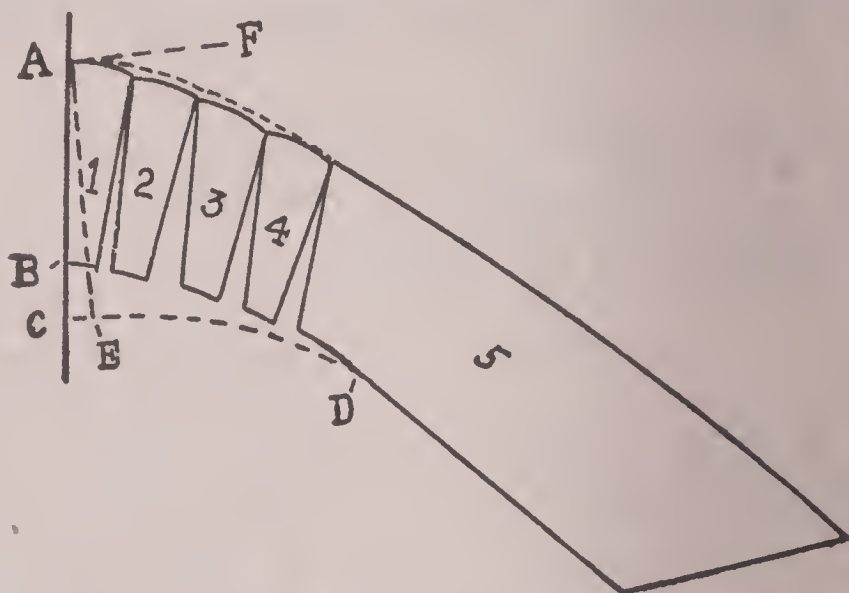
If you want the collar to roll across the back of the neck, trace the collar pattern without seams, using this pattern as a foundation for the new collar. Mark it to be split at intervals across the sides and back, as in Fig. 38.



*Fig. (38) Marking the collar pattern for spreading*

Cut the pattern apart and place it on another piece of paper spreading

each piece a little at the neck edge. (See Fig. 39.) Pieces 1, 2, 3, 4 and 5 are the pieces of the original collar. At the neck edge add twice the amount you want the collar to roll. That is, if you want the collar to roll up on the neck one-half inch, add one inch beyond the original neck line as the collar will roll up a half inch and down a half inch. See line



*Fig. (39) Adding a roll to the back of the pattern*

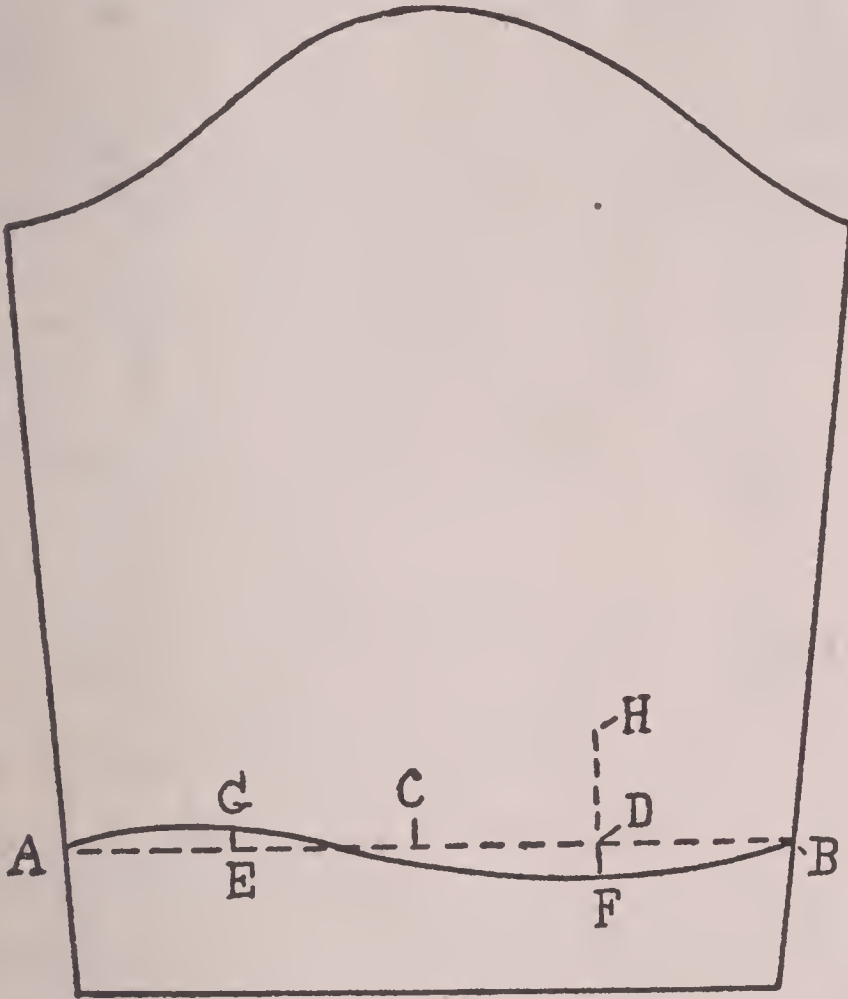
CD in Fig. 39. Now measure the neck edge of the blouse pattern, line AB, Fig. 36. Start at the front edge of your new collar and measure this amount along the neck edge and mark a point, as point E, Fig. 39. From point E, draw a line to the center-back, lower edge of piece 1 which is point A, Fig. 39.



## HOW TO MAKE BLOUSES

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This new line is the center-back of the new collar, line AE. At the lower edge of piece 1 draw a line at right angle to line AE as line



*Fig. (40) A tailored sleeve pattern*

AF on diagram, Fig. 39. Blend the outer edge of the collar into this, giving the entire outer edge a continuous graceful curve.

In cutting, allow seams at all points except the center-back.

*To Make the Sleeve Pattern:* Use your block sleeve pattern. Lay it on another piece of paper and mark around the outside of it for a working diagram. (See Fig. 40.) Decide how wide you want the cuff. Measure up this amount from the lower edge of the sleeve and mark a line as line AB, Fig. 40. Divide

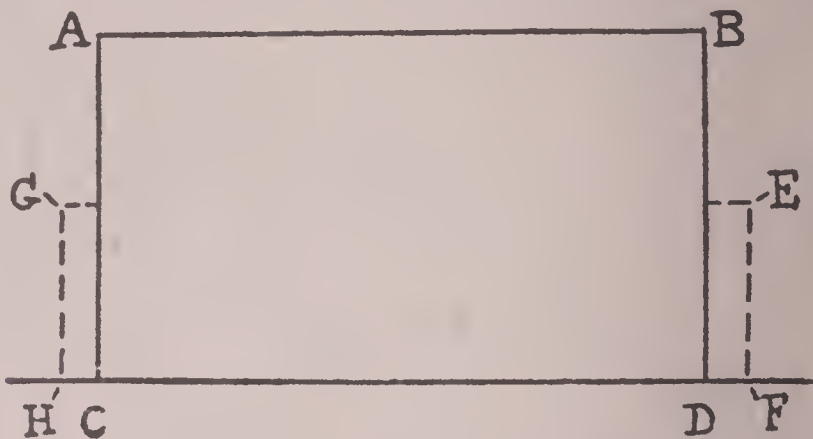


Fig. (41) A pattern for a French cuff

this line in half and mark point C. Also mark a point half way between C and B, as point D on the diagram and another point half way between point C and A, as point E on the diagram.

To set nicely, the sleeve ought to be longer in the back and shorter in the front. Measure a half inch above point E and mark point G. Also measure a half inch below point D and

## HOW TO MAKE BLOUSES

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mark point F. Curve the lower edge starting at A and running to G, from there near to C, from C to F and from F to B.

If the sleeve is to have a vent, mark the vent at point F, as line FH on the diagram, Fig. 40.

If you are planning to make a double French cuff, draw a box as ABCD Fig. 41. Make lines AB and CD the length you want the cuff and lines AC and BD twice the width of the cuff, turned back. Make the lines AC and BD at right angles to line AB, and CD.

Across the lower half of the cuff, add extensions as lines GHC and EFD. A half inch beyond the original cuff is sufficient for these.

In cutting out the cuff, allow




Fig. (42) Finishing the upper edge of the front hem

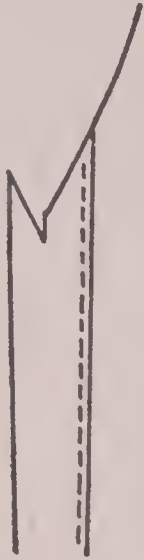
### ***Making the Tailored Blouse:***

In making any garment, it is best to do as much finishing as possible while the pieces are on the flat. Do not join the seams of the blouse until after the front closing is hemmed.

As the collar of the blouse, shown in Fig. 32, only comes to the center-front, the portion of

the hem which comes beyond the center-front ought to be finished before the collar is joined to the waist. Fig. 42 shows one of the easiest ways of finishing such a hem.

First turn the hem onto the right side of the goods. Then, stitch across the top as far as the center-front, which is the lowest point of the neck line. (See Fig. 42.) Slash the seam at the upper edge at the center-front and turn the hem onto the wrong side. It will appear as in Fig. 43. Turn under the back edge of the hem and stitch it in place. Finish both fronts in the same way. Fig. 44 shows the stitching of the hem nearer the bottom.



Now you are ready for the shoulder  
*Fig. (43)* seams. In a tailored waist, a lap-  
*The hem* felled seam gives the smartest finish.  
*stitched* Figs. 45 and 46 show the process of  
 making a lap-felled seam.

Next sew on the collar. It is easier to sew on the collar while the waist is out flat, than after the underarm seams are closed. To line the collar, lay the collar lining on the right side of the collar and stitch around the outer edges: then turn the collar right side out.



## HOW TO MAKE BLOUSES

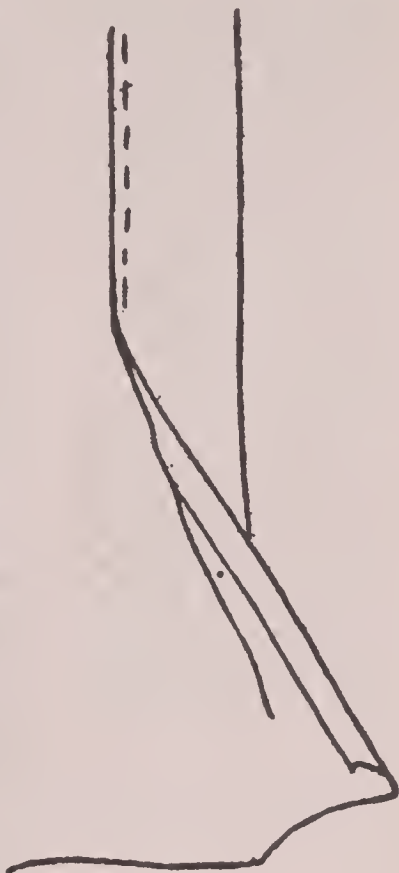
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In joining the collar to the neck, place the collar on the wrong side of the garment with the raw edges of the collar even with the edges of the neck and the right side of the collar next to the wrong side of the waist. Stitch around the neck, joining the outside collar to the neck edge and leaving the lining free. Then, turn the collar into its finished position, fold under the raw edge and slip-stitch it over the raw edges at the neck joining. (See Fig. 47.)

Nowadays, the sleeve vent is usually finished with just a binding. Stitch the sleeve to the armhole making a lap-felled seam. In this case the raw edges are always turned onto the blouse. (See Fig. 48.) French seam the under-

arm joining; then you are ready for the cuff. After it is lined and turned right side

out, sew one edge to the bottom of the sleeve as in Fig. 49, turn under the free edge and stitch it, or hand fell it, just the same as you finished the collar.



*Fig. (44) Completing  
the hem*

The lower edge of any tailored blouse is finished usually with a casing and an elastic. (See Fig. 50.) Use a bias piece of the blouse material or lawn for the casing. Place it on

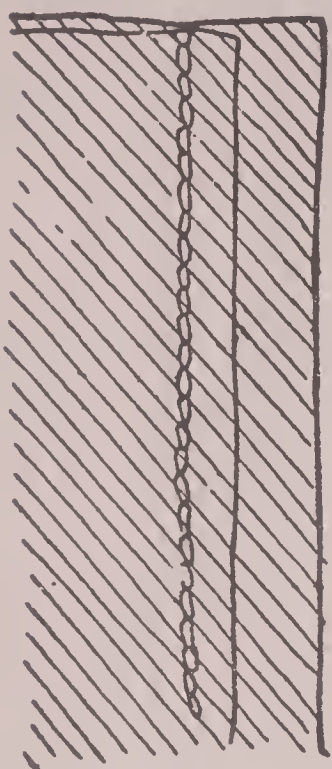


Fig. (45) Tailoring  
a seam

the right side of the blouse with the front end of the casing turned back, as shown in Fig. 51. Stitch a seam's width back from the lower edge. Turn the casing onto the wrong side, fold under the raw edge and stitch, as shown in Fig. 52. Insert elastic, tacking it at the ends or run in a tape for a draw string.

### *Making a Pattern for a Blouse with a Box-Pleat Closing:*

If you want a box-pleat closing, place your block pattern for the front of the blouse on another piece of paper and mark around it.

Draw the neck outline you want and then mark the box-pleat. (See Fig. 53.) This diagram shows a pattern for a blouse with a high round neck.

Line AB is the original front line of the pattern and is the center-front. Mark on the

## HOW TO MAKE BLOUSES

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diagram just where you want the finished pleat to come as the lines CD and EF in Fig. 53. Half of the pleat comes either side of the center-front. If the pleat were to finish an inch and a half wide, line CD would be three-quarters of an inch on one side and line EF three-quarters of an inch on the other side of the center-frontline.

Now mark another line which is the total width of the pleat beyond line EF, as line GH, Fig. 53. In the case of a pleat, an inch and a half wide, this line will be an inch and a half beyond line EF. In cutting out the pattern, allow seams at all edges.

