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A COMPLETE COURSE  
IN  
DRESSMAKING

IN TWELVE LESSONS

BY  
ISABEL DE NYSE CONOVER

HOW TO MAKE BLOUSES  
LESSON FIVE

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*Edward J. Clode*  
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# A COMPLETE COURSE IN DRESSMAKING

BY  
ISABEL DENYSE CONOVER



LESSON V  
HOW TO MAKE BLOUSES

NEW YORK  
EDWARD J. CLODE

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## LESSON V

### HOW TO MAKE BLOUSES

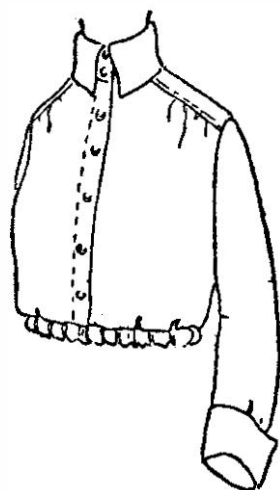


FIG. 157

**A Tailored Blouse.** — The Fig. 157 shows a tailored blouse suitable for pongee silk, crepe de Chine, linen or lawn. A style of this type does not look well in very thin goods.

**Cutting.** — Diagram 158 shows the pattern of a tailored blouse laid on the material folded double lengthwise.

Mark around the pieces and cut as described in Lesson II.

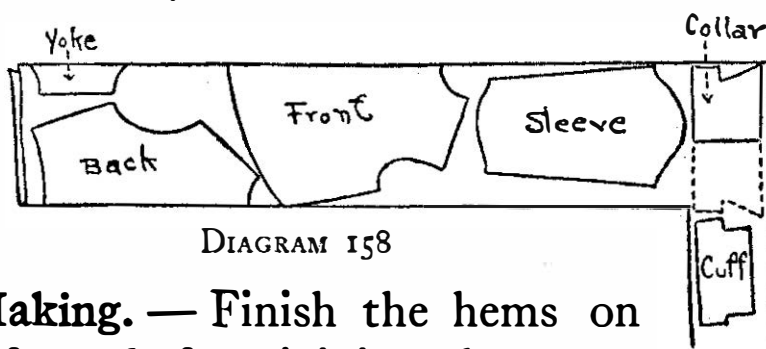


DIAGRAM 158

**Making.** — Finish the hems on the front before joining the seams single pieces are much easier handled than the made-up garment. To make the hems,

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turn under a seam's width on the front edges and press. Then fold the hem and stitch as illustrated in Fig. 159. Gather the front of



FIG. 159

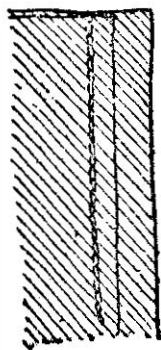


FIG. 160



FIG. 161

the blouse at the shoulder and join to yoke with a lap-felled seam. See Figs. 160 and 161. Close shoulder seam the same. Collar needs a lining. After the lining is stitched to the outside and the collar is turned right side out, stitch one edge of the collar to the neck.

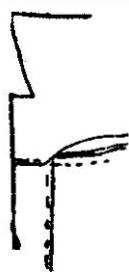


FIG. 162

Then, turn under free edge of the collar and stitch it over the raw edges at the neck, or hand fell the collar in place. (See Fig. 162.)

Nowadays the sleeve vent is usually finished with just a binding. (See Fig. 36, Lesson II.) To determine where to make the slash for the vent fold the sleeve in half, and mark for the vent halfway between the center and underarm seam at the back of

## HOW TO MAKE BLOUSES

the sleeve. 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. 163.) French seam the underarm joining; then you are ready for the cuff. After it is lined and turned

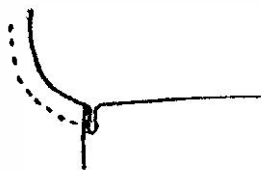


FIG. 163

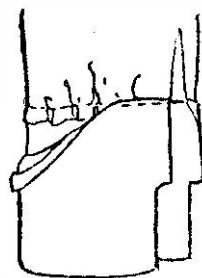


FIG. 164

right side out, sew one edge to the bottom of the sleeve as in Fig. 164, turn under the free edge and stitch it, or hand fell it, just the same as you finished the collar. Usually the lower edge of the blouse is finished with a casing and an elastic. See finishing of lower edge of camisole, Lesson III. Many blouses are finished with ball and socket snaps at the closing; the buttons are sewed on front for trimming. However, some people prefer to work buttonholes.