*In making a box-pleat in the goods, bring the outer edge of the pleat as line GH, Fig. 53 to the center-front of the blouse, as line AB, Fig. 53. Turn under a seam's width and stitch as in Fig. 54. Then, open the pleat into its finished position and stitch either side of it, as shown in Fig. 55.*

**To Make a Pattern for Blouse with Revers:** When copying such a style as is

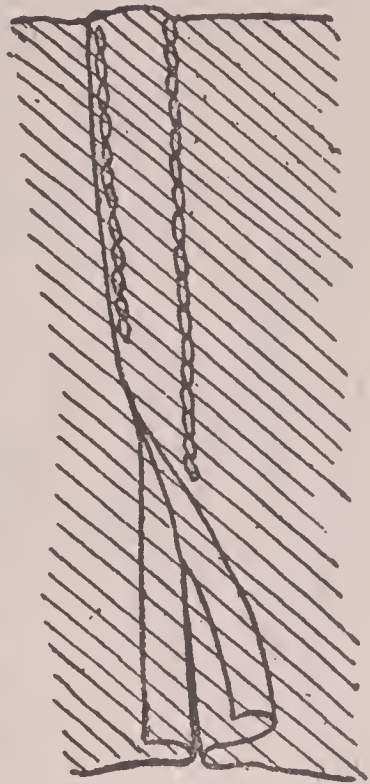


Fig. (46) The second stitching of the seam



shown in Fig. 56, place the front and back block patterns on another piece of paper, with the edges meeting at the shoulder and mark around the patterns. (See Fig. 57.)



*Fig. (47) Sewing on the collar*

If the fronts are to lap one inch, draw a line one-half inch beyond the center-front line. Measure down, on this new front line one-half inch from the neck line and mark a point, as C on diagram. From point C, blend a line to the side of the neck. Measure from point C around the neck to the center-back, point B. This measurement gives you the length of the collar for half the neck. In cutting out the front and back patterns, allow seams at all edges except the center-back.

A collar, such as is shown on the blouse in Fig. 56, is just a straight piece of material.

*To make the collar pattern* draw a box as ABCD, Fig. 58. Make lines AB and CD twice the length from C to B, Fig. 57. From



## HOW TO MAKE BLOUSES

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C to A, Fig. 58 and from B to D ought to be twice the finished width of the collar. Draw the lines AC and BD at right angle to line AB. EF marks the line where the collar will fold. In cutting, allow seams at all edges.

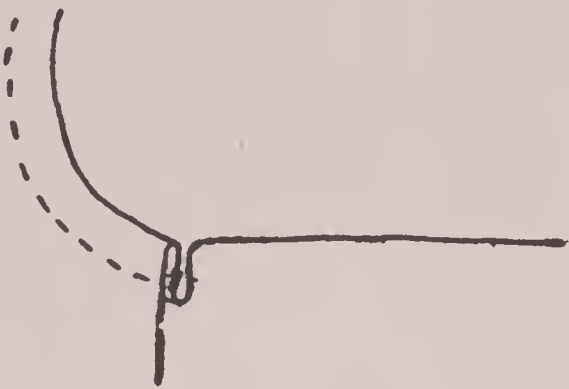
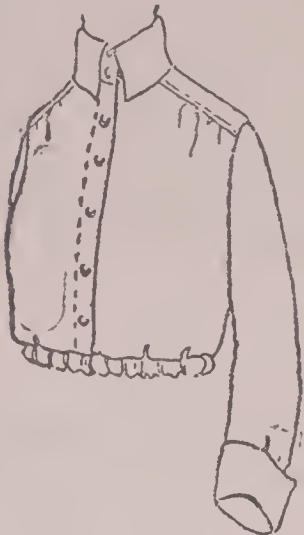


Fig. (48) *The sleeve is double stitched to the armhole too*

When a waist has revers, as the blouse shown in Fig. 56, only a seam's width is allowed beyond the front edges and the fronts are finished with facing pieces. These facing pieces ought, to be cut to cover the fronts to a point beyond where the revers fold back. Mark where the back edge of the facing will come on the waist pattern. Place another piece of paper under the diagram and trace around the front of the pattern and across the line just marked. This gives you a facing pattern.



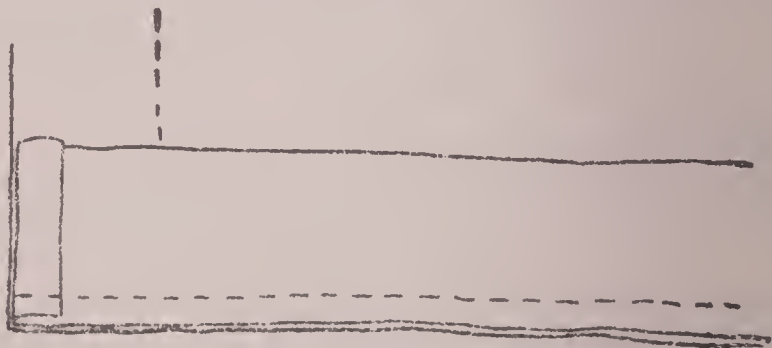
Fig. (49) *Finishing the cuff*



*Fig. (50) Tailored waists are usually finished with a casing and elastic at the bottom*

If you want the collar convertible, that is, so it can be worn high or unbuttoned and turned low, do not cut the neck edge in low outline. Use the regular high round neck on the pattern.

Fig. 59 shows a diagram for a convertible collar pattern. Make the line AB equal to the neck edge of the waist. Measure on the center-back line the height you want the collar and mark point C. Then draw the line CD parallel to AB. Mark point G the same distance from C that C is from A. From point G draw a line at right angle to line ACG as line GH, Fig. 59. From this line, draw the lower edge of the collar outline



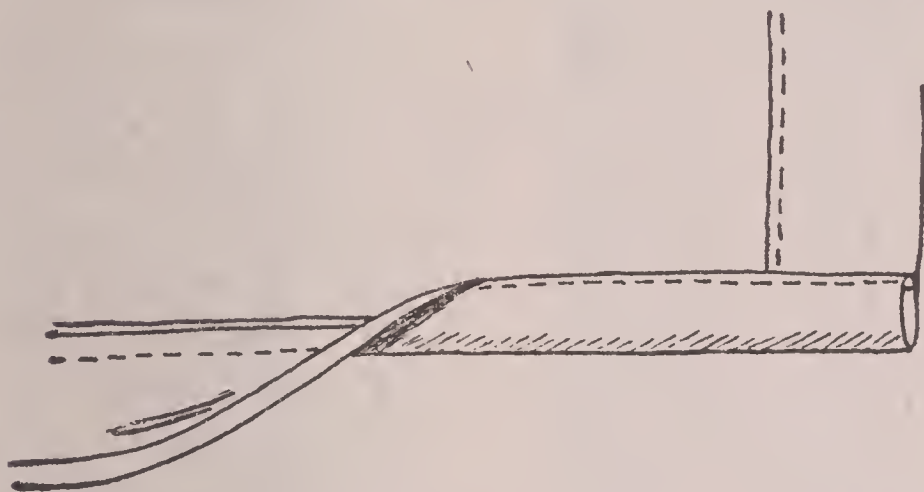
*Fig. (51) The casing stitched to the lower edge of the blouse*

## HOW TO MAKE BLOUSES

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in any desired shape. Draw the front edge of the lower collar one half inch in back of point D. When worn closed, the outer part of the collar that rolls over, ought to just meet at the center-front while the under part laps. That is the reason you need the jag in the pattern.

This gives you a pattern for half the collar.



*Fig. (52) The second stitching in joining the casing to the lower edge*

Line ACG is the center-back. In cutting the pattern, allow seams at all points except the center-back. If you want the whole collar pattern, fold the paper along line ACG and cut the pattern double.

*Finishing the Front Closing of a Blouse with Revers:* Before joining the facings to

the fronts, turn under the back edges of the facings and stitch. Then, stitch the facings to the fronts as illustrated in Fig. 60. The collar is joined to the neck just the same as described in making the tailored blouse.



Fig. (53) *Adding a box-pleat to the front of a waist*

The collar is joined to the neck just the same as described in making the tailored blouse.

*To insert a frill at the edge, lay the frill and then the facing on the right side of the blouse. Stitch and turn the facing on the wrong side of the blouse as shown in Fig. 61.*

***To Make a Pattern for a Blouse with a Flat Round Collar:*** Here

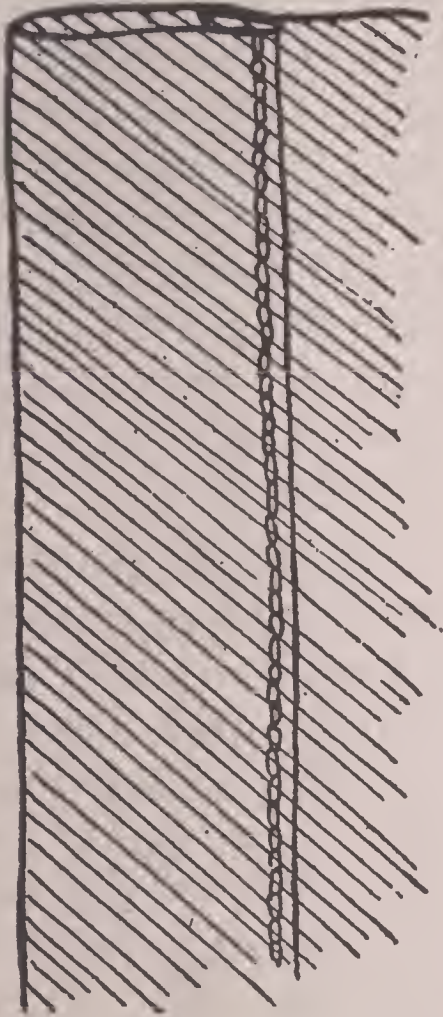
too, use your block patterns. Lay them on another piece of paper, keeping the edges even at the shoulders. (See Fig. 62.)



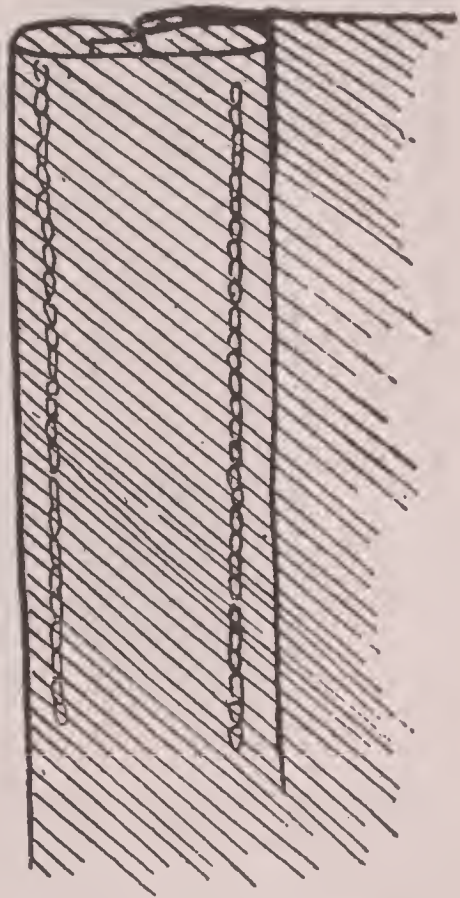
## HOW TO MAKE BLOUSES

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If you want a flat round collar on a high neck blouse, as shown in Fig. 63, keep the neck outline of the pattern just as it is. Mark



*Fig. (54) Stitching the material for a box-pleat closing*



*Fig. (55) The box-pleat completed*

the extension and hem at the front edge and then draw the outline of the collar.

First decide how deep you want the collar

at the back and mark point A. Square a line from the center-back line at point A, as the line AB, Fig. 62. Draw the outer edge of the collar an equal distance from the neck edge. Measure from the neck edge at intervals and then swing in the outer edge of the collar, free hand, with a sweep of the arm to get an even graceful curve.



*Fig. (56) Tailored waist with convertible collar and revers*

From the front of the blouse pattern at the neck, draw a line to the outer edge of the collar at any angle that you want the front edge of the collar to finish. See line CD, Fig. 62. Then, round off the front

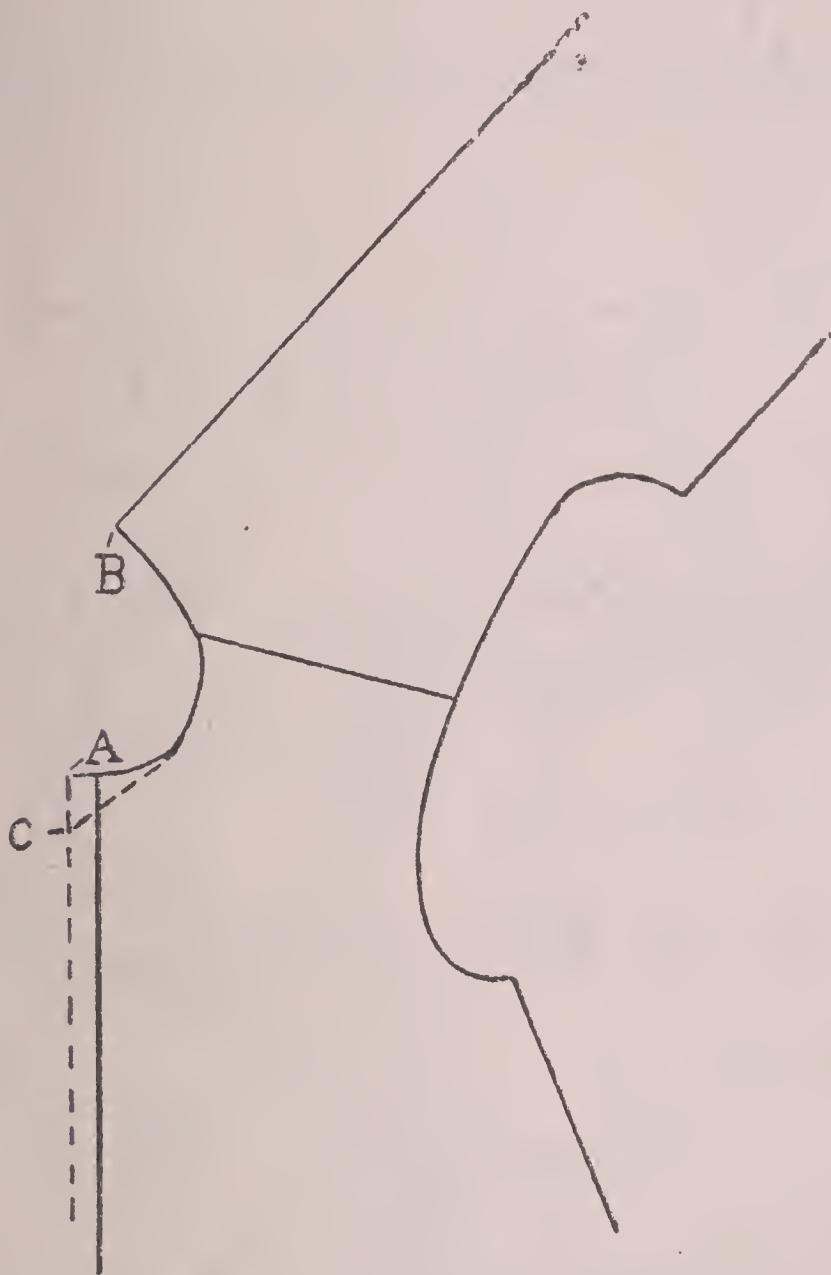
corner if desired.

In cutting out the pattern allow seams at all edges except the center-back. The center-back edge will be placed on the fold of the goods in cutting.

## HOW TO MAKE BLOUSES

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This pattern produces a collar that lies flat on the garment. Fig. 64 shows such a collar on a young girl's linen blouse. Here, the



*Fig. (57) Diagram for pattern of waist with revers*

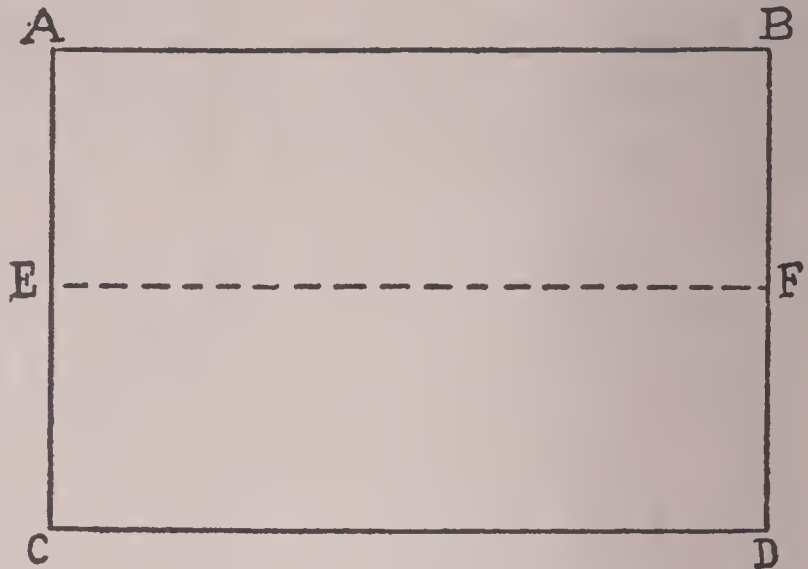


Fig. (58) Diagram for straight collar

collar is finished with a binding at the outer edge.

**Making a Pattern for a Collar that has a Band:** You can raise the round collar of Fig. 62 on a collar band. Fig. 65 shows the diagram for the collar band.

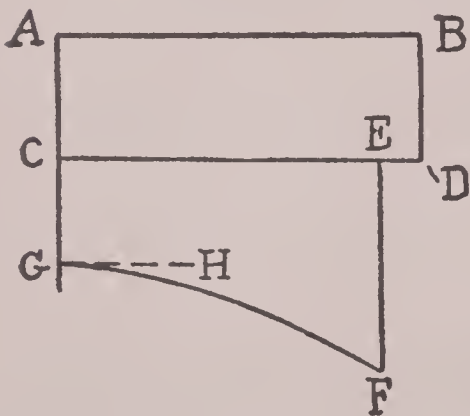


Fig. (59) Diagram for convertible collar

Draw the box ABCD with the lines AB and CD parallel and equal in length to half the neck measure of the blouse. Place the lines one inch apart. Continue the center-back line AC and mark a



## HOW TO MAKE BLOUSES

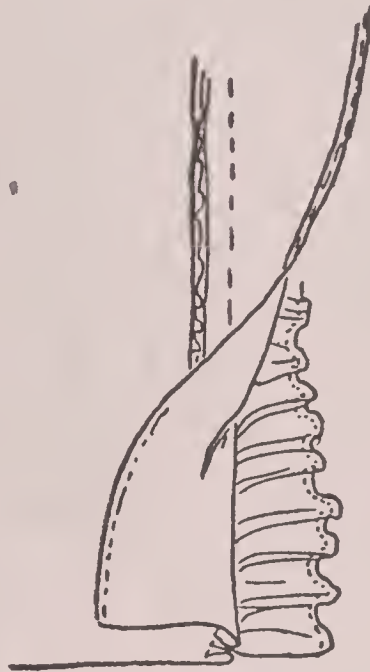
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point, one quarter of an inch above A, as point E on the diagram and another point, one-quarter inch below C, as point F on the diagram. From these points, curve lines to points B and D.

Measure along the curved lines half the



*Fig. (60) Sewing on  
the front facing*



*Fig. (61) Adding a frill  
to the front*

neck measure and mark points. These points give you the center-front of the pattern. Draw a half inch extension beyond the center-front as GH. The collar band will sew across the lap of the waist.

When the collar is raised on the collar band, the outer edge will come nearer the neck of the blouse. In fact, it will come just the amount nearer that the collar band is high.

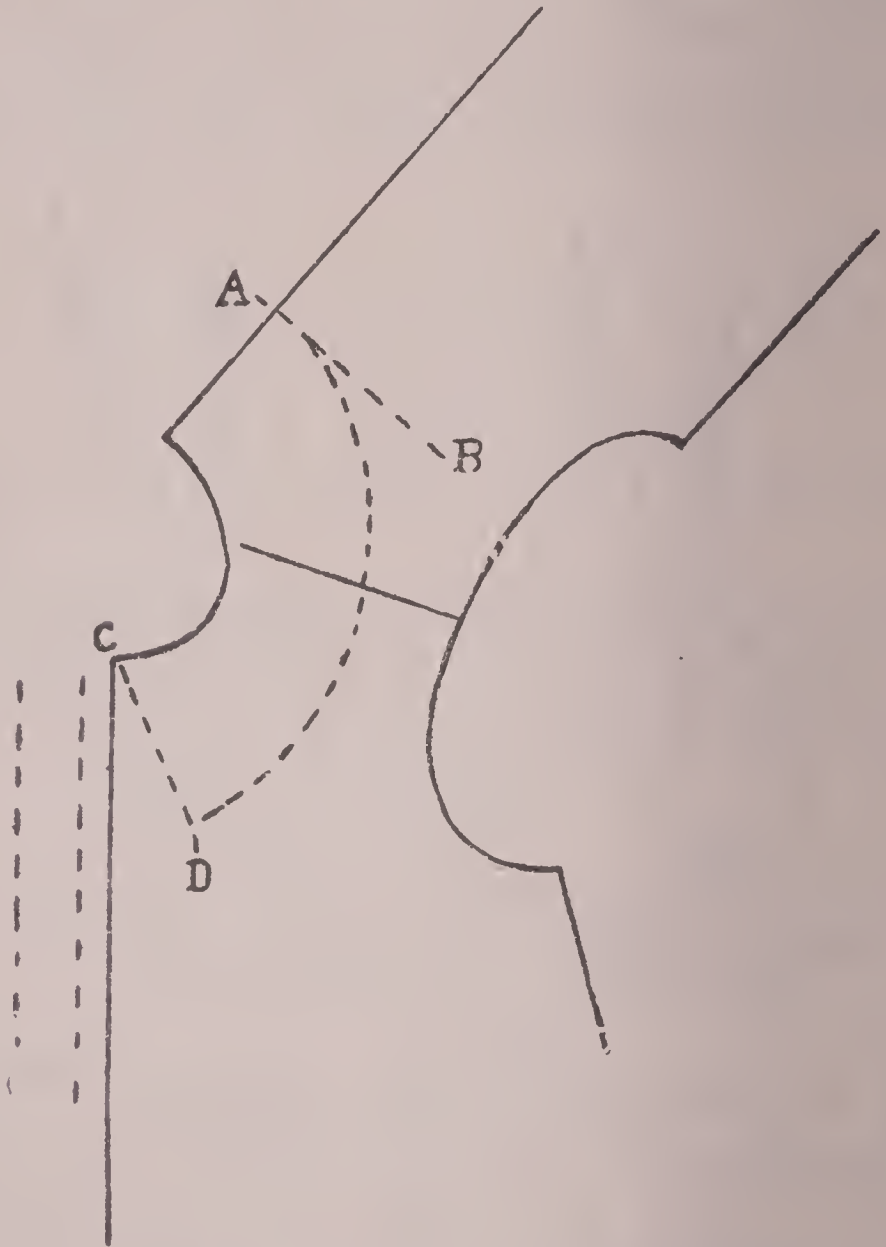


Fig. (62) Diagram for round collar pattern

## HOW TO MAKE BLOUSES

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On your diagram, draw a new line where the outer edge of the collar, raised on the band, will come. See line AB, Fig. 66. Measure around this line and it will give you the new outer edge measurement for the collar.

Mark lines for splitting your collar pattern as in Fig. 67. After the pattern is cut apart lap the outer edges of the pieces sufficiently to bring the outer edge measurement the same as line AB, Fig. 66. (See Fig. 68.) In cutting the collar pattern, allow seams at all edges except the center-back. Fig. 69 shows the collar made up.



*Fig. (63) Young girls are wearing tailored waist with flat round collars*

*Making a Collar that Has a Band:* Line the collar, turn it right side out, then insert the edges of the collar between the two thicknesses of the band and stitch. Turn the band into its finished position and press. Stitch one edge



*Fig. (64) If the blouse is linen or dimity, try binding the edge of the round collar*

of the band to the neck of the blouse; then turn under outer edge and stitch or hand fell, as described in joining collar to tailored blouse.

***Making a Pattern for a Fancy Collar:*** It is possible to vary the outline of the collar as much as you please. Fig. 70 shows the diagram for a collar with a fancy outline.

Place the block pattern on another piece of paper with the shoulder edges of the front and back touching and mark around the pieces. Then, draw the neck outline in any desired shape. Fig. 70 shows a V-neck line. If you want a collar as shown in Fig. 71, draw the outer edge as you would for a round collar; line BC, Fig. 70. Then, draw the fancy tabs as ED and IH.



## HOW TO MAKE BLOUSES

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In cutting out the pattern, allow seams at all edges, except the center-back.

**Making a Pattern for a Sailor Collar:** Trace around the block pattern for a working diagram, as described before. First locate the depth that you want the V-neck as point A, Fig. 72. Draw the neck outline, blending it to the side of the neck.

Next determine the depth you want the collar in the back and mark a point as B,

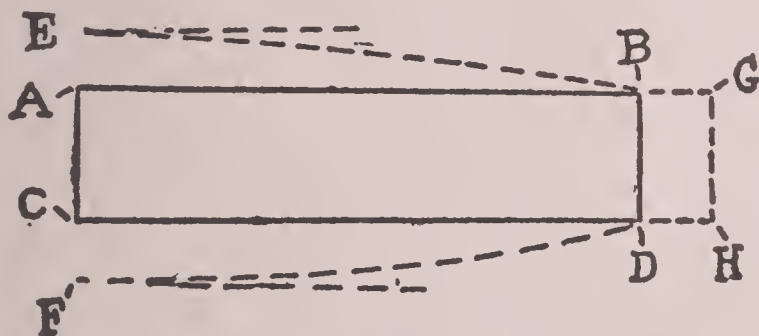


Fig. (65) Diagram for collar band pattern

Fig. 72. From this point draw a line at right angle to the center-back of the pattern, as line BC. At point C, draw a line at right angle to line BC, as line CD, Fig. 72. From this last line, curve the outer edge of the collar to point A in the front.

The pattern can be spread to roll at the back of the neck, the same as the pointed collar of the tailored waist was spread in the first part of

this lesson. The straighter the neck edge of the collar is made, the higher it will roll across the back.

Fig. 73 shows the sailor collar made up.

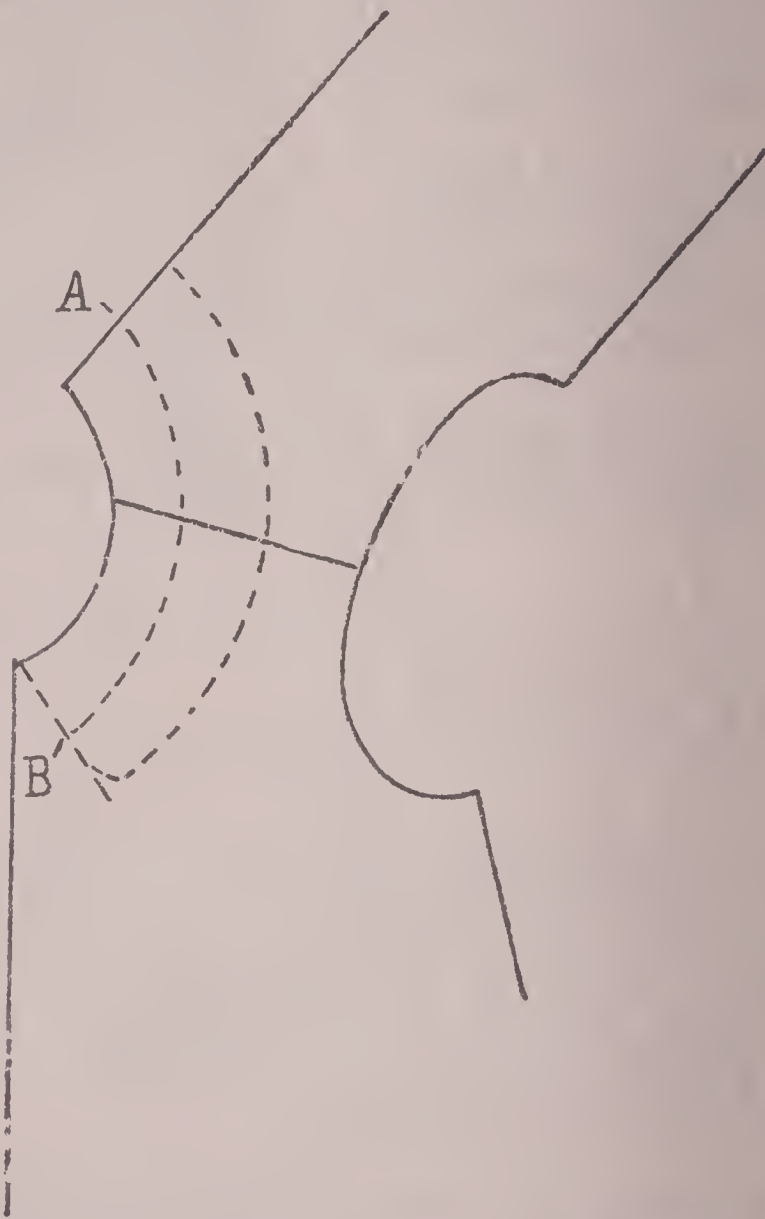


Fig. (66) Diagram for round collar that has a band

## HOW TO MAKE BLOUSES

**Making a Pattern for a Deep Cuff:** If you want a bishop sleeve with a deep fitted cuff, mark around your block sleeve pattern