**Different Front Closings.** — Very often the right front of a tailored blouse is finished with a *box-pleat*. In this case the under edge of the closing is hemmed. To form the box-pleat, turn under the raw edge a seam's width and crease the material, taking up just the amount of the pleat. Stitch as in Fig. 165. Then flatten out the pleat and stitch either side of it as shown in Fig. 166.

## A COMPLETE COURSE IN DRESSMAKING

If the front of the waist has *revers*, as shown in Fig. 167, the front edges are usually faced. Before joining the facings to the fronts, turn under the back edges

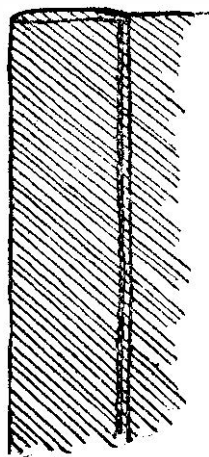


FIG. 165

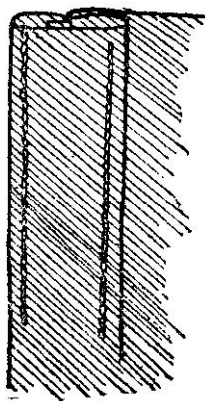


FIG. 166

under the back edges of the facings and stitch. Then stitch the facings to the fronts as illustrated in Fig. 168. 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. 169.

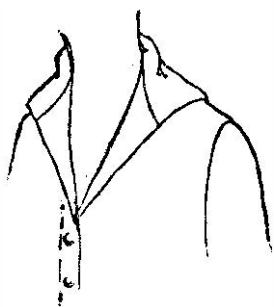


FIG. 167

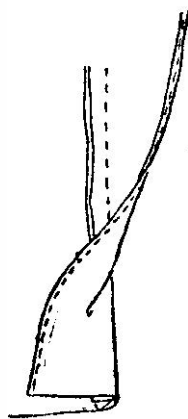


FIG. 168

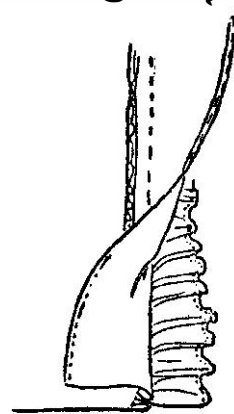


FIG. 169

**Different Collars.** — In lining a *flat collar*, cut the lining a trifle smaller than the outside

[ 4 ]



## HOW TO MAKE BLOUSES

collar. See making the cape of the infants' cloak, Lesson IV. Join the collar to the neck edge with a bias facing, the same as described in joining the collar to the infants' kimono, Lesson IV.

A *Buster Brown* collar, as shown in Fig. 170, is made

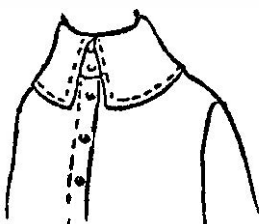


FIG. 170

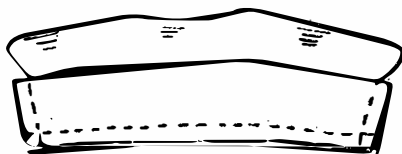


FIG. 171

with a collar-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 as shown in Fig. 171. Turn the band into its finished position and press. Stitch one edge 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.

**Different Cuffs.** — In the case of a *straight cuff with a narrow turn-back* as shown in Fig. 172, the cuff is joined to the lower edge of the sleeve before the sleeve seam is

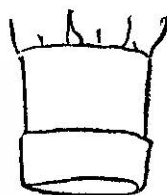


FIG. 172

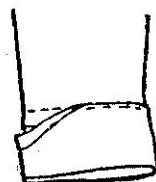


FIG. 173

closed. Join the lining to the turn-back and close the ends. Then slip the turn-back over

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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. 173.