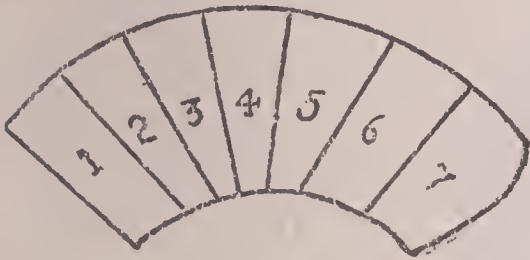


Fig. (67) The collar marked to be cut in sections

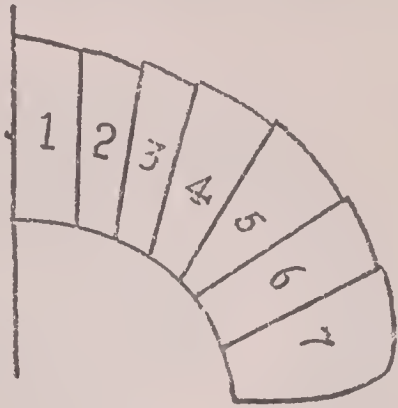


Fig. (68) The outer edge of the collar brought down to the right size

just as in Fig. 40. Then on this diagram measure up from the lower edge the depth you want the cuff and mark a line. Curve the lower edge along this line, the same as in Fig. 40.

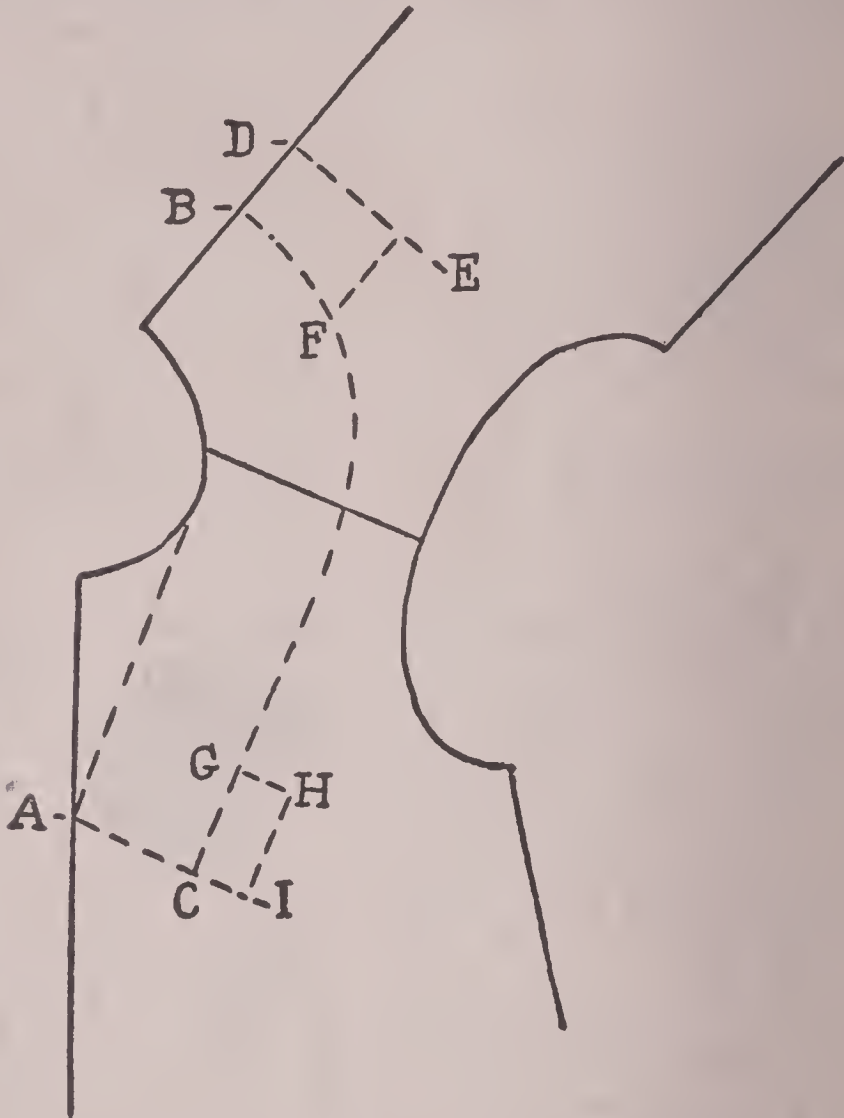
In cutting out the sleeve pattern, allow seams at all points.

Decide how wide you want the cuff at the top and draw line as the line AB, Fig. 74. Draw lines



Fig. (69) A round collar with band

AC and BD at right angle to the first line. Measure on these lines the depth you want the cuff and draw the line CD.



*Fig. (70) Diagram for fancy collar pattern*

Decide how wide you want the cuff at the bottom and subtract this amount from the width at the top. Measure in half the



## HOW TO MAKE BLOUSES

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difference, from either end at the bottom and mark points E and F. From these points, draw lines to the outer top edge.

Unless the material is very firm a straight cuff of this description sets better than a curved one. However, if the goods you plan making up, does not draw easily you might curve the cuff. It makes it follow the line of arm a little better.

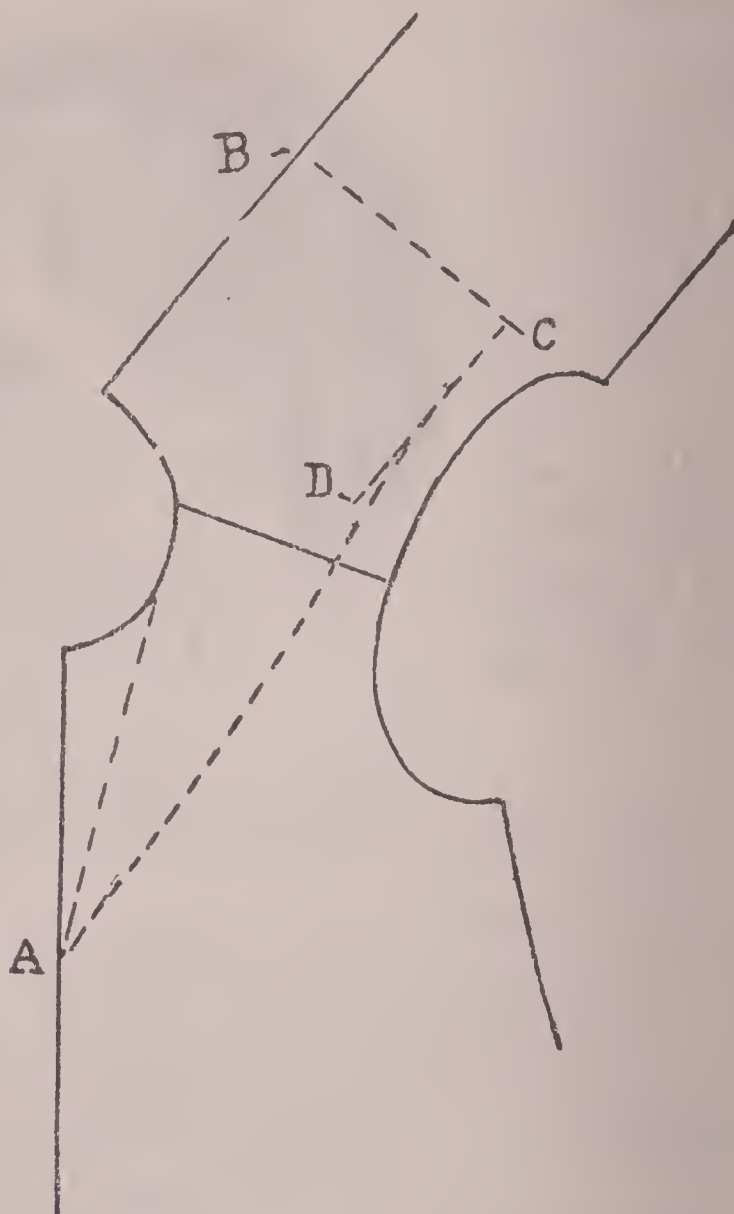


*Fig. (71) You can vary your collar style in any fancy outline*

To curve the cuff, draw a line through the center of the diagram as line GH, Fig. 74. A half inch above line AB and EF, mark points. Draw new upper and lower edges to the cuff, curving them to touch these last points.

In cutting out the cuff, allow seams at all edges.

***Making a Pattern for a Narrow Turn-Back for a Cuff:*** If you are using a straight cuff pattern and want a narrow turn-back at



*Fig. (72) Diagram for sailor collar pattern*

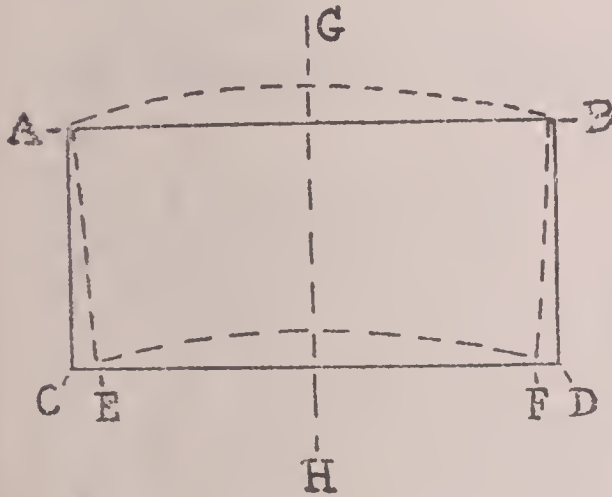
## HOW TO MAKE BLOUSES

the bottom, just fold a piece of paper the depth you want the turn-back, thumb tack the cuff pattern over it and mark across the ends. (See Fig. 75). When the cuff pattern is removed, cut off the turn-back at the lines.

If you are using a curved cuff pattern, the turn-back ought to be curved, too. Lay the cuff pattern on another piece of paper and mark around



*Fig. (73) If it's a midddy you are making, give it a regulation sailor collar*



*Fig. (74) Diagram for deep cuff pattern*

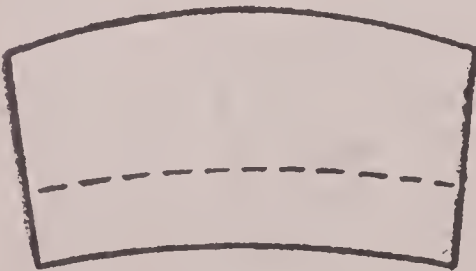
it. On this diagram, mark where you want the turn back to come, as the dotted line in Fig. 76. Allow seams above the dotted line, at the sides and bottom of the pattern and cut out the pattern for the turn-back. This will give you a cuff as shown in Fig. 77.



*Fig. (75) Making a pattern for a narrow turn-back cuff*

**Making a Pattern for a Turn-Back Cuff:** Fig. 79 shows a diagram for an elbow length sleeve and a turn back cuff. Use your block sleeve pattern, placing it on another piece of paper and marking around it. At the outer edges of the sleeve, mark points half way between the top and bottom and draw the lower dotted line which will be the lower edge of the sleeve.

This will give you a sleeve that will come just at the bend of the elbow.



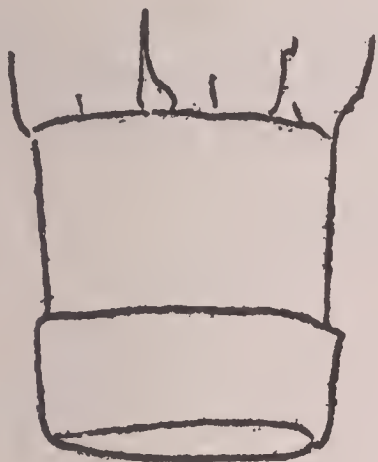
*Fig. (76) Pattern for a narrow turn-back to fit a curved cuff*

Mark the upper edge of the cuff any desired distance above the lower edge of the new sleeve. In tracing the cuff pattern, allow a hem beyond the upper edge and a seam be-

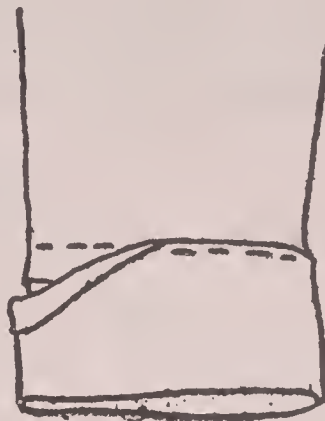


## HOW TO MAKE BLOUSES

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*Fig. (77) Deep cuff  
with narrow turn-back*



*Fig. (78) Sewing on  
the turn-back*

yond the lower edge. Also allow seams at the sides.

In cutting out the sleeve pattern, allow seams at all edges.

***Finishing Cuffs:*** In the case of a *straight cuff with a narrow turn-back* as shown in Fig. 77, the cuff is joined to the lower edge of the sleeve before the sleeve seam is closed.

Join the lining to the turn-back and close the ends. Then slip the turn-back over the cuff and stitch one thickness to cuff. Turn the sleeve wrong side out, turn under the raw edge of the turn-back and stitch, or hand fell it over the raw edges at the bottom of the cuff. (See Fig. 78.)