In the case of a *plain straight cuff* as shown in Fig. 174, the lower edge is hemmed after the cuff is joined to the sleeve and the sleeve and cuff seams closed. This gives a much better finish than to hem it before the sleeve seam is closed.

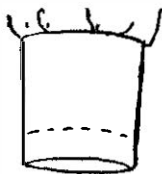


FIG. 174

There are several ways of stitching a *turn-back cuff* to the lower edge of a short sleeve. 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 the seam sleeve is closed to slip the cuff over wrong side of the sleeve. Stitch around the

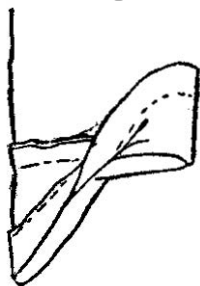


FIG. 175

bottom as shown in Fig. 175 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 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 the free edge and stitch or hand fell it over

## HOW TO MAKE BLOUSES

the raw edges at the bottom of the sleeve in the same manner that the narrow turn-back was joined to the wide cuff.

**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 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.

*Insertion* may be added at any place and in any design according to the directions given in making a nightgown, Lesson III. Tucks may also be added any place as described in making the infant's dress, Lesson IV.

*To add a yoke* mark the outline of the yoke on the pattern as illustrated in Fig. 176, then lay the pattern on another piece of paper. Trace around the upper portion of the pat-

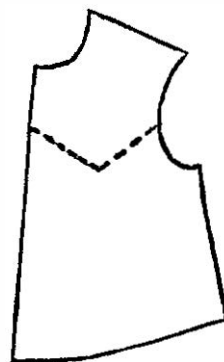


FIG. 176

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tern 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 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 angles to the top of the first piece, and the top of the third piece at right angles to the top of the second piece and so on. (See Fig. 177.)

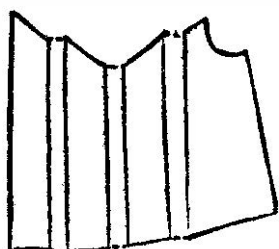


FIG. 177

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

## HOW TO MAKE BLOUSES

the fullness at the top of the piece only, spread the pattern at the 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. 178.)

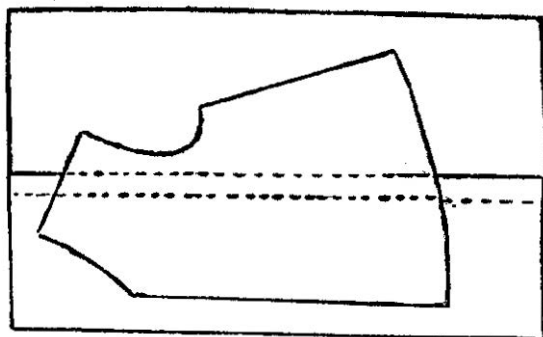


FIG. 178

Mark around the outside of 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 under-arm seam.

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 centerway through the front of

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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.

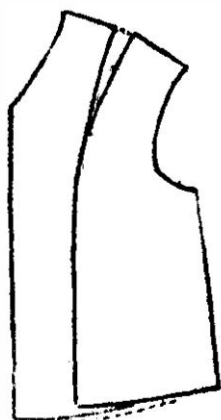


FIG. 179

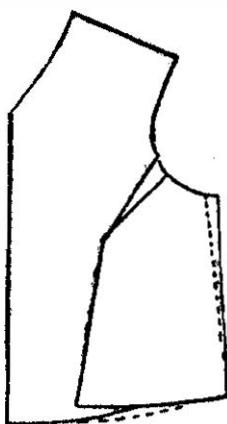


FIG. 180

(See Fig. 179.) Mark around the piece for the new pattern.

When there is just a little material to be 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. 180.) Mark around the pieces for the new pattern, resloping the bottom.

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

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bust-line. Lap out the desired amount of fullness at the bottom and spread the pieces at the underarm as shown in Fig. 181. Mark around the pieces for the new pattern. The extra amount of fullness at the underarm is laid into soft pleats.