## A COMPLETE COURSE IN DRESSMAKING

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In a *plain straight cuff*, the lower edge is hemmed after the cuff is joined to the sleeve and the sleeve and cuff seams closed. This

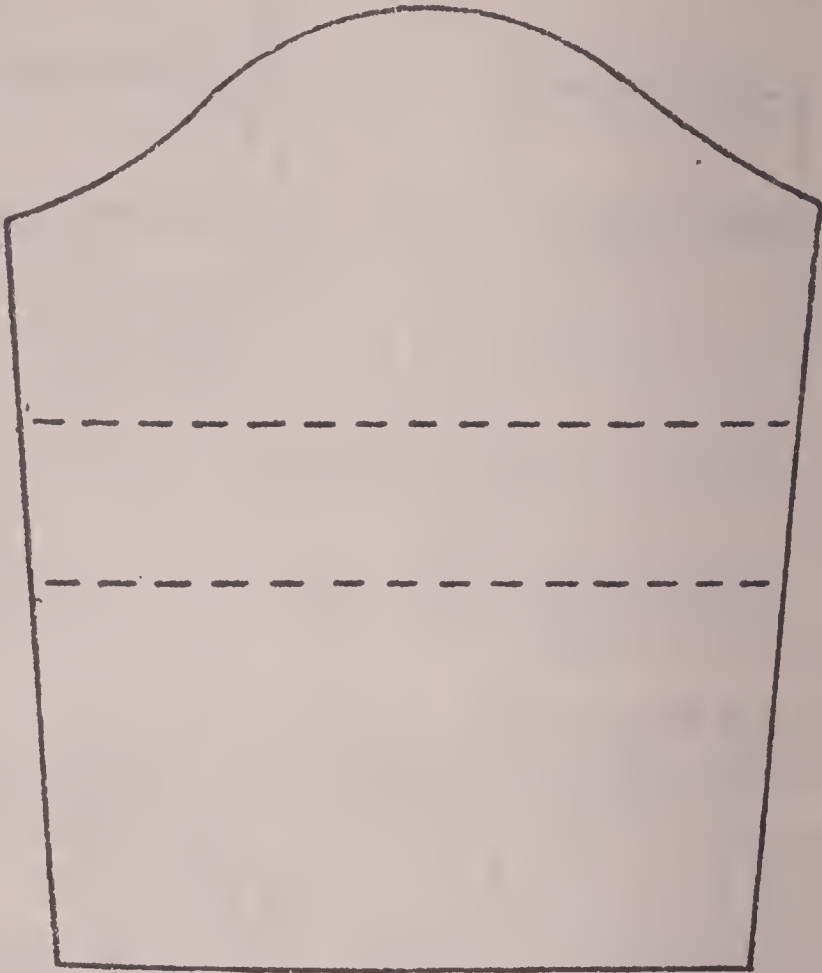


Fig. (79) Diagram for elbow sleeve pattern

gives a much better finish than to hem it before the sleeve seam is closed.

There are several ways of stitching a *turn-back cuff* to the lower edge of a short sleeve.

## HOW TO MAKE BLOUSES

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If the cuff is only a single thickness, one of the best ways of finishing it is to close the seam at the end, then hem the top and after



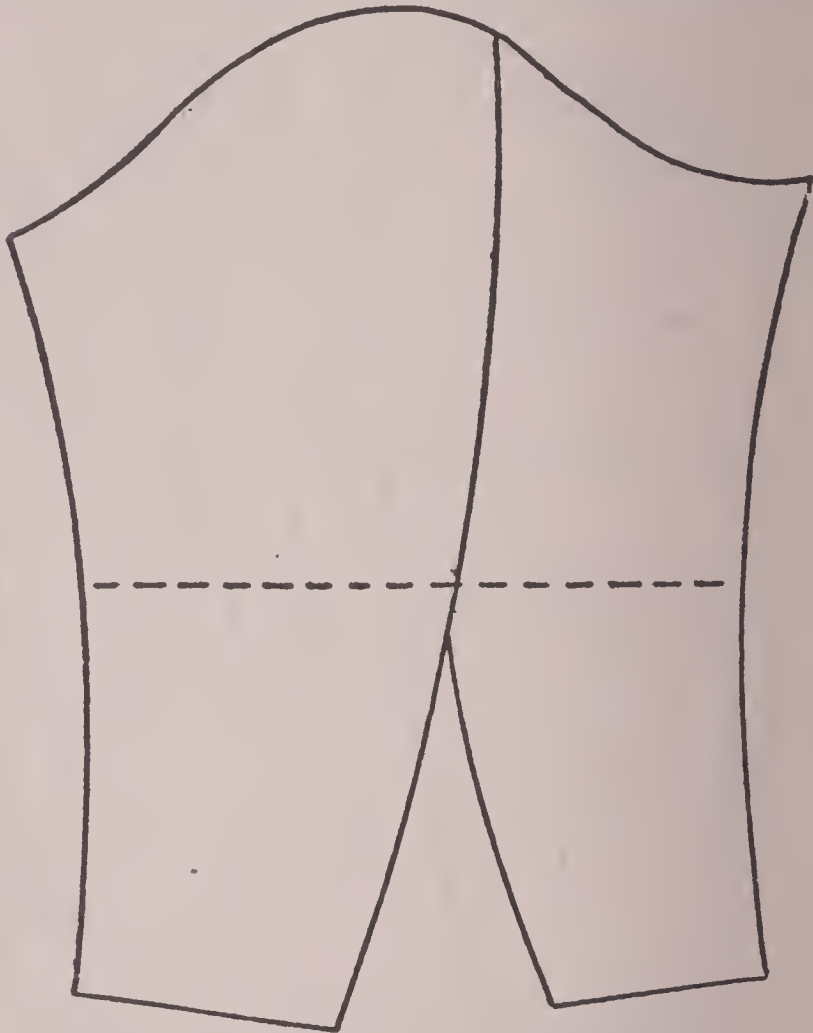
*Fig. (80) Block sleeve pattern*

the seam sleeve is closed, slip the cuff over wrong side of the sleeve.

Stitch around the bottom of the sleeve

and turn the sleeve right side out, folding the cuff back into its finished position.

If the cuff is lined, join the lining to the top



*Fig. (81) Making a pattern for a sleeve with dart in the back*

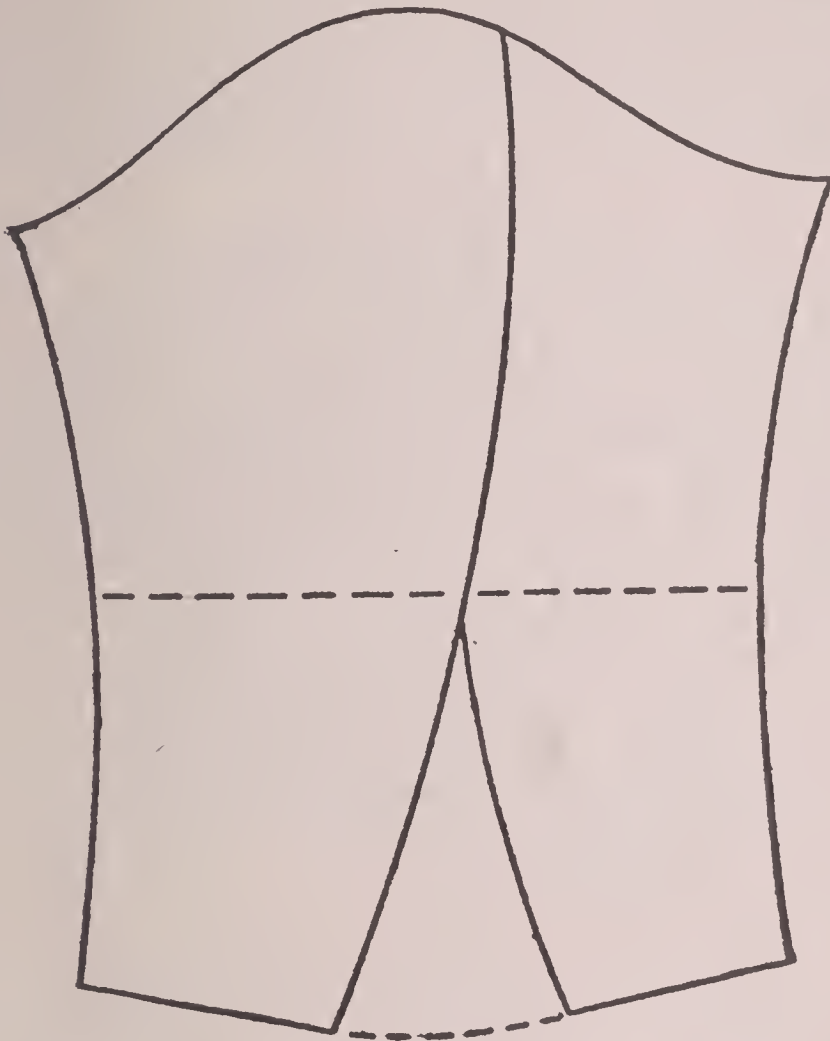
of the cuff. Close the ends of the cuff and lining and stitch one edge of the cuff to the lower edge of the sleeve. Then fold under



## HOW TO MAKE BLOUSES

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the free edge and stitch or hand fell it over the raw edges at the bottom of the sleeve in



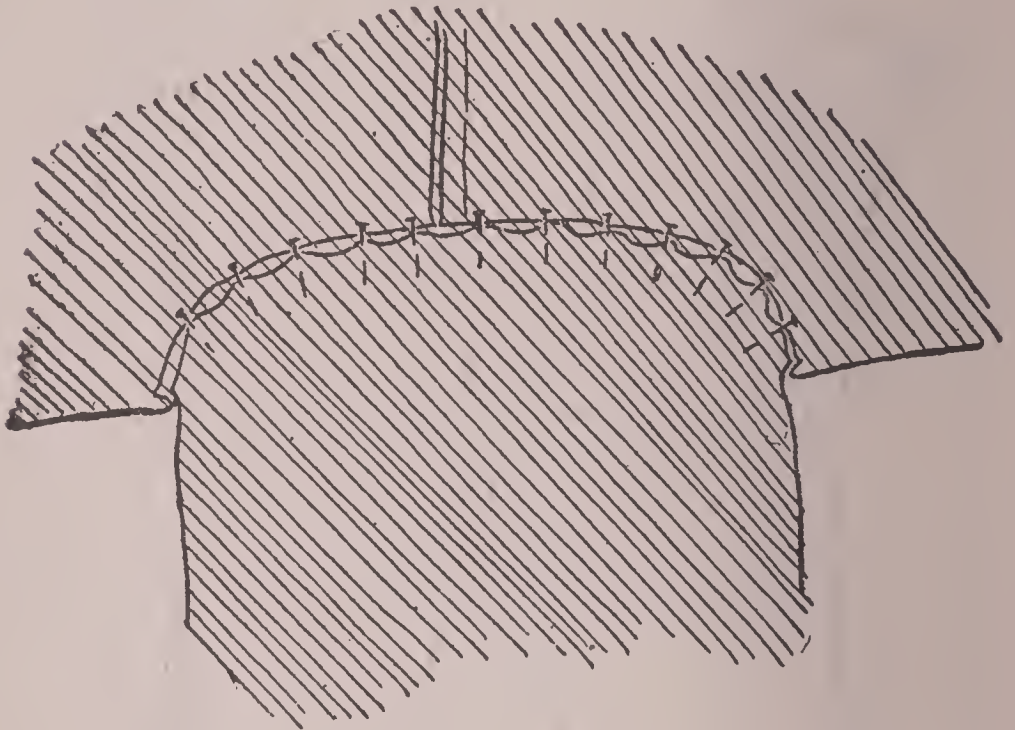
*Fig. (82) Making a pattern for a flowing sleeve*

the same manner that the narrow turn-back was joined to the wide cuff.

***Making Sleeve Patterns:*** A tight fitting

two-piece sleeve makes a good block or foundation sleeve on which to work out different styles. Such a sleeve is shown in Fig. 80.

If you want to use it for a one-piece sleeve



*Fig. (83) Fitting a sleeve to the armhole*

with a dart in the back, place the two pieces on another piece of paper, as shown in Fig. 81. The edges are even at the top and even at the elbow. Mark around the pattern and cut out new pattern in one piece.

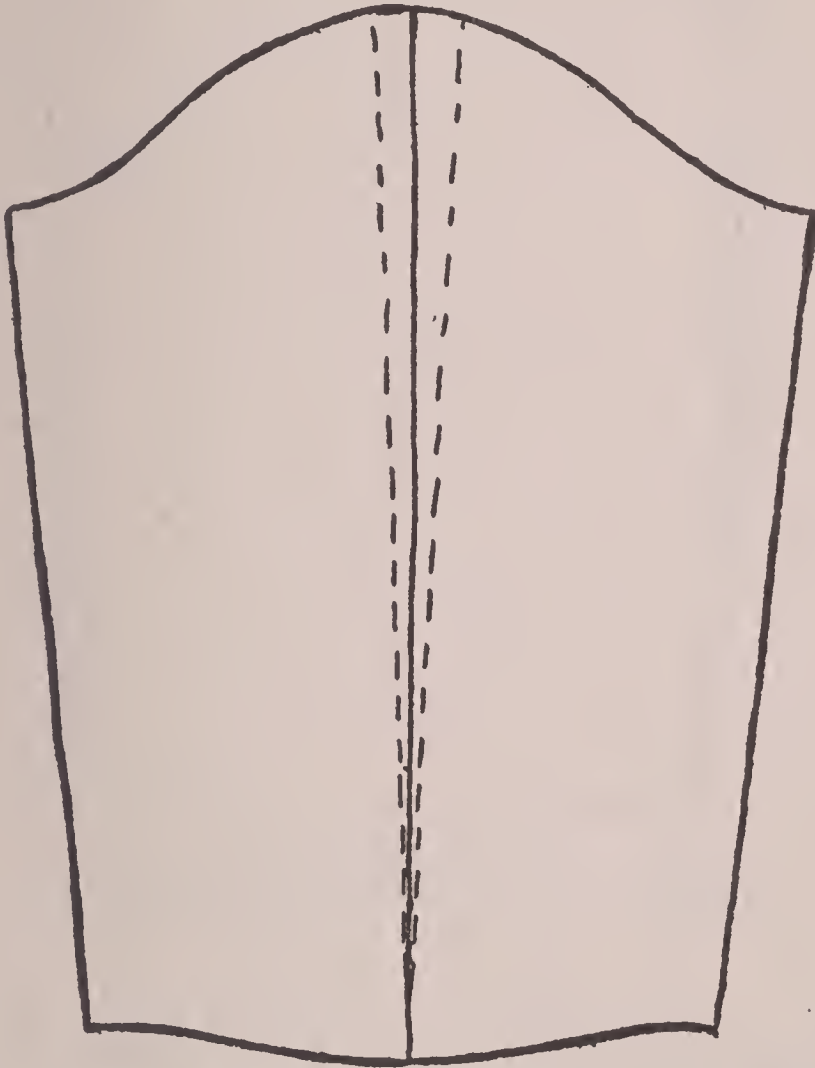
It can be used for a flowing sleeve, too,

## HOW TO MAKE BLOUSES

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by filling in the dart as shown in Fig. 82.

*Sewing in Sleeves:* A sleeve should be at least an inch and a half larger than the armhole; otherwise it will look stretched.

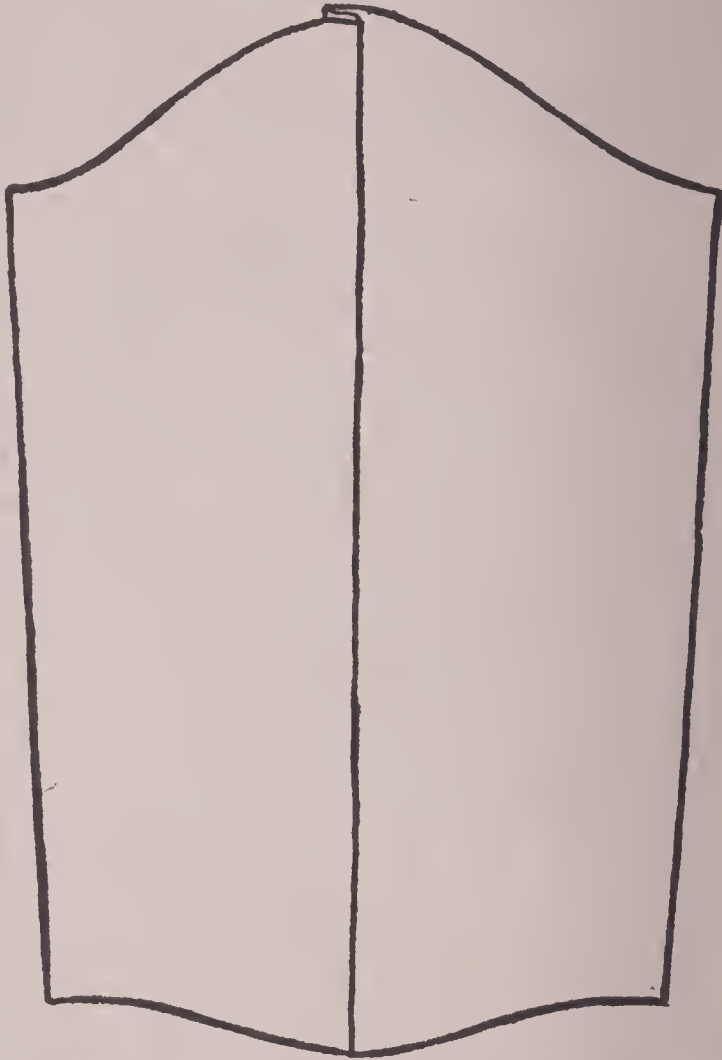


*Fig. (84) A sleeve pattern marked to take out the fullness at the top*

## A COMPLETE COURSE IN DRESSMAKING

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In sewing it in, ease the sleeve to the armhole at all points as shown in Fig. 83.



*Fig. (85) A sleeve pattern folded to take out the fullness at the the top*

If the armhole has been altered, measure the sleeve pattern to make sure it will fit. Mark the seam allowance at top and sides of



## HOW TO MAKE BLOUSES

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sleeve and measure across the top of the sleeve the seam's width back from the edge, keeping the edge of the tape on the line.

*Making a Sleeve Smaller at the Top:*  
Bring the sides of the sleeve pattern together,



*Fig. (86) A sleeve pattern folded to take out the fullness at the bottom*

creasing it through the center. Determine how much you want to take out. Mark

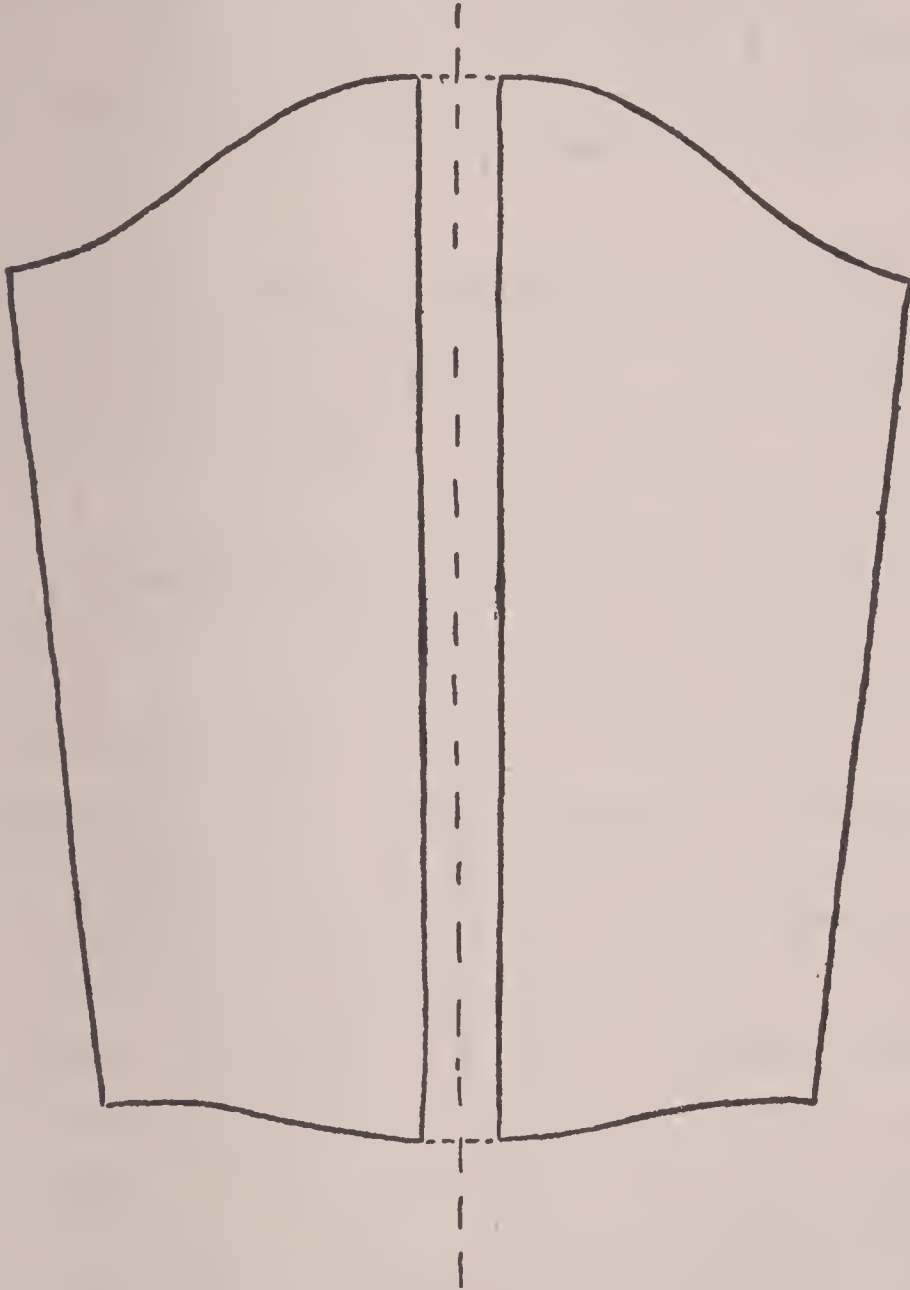


*Fig. (87) Spreading a sleeve pattern at the top to make it larger*

## HOW TO MAKE BLOUSES

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this amount at the top of the sleeve in the center and draw lines to the bottom. (See Fig. 84.) Then crease along the first line and bring it to the last line, laying in a pleat.



*Fig. (88) Making a sleeve pattern larger all the way through*

(See Fig. 85.) Mark around the outside for the new sleeve pattern.

***Making a Sleeve Smaller at the Bottom:*** Mark the amount to be taken out at the bottom of the sleeve and at the center. Draw lines from these points to the center-top and lay in the pleat along these lines. (See Fig. 86.)

***To Widen a Sleeve at the Top:*** Split the sleeve pattern through the center lengthwise and spread as shown in Fig. 87, keeping the lower edges even. Mark around the outside edges for a new pattern.

***To Widen a Sleeve at the Bottom:*** Reverse the idea, splitting the sleeve pattern through the center, spreading it at the bottom and keeping the upper edges together.

***Making a Sleeve Wider at all Points:*** Split the pattern through the center and spread the pieces equally at all points, keeping the upper and lower edges in line. (See Fig. 88.)

***Shortening a Sleeve Pattern:*** Fold a pleat across the center as shown in Fig. 89.

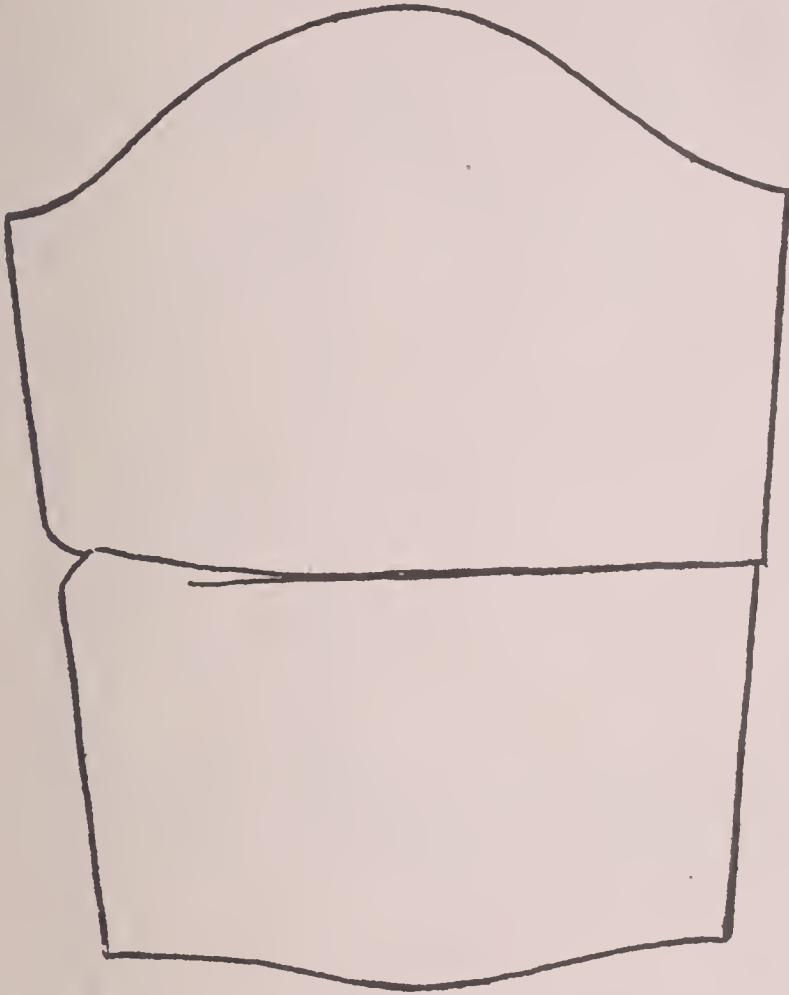
***Lengthening a Sleeve Pattern:*** Mark the seam allowance on all edges. Measure the sides on the stitching lines and mark the



## HOW TO MAKE BLOUSES

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center of each side. Then draw a line across the pattern between these two points. This is the center of the pattern. Cut the pattern



*Fig. (89) Shortening a sleeve pattern*

at this point and spread the pieces equally as shown in Fig. 90.

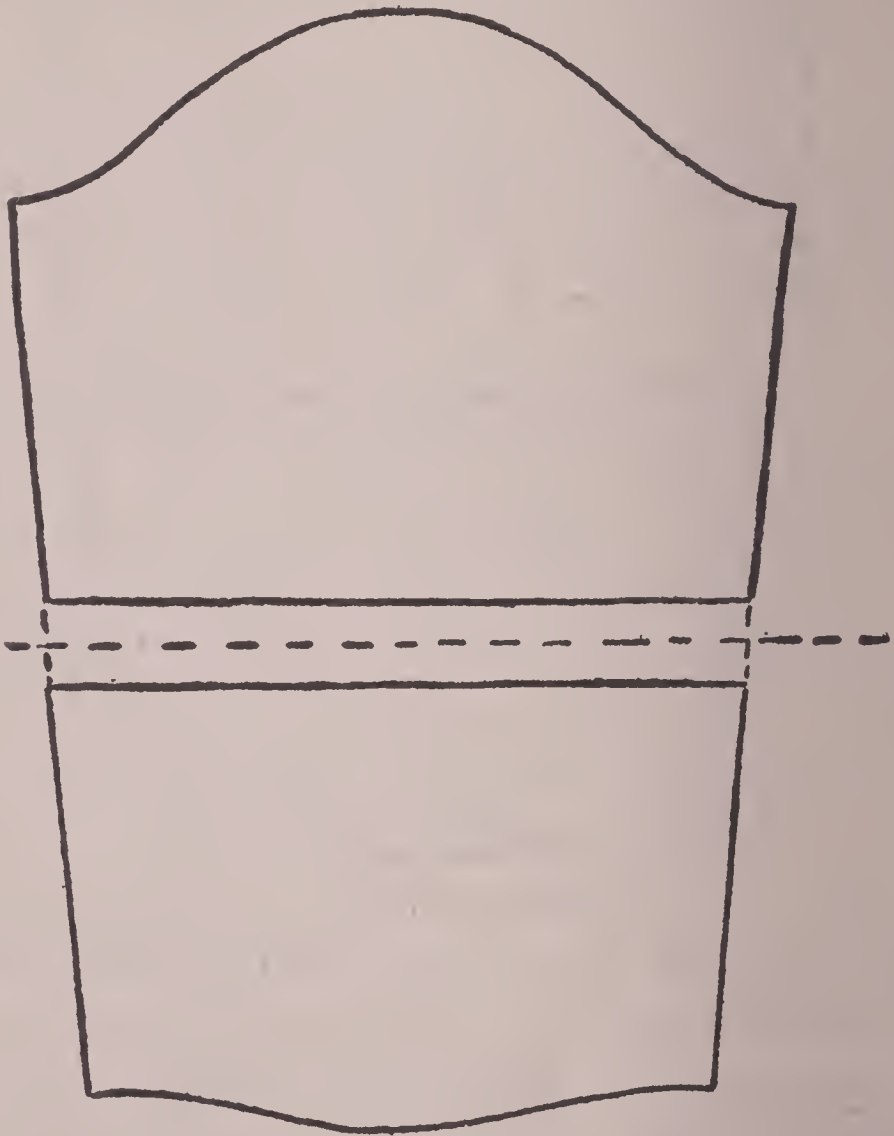
***Making a Pattern for a Blouse with a Raglan Sleeve:*** Use the front and back

## A COMPLETE COURSE IN DRESSMAKING

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block blouse patterns as a foundation, carrying out the same principles, as used for a kimono sleeve described in previous lessons. (See Fig. 91.)