**Altering Sleeves.** — A sleeve should be at least an inch and a half larger than the

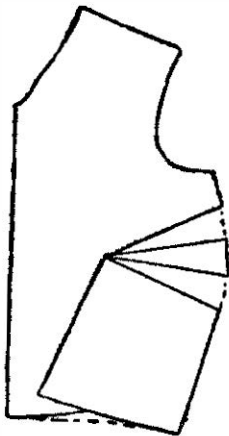


FIG. 181

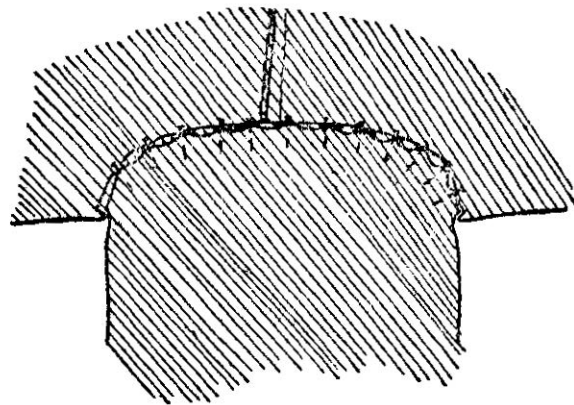


FIG. 182

armhole; otherwise it will look stretched. In sewing it in, ease the sleeve to the armhole at all points as shown in Fig. 182. 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 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,

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creasing it through the center. Determine how much you want to take out. Mark this amount at the top of the sleeve in the center and draw lines to the bottom. (See

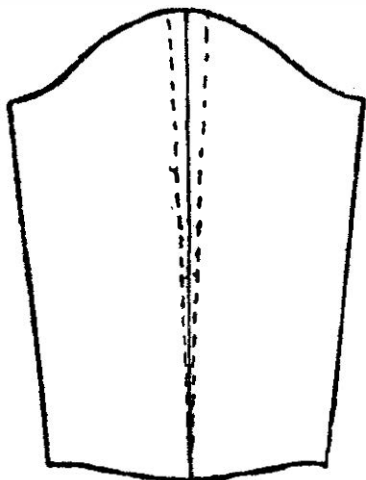


FIG. 183

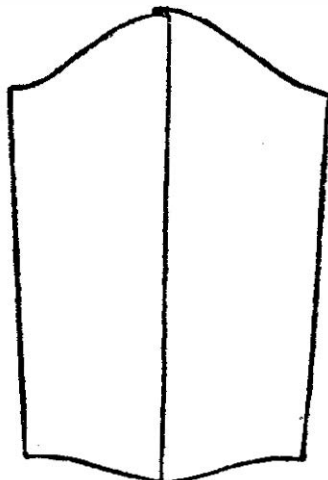


FIG. 184

Fig. 183.) Then crease along the first line and bring it to the last line, laying in a pleat.

(See Fig. 184.) Mark around the outside for the new sleeve pattern.

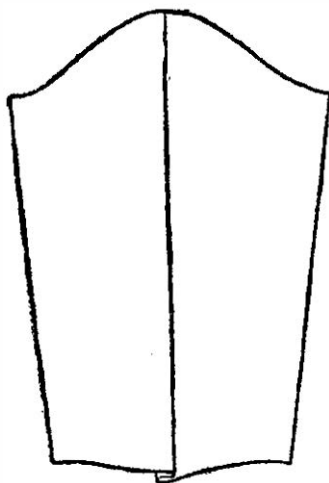


FIG. 185

**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. 185.)

**To Widen a Sleeve at the Top.** — Split



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the sleeve pattern through the center lengthwise and spread as shown in Fig. 186, 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. 187.)

**Shortening a Sleeve Pattern.** — Fold a pleat across the center as shown in Fig. 188.

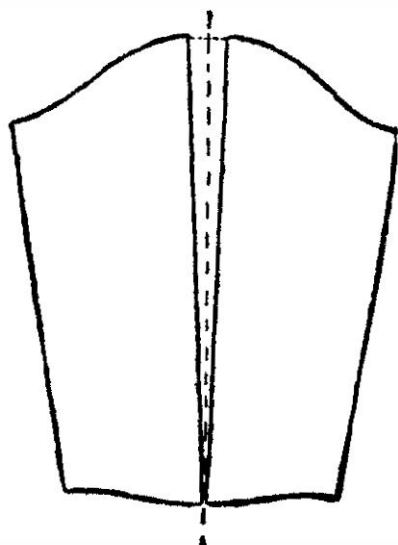


FIG. 186

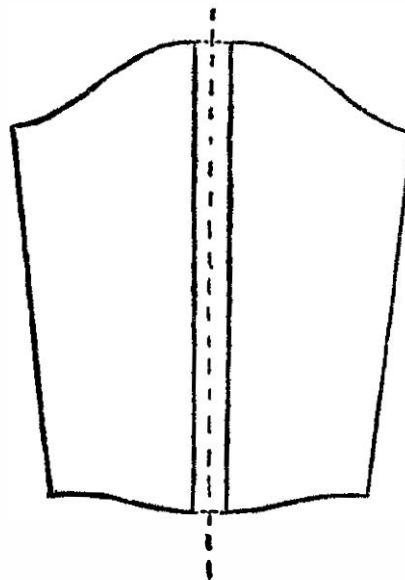


FIG. 187

**Lengthening a Sleeve Pattern.** — Mark the seam allowance on all edges. Measure the

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sides on the stitching lines and mark the 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 at this point and spread the pieces equally as shown in Fig. 189.

**Stitching Sheer Materials.** — It is a good plan when stitching sheer materials, such as

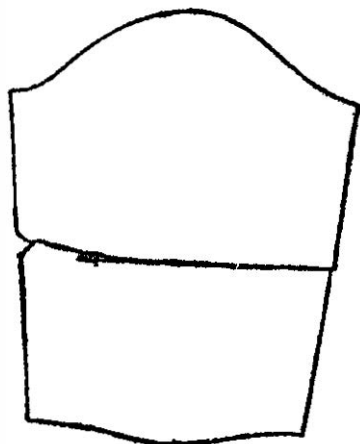


FIG. 188

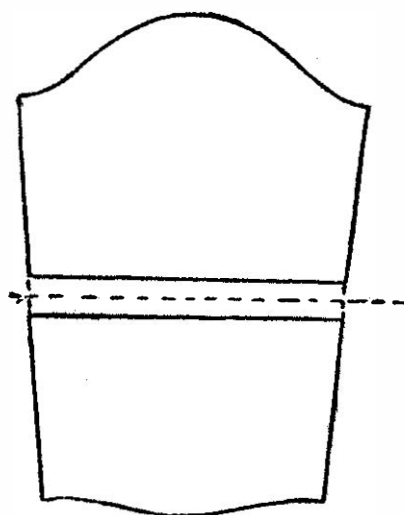


FIG. 189

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

## HOW TO MAKE BLOUSES

plan may be followed out in making button-holes in thin material.

**Simple Embroidery Stitches Used for Blouse Trimming.** — Running stitch is often used in effective designs on chiffons. The Fig. 190 shows a design suitable for running stitch. Wool, heavy silk floss or mercerized embroidery cotton is used for the work.



FIG. 190

Outline is another stitch which works up quickly and prettily on blouses. The Fig. 103, Lesson III, shows the detail of an outline stitch.

French knots are often combined with outline and running stitch. The Figs. 104 and 105, Lesson III, show the details of making a French knot. Loose over-and-over stitches are used for solid work. (See Fig. 191 at right.)

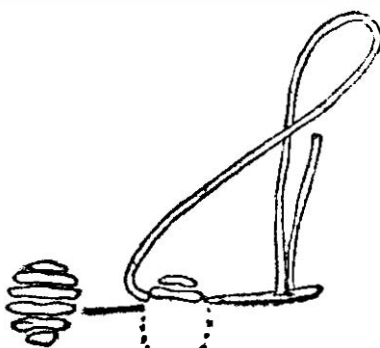


FIG. 191

**Fitting.** — When a person's shoulders are sloping, wrinkles are apt to appear diagonally from the neck to the underarm of the garment. 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

## A COMPLETE COURSE IN DRESSMAKING

shoulder seams to conform with 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. 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 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.

The styles used in this lesson are merely to demonstrate how to make blouses of various types. No matter what the design, the way of finishing will be about the same. Keep all lessons for reference.