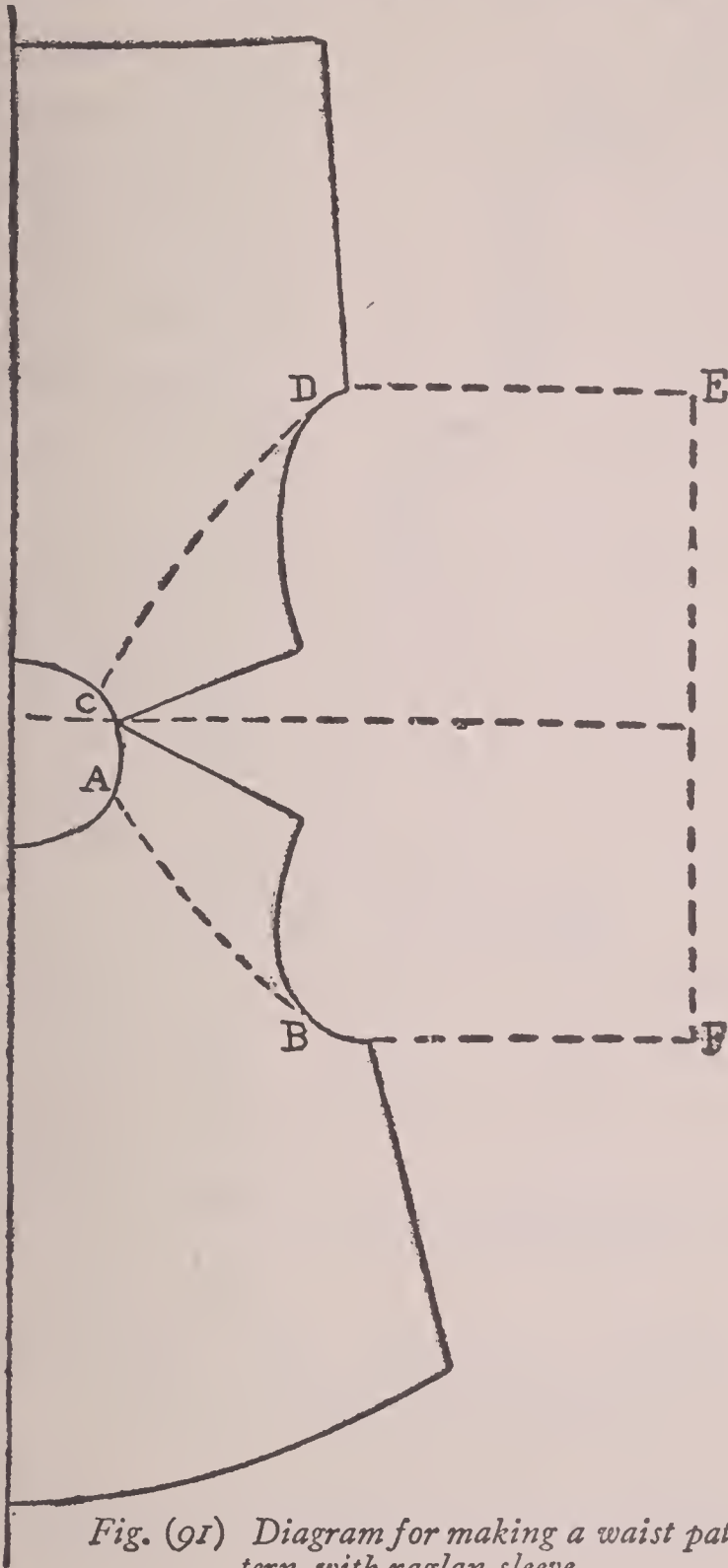
Then, mark the raglan sleeve seams, from



*Fig. (90) Lengthening a sleeve pattern*

# HOW TO MAKE BLOUSES

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*Fig. (91) Diagram for making a waist pattern with raglan sleeve*



Fig. (92) *Diagram for pattern of front of costume blouse*

the side of the neck front and back to the underarm. In tracing the sleeve pattern, trace around the outer edge of the sleeve, across the dotted lines to the neck and across the side of the neck. Allow seams at all points in the finished pattern.

In tracing the front pattern, mark along the neck edge, the center-front, the lower edge and the underarm seam, then follow the new raglan sleeve line. Allow seams at the

neck, raglan sleeve line, side and bottom and a hem or other finish for the front.

In tracing the back pattern, follow the outer edges of the pattern at the neck, center-

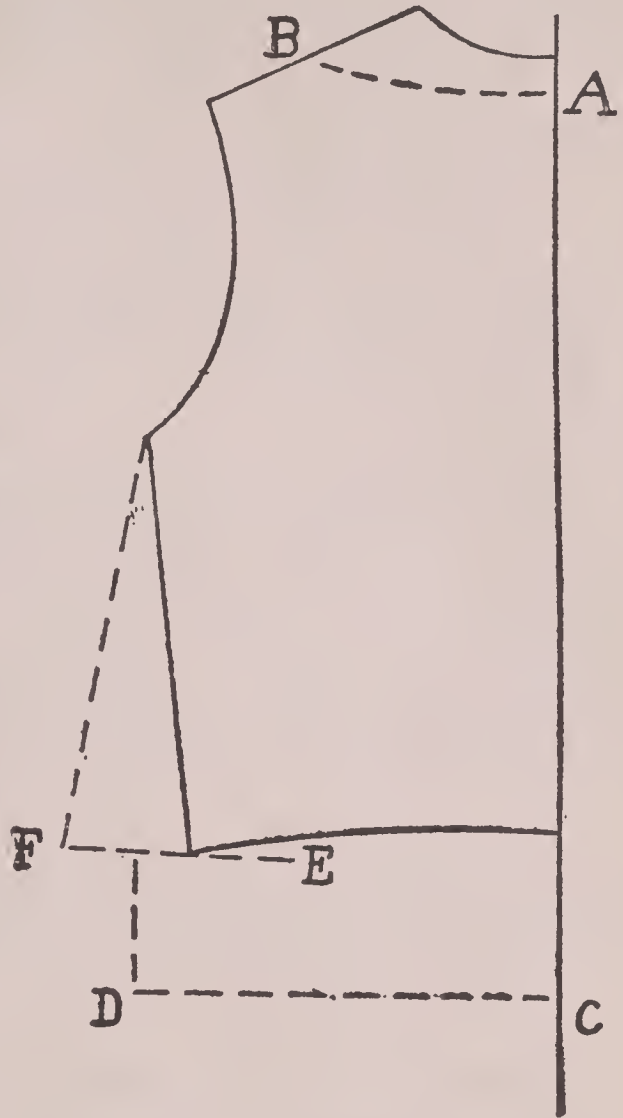


## HOW TO MAKE BLOUSES

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back, lower edge and sides and trace across the raglan sleeve seam to the neck. Allow seams at all edges, except the center-back.

If you want to get rid of some of the surplus fullness at the top of the shoulder, which is thrown in where the front and back pattern spread at the shoulder, split the raglan sleeve pattern through the center and lap out the desired amount of fullness at the lower edge, keeping the piece together at the neck. It will be necessary in this case, to reshape the bottom.



*Fig. (93) Diagram for back pattern of costume blouse*

**Making a Pattern for a Costume Blouse:** If you want to copy the blouse

shown in Fig. 2, all it means is adding belt sections below your block pattern and re-shaping the neck.

Lay your block pattern on another piece of paper and mark around the front and back. (See Figs. 92 and 93.) Reshape the neck, as shown by the lines AB in the diagrams.

It is a good plan to measure on the person from the neck down the center-front and back, to see exactly how long you want the blouse to come. Apply these measurements along the center-front and center-back lines of the diagrams, marking points C.

Now measure around the person at the point where, the the lower edge of the blouse will come and find out how long to make each belt section.

Mark the belt sections straight out from the center-front and center-back lines. Where the lower edge of the blouse curves away from the belt in the front, it will be gathered and sewn back to the belt in the finished garment.

In a blouse of this type, the back will need more fullness than in an ordinary shirtwaist, so add the desired amount of fullness at the

## HOW TO MAKE BLOUSES

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underarm seam, as line F. Mark a slash at the side of the blouse from point F to E, Fig. 93. Along this line the lower edge of the blouse will gather to the top of the belt section.

A blouse of this description is best finished to slip on over the head. If the neck opening is not large enough the shoulder seams can be left open for a little ways and finished with a binding. If these little vents are finished with snaps, they will not be noticeable in the finished garment. Usually the neck edge of a costume blouse is bound. Finish the lower edge of the sleeve with a narrow binding.

In silks, the best finish at the shoulder, armhole and under the arm is French seams. Leave the underarm seams open for a ways at the bottom so the blouse can be slipped on over the head easily. Bind these vents and finish them with snaps. Bind the lower edge of the blouse with self material.

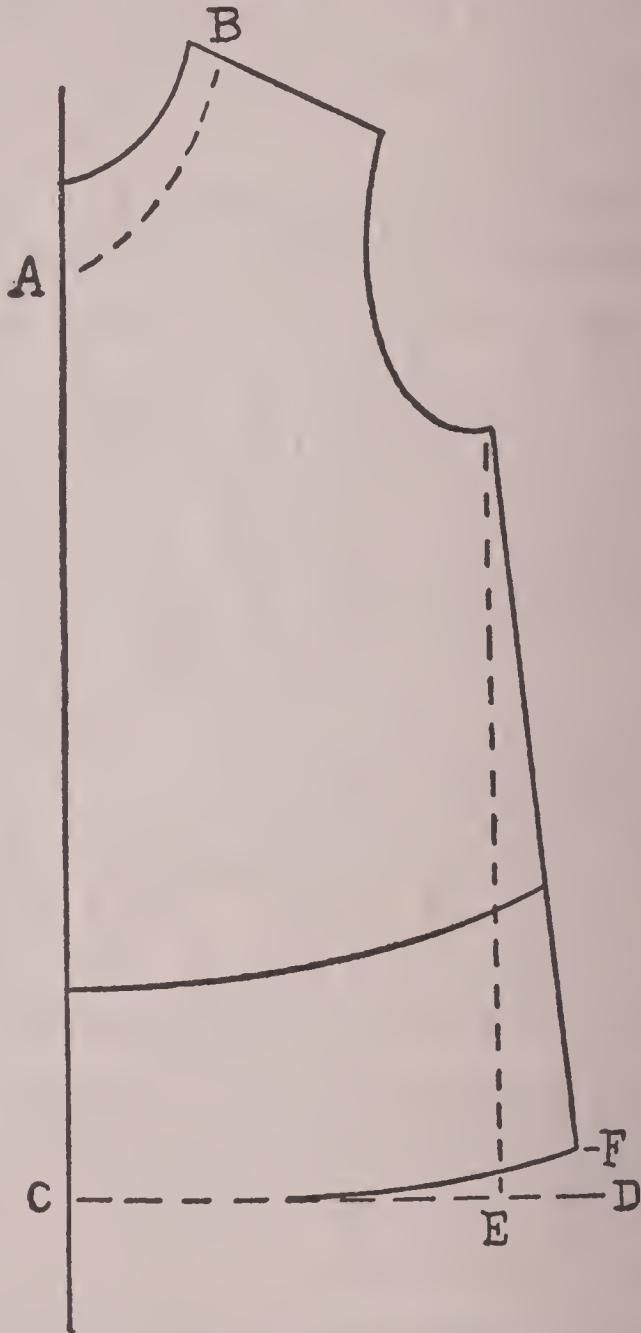
*Making a Pattern for a Sports Blouse:* Figs. 94 and 95 show diagrams for making a sports blouse, such as is shown in Fig. 5 in the first part of this lesson.

Use your block pattern for marking the diagram, as described before. In this case,

# A COMPLETE COURSE IN DRESSMAKING

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continue the center-front and center-back lines below the original blouse pattern.



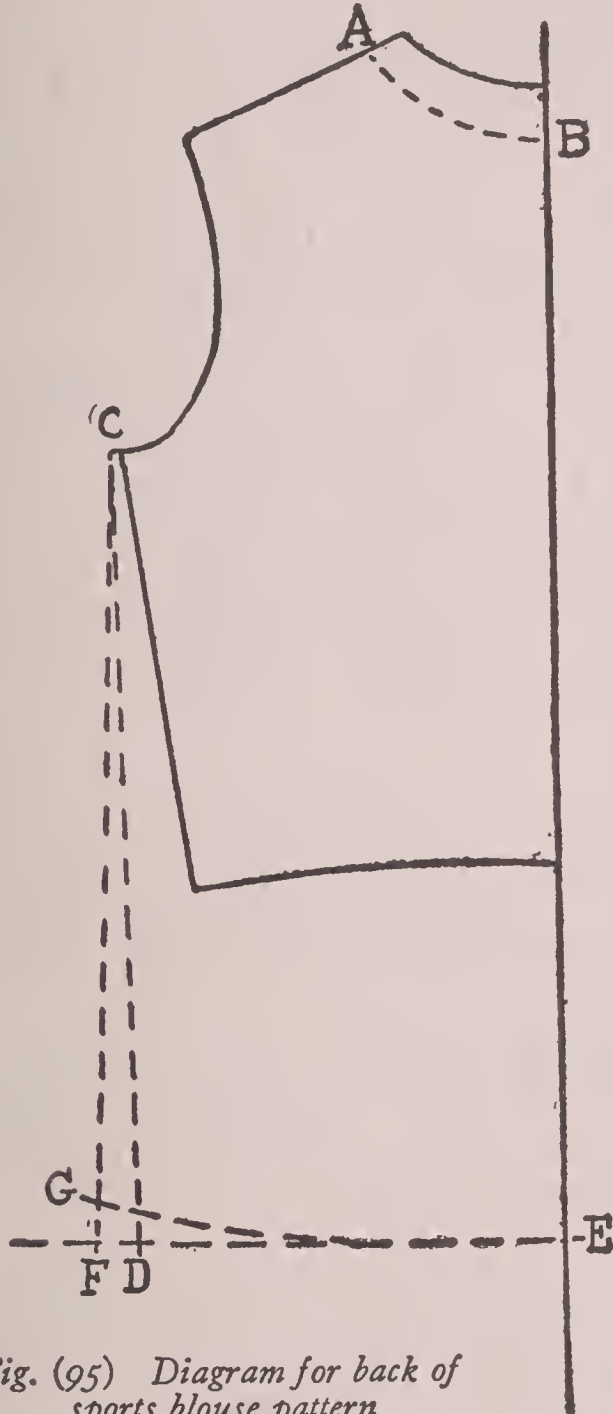
*Fig. (94) Diagram for front of sports blouse pattern*



## HOW TO MAKE BLOUSES

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Mark in the new neck lines, as lines AB in the diagrams.



*Fig. (95) Diagram for back of sports blouse pattern*

On the person measure down the center-front and center-back, the desired depth from the neck and apply these measurements along the center-front and center-back lines of the diagrams, marking point C on the front and point E on the back. From these points, draw lines at right angles to the center-front and center-back lines, as lines CD on the front and ED on the back.

Decide how wide you want the blouse at the bottom and mark point E on the front and point F on the back. Draw lines from these points to the armholes. Cut out the pattern and bring the underarm seams together. Then, slope the lower edge in an even graceful curve.

This blouse, too, ought to have vents along the shoulder seams to make it large enough to slip on over the head. Bind the neck. French seam the joinings and hem the lower edge.

**Lingerie Blouses:** In the case of sheer batiste blouses and blouses of light fabrics, the seams usually are made French seams or hemstitched.

*For a hemstitched seam,* make just an ordinary seam with the raw edges extending on the wrong side of the goods. Baste the

## HOW TO MAKE BLOUSES

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raw edges the way you want them to turn and have the seams machine hemstitched. Trim off the raw edges of seams near hemstitching after the waist is finished. If the fabric ravel it is advisable to have the blouse washed before cutting the seams.

*To add a yoke* mark the outline of the yoke on the pattern as illustrated in Fig. 96, then lay the pattern on another piece of paper. Trace around the upper portion of the pattern and across the yoke line.

Remove the pattern and add a seam at the lower edge of the yoke. This gives you a pattern for the yoke.

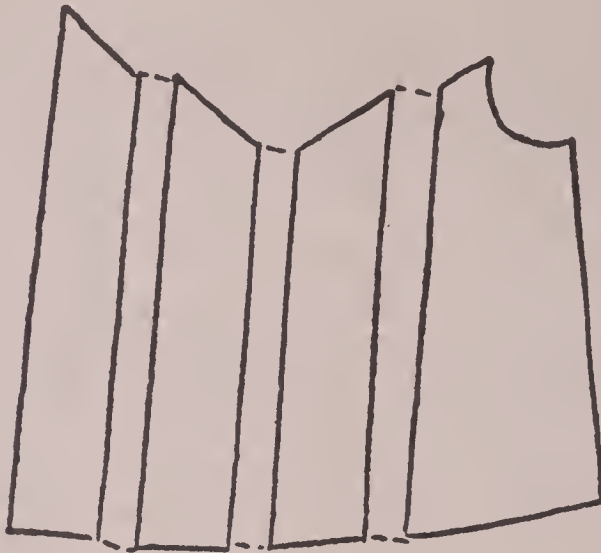
Lay your first pattern on a piece of paper and mark around the lower portion and across the yoke line. Add a seam above the yoke line and you will have a pattern for the lower portion of the waist.

*If you want to add fullness below the yoke,*



Fig. (96) *Adding a yoke to a pattern*

mark lines parallel to the center-front every two inches apart. Cut the pattern along these lines and spread the pieces, keeping the edges parallel. In placing the pieces, place the top of the second piece at right angle to



*Fig. (97) Adding fullness to the front of a pattern*

the top of the first piece, and the top of the third piece at right angle to the top of the second piece and so on. (See Fig. 97.) Mark around the edges and remove the pattern. Draw straight lines from the highest to the lowest point on the yoke edge.

This will give you a pattern for the lower portion with the fullness added.

You may vary the amount of fullness by spreading the pieces more or less, or you may place the fullness at any point desired by splitting the pattern at that particular place.

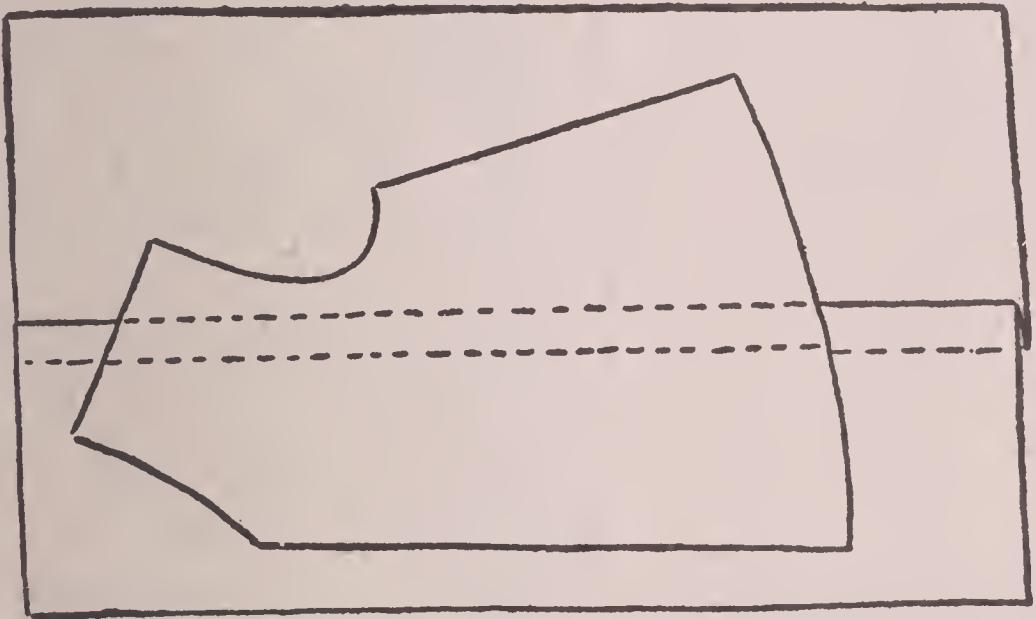
*If you want to add the fullness at the top of the piece only, spread the pattern at the*

## HOW TO MAKE BLOUSES

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top and keep the pieces together at the bottom.

*If you want to add a pleat, mark where the pleat will come on the pattern. Fold the pleat just this width in a piece of plain paper. Lay the pattern on the paper with the markings for the pleat directly over the pleat. (See Fig. 98.) Mark around the outside of*



*Fig. (98) Adding a tuck to the front of a waist*

the pattern. If you cut on these markings it will give you a pattern with the pleat allowance in it.

*Often it is desirable to take out some or all of the fullness at the lower edge of a waist*



*pattern.* There are three ways of doing this. It can be fitted out in darts, the pattern spread at the armhole or pleats laid in at the underarm seam.



*Fig. (99) A shoulder dart takes out some of the fullness at the bottom*

The simplest way, of course, is to lay in darts from the bust to the waist-line. Another way of getting rid of the fullness in darts, is to place a dart at the shoulder and lap the pattern below the bust. To do this, mark about center-way through the front of the pattern, following the slant of the shoulder in the upper portion and then running the line parallel to the center-front. Cut the pattern along this line and lap out the desired amount of material below the bust: this will spread

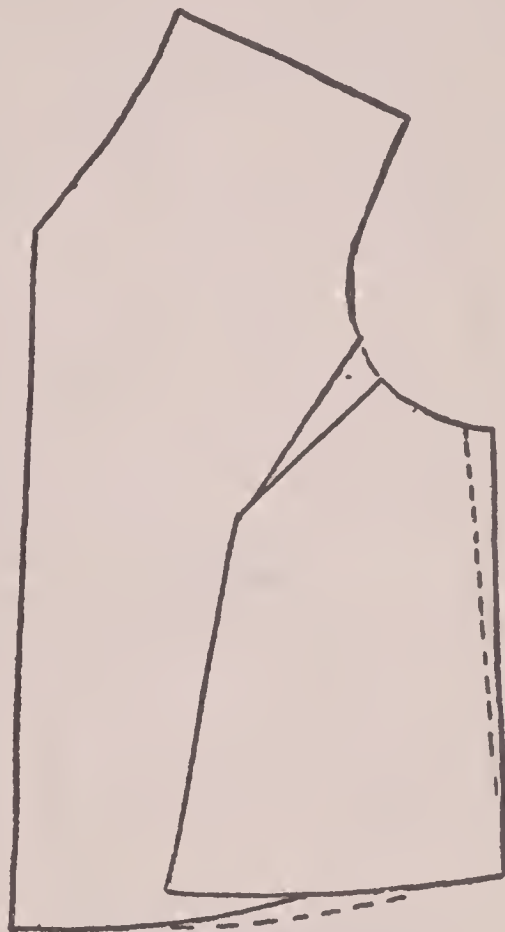
the pattern above the bust. (See Fig. 99.) Mark around the piece for the new pattern.

When there is just a little material to be

## HOW TO MAKE BLOUSES

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taken out, the armhole can be spread without spoiling the fit. In this case, cut the pattern parallel to the center-front and then across to the armhole. Keep the two pieces of the pattern together at the bust-line; lap the lower edge the desired amount which will spread the armhole. (See Fig. 100.) Mark around the pieces for the new pattern, resloping the bottom.



*Fig. (100) A small dart can be thrown into the armhole*

Many of the new basque waists have the fullness taken out in pleats at the underarm seam. To do this, slash the pattern parallel to the center-front as far as the bust-line. From this slash run two slashes to the underarm seam. Keep the pieces together at the bust-line. Lap out the desired amount of fullness at the bottom and spread the pieces at the underarm as

shown in Fig. 101. Mark around the pieces for the new pattern. The extra amount of fullness at the underarm is laid into soft pleats.



*Fig. (101) Pleats at the sides will help to take out the fullness at the bottom of a waist*

***Stitching Sheer Materials:*** It is a good plan when stitching sheer materials, such as georgette crepe, to place strips of paper under the material, then stitch through the material and the paper. After the stitching is finished tear away the paper.

***When Sewing Buttons to Sheer Material:*** Baste lawn to wrong side of the goods, sew on buttons through the garment and the lawn. After the garment is finished the lawn can be cut away close to the button.

The same plan may be followed in making buttonholes in thin material.

### FITTING

*When a person's shoulders are sloping,* wrinkles are apt to appear diagonally from the neck to the underarm of the garment that is cut from a standard size pattern. It is a good plan to baste the shoulder and underarm seams and try on the garment before stitching.

To fit a sloping shoulder, take up the shoulder seams to conform to the slope of the shoulders. This means that the garment will be taken up deepest at the armhole and probably only the seam allowance at the neck.

Of course this makes the armhole smaller. Slash the material under the arm until the garment is comfortable, being careful not to slash too deeply. The armhole is enlarged by the seam taken in sewing in the sleeve.

*When a person's shoulders are unusually square,* the wrinkles come crosswise below the neck, front and back of a garment cut from a standard size pattern. In this case, too, take up the shoulder seams, but take them up deepest at the neck. If the neck of the garment is too small, slash it with the points of the shears.



*When a woman's chest is unusually broad in proportion to the width of her back*, it is a good plan to buy two sizes of the pattern, using one for the back and one for the front. The same plan can be carried out when a person is narrow chested and wide across the back.

**Copying Any Style:** You have the foundation principles now that will enable you to copy any blouse style. When you see a style you want to copy, first decide the class to which it belongs. Study the diagram in the book that is nearest to the style and decide what changes you will have to make.

The diagrams in the lesson are not just to read about and look at. Copy each diagram three or four times. See if you can work each one out without looking at the book.

Go beyond the styles shown in this lesson. Hunt up pictures of a dozen or so collars of different design and copy each of them. Do the same with front closings and sleeves.

It's practice you know that makes perfect.

### TEST QUESTIONS

Check up your own work and see how much you have really learned from the lesson. Make sure that you know the important



## HOW TO MAKE BLOUSES

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points. Writing out the answers to the following questions and then referring to the lesson to see if your answers are correct, is one of the best ways of finding out your weak points.

Is it necessary for a block pattern to have a high neck line?

In allowing for a lapped closing, how much of the lap extends beyond the center-front?

Does the curve at the neck edge of a collar influence its set?

Does the top of a plain sleeve measure the same as the armhole?

Is a raglan sleeve similar to a kimono? Which one is easiest to fit?

Where there is a pleat, do you fold the pleat in the paper before cutting out the pattern.

Can you add fullness through the center of a piece?

What makes wrinkles appear from the neck to the underarm?

If a waist is gathered too much at the center-back what happens?

Does the sleeve affect the general fit of the waist?

The next lesson that you take up is skirts. Here you will have more practice in working with a block pattern and copying different styles. You will find, too, that you can apply some of the blouse information to skirt, or in fact, any garment. The adding of tucks and pleats is the same whether it is blouses, skirts or dresses on which you are working.

The principle of adding fullness, too, applies to all patterns.

If you have studied BLOUSES carefully and understand each step in the lesson you will find the lessons to come easy to understand and apply.

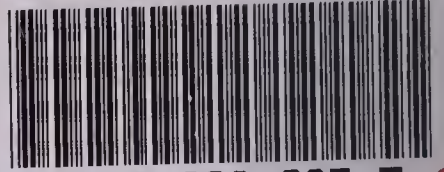








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