

# Hints for the Home Dressmaker

## How to Make One Pattern Do for Many Blouses.



By ANNA R. MOREHOUSE.

**T**O LEARN to make one's shirt waists, lingerie or other style blouses seems to be the ambition of girls and women who care for sewing. If it were necessary to buy a new pattern for every blouse one intended making, there would soon be a large collection of patterns which probably would only be used once each. Instead of this it is far better to have a plain waist pattern made to measure, including the regulation shirt sleeve and leg o' mutton sleeve pattern; and if the bodices or blouses, which now are a part of every costume, are to be attempted it will be necessary to have a pattern of a tight fitting waist lining, which will include a pattern of a two piece sleeve. With these foundation patterns, it should be possible to copy any waist or bodice one desires. Waists attached to skirts as part of the costume are generally made over tight fitting boned linings.

Then there are always the strictly tailored shirt waists, and also the lingerie waists. If the latter are worn in cold weather it is a good idea to make two slip waists, reaching to the waist line only, and the lower edge should be turned up in a three-quarters of an inch hem and through this a linen tape should be run, pulling it up to fit the waist when on. This can be pulled out straight to wash and iron, and if these slips are made of lawn they will be found satisfactory and will not be as expensive as silk ones, and besides, the silk with frequent laundering, turns yellow.

The pretty blouse made of plaid gingham can be taken for an illustration of how to use a perfectly plain pattern. In this blouse the back matches the front as far as the shoulder plaits are concerned. The first thing to do will be to fold over an end of the cloth so as to get a true bias, cut on the fold, and then fold the material together so that the cut edge comes together.

The fold made will be a bias one, and before cutting off a waist length, it will be necessary to see if the fold just made will bring the desired part of the plaid for the middle of the back of the waist, as this is the piece we are to cut off first. If the plaid comes right the length can be cut off. If not, a fold must be made parallel with the first, making the right part of the plaid come in the middle, which is represented by the fold.

Lay the pattern for the back on the cloth just cut, pinning the middle back of the pattern to the fold in the cloth. Then fold the pattern back out of the way and lay two plaits in the cloth, making each one inch wide, and making the outside one come to the edge of the shoulder. The plaits are laid the entire length of the back. After the plaits are laid on one side they are laid on the other, to match exactly. If the material is not wide enough to make the back, the cloth will have to be pieced.

Sometimes this piecing is done by overhanding two selvage edges together, and sometimes by turning back both edges the width of seams, and overhanding the folded edges. It entirely depends on the plaid to be matched, for this piecing must be done so that it is invisible. The pieced parts should then be pressed flat and the pattern laid in place, and the back cut out. If the pattern is one on which no seams are allowed—and this is by far the best way to have—the outline of the back is clearly traced or marked with French chalk, and one-quarter inch is allowed around the neck and armhole lines for seams, and one inch is allowed on the shoulder and underarm seams.

This blouse opens down the middle of the front, and the first thing will be to cut off a length on the bias for each front, and having the same part of the plaid come in the middle of the front as in the back. Before laying on the pattern for the front the middle of the front is turned back, and the folded edge matches

### Blouses for Fall Wear.

**W**ITH the approach of winter woolen blouses are being worn by the girl who feels the cold. Even when one is not chilly it is much better style to wear soft wool blouses as near the tone of skirt as possible. For morning wear these may be tailored shirtwaists of wash, flannel made in severe style and worn with a stock or linen collar and jabot.

For informal afternoon wear around home blouses of albatross or challi are liked, made simply to open in the back, with only a few tucks at each side for fullness. The plain space thus left is filled in with embroidery, while collar and cuffs are worked to match.

Any graceful floral design should be chosen. One with one or two large flowers on the bust line combined with foliage conventionalized in curves and scrolls that narrow to the waist gives an air of elaboration with little work.

Wreaths of small flowers joined by bowknots are also good, care being taken not to have them too heavy, but light and airy. This embroidery may either be done in self tones, or where the blouse is dark and needs brightening pale pinks, yellows, violet and other pastel shades can be used combined with soft greens for the foliage. Sometimes where the blouse is a different color from the skirt it is harmonized by embroidery in the colors of the skirt.

The kind of stitches to use depends upon the design and the time one wishes to spend on it. Flowers may either be done in Kensington or long and short stitch; scrolls should be done in satin stitch and ribbon can either be outlined and seeded or can be worked over and over.

the middle of the back. One inch in from this fold a half inch tuck is laid the length of the front, and then there are two inch wide tucks laid at the shoulder edges, just as there were on the back.

After these tucks have been laid, the pattern for the front is laid on and pinned to the material down the front edge. Before pinning it anywhere else, the material should be laid so that the shoulder tucks will come a little towards the front, and not run too straight down. Then the pattern is pinned in place, the same seam allowances made as on the back and the cutting out done. The tucks on both front and back are pulled out flat at the shoulder and the seam sewed together exactly on the traced lines. After the seams are finished the tucks are laid in position again and stitched from one end to the other.

The underarm seams are finished and the fronts faced down the middle, unless the turning is wide enough for the edge of the cloth to extend under the edge of the half inch tuck, so that the hemming down will not show. A fly or extension piece should be put down the left front and hooks and eyes are used for the fastening. Fold the fronts together, right side out, and chalk off the line for the cut out part of the neck. The blouse is not cut out at all across the back, and in the front the opening extends down from the neck line three inches. The line is a straight one, from the shoulder seams to the three inch point. It will be a good time to cut the little turnover collar pattern while the waist is pinned together.

Fold a piece of paper so that the fold is a bias one and pin this bias fold to the fold which marks the middle back line of the blouse. Lay the neck of the blouse out flat on the paper, letting it curve as is necessary so as to lie smoothly at the neck line, and cut the paper out, following the line of the neck. Unpin the blouse from the paper and measure down from the neck line in the middle of the back, two inches, and make a dot. Make a straight line from this point to the middle of the front.

This collar and the narrow turnback cuffs are made of gingham in a plain color, matching one of the colors in the plaid. When cutting the collar out, the middle back of the pattern is laid on a bias fold of the material and a quarter inch seam must be allowed on all sides. There is an inside section to the collar also, and the inside and outside sections are stitched together on the lower edge, then the collar is turned right side out, the middle back of the upper side of the collar is pinned to the middle back of the blouse, so that the seam comes on the right side of the blouse and the collar is pinned at each end, to the ends of the blouse at the neck, then, holding the blouse next to you, baste the collar to the blouse. Stitch this seam, take the bastings out, and turn the seam towards the collar and hem the underside of the collar over the seam.

Small bone button molds are covered with the cloth



matching the collar and trim the fronts of the blouse prettily. The plain sleeves are cut so that the fold of the sleeve is on the bias. They are made three-quarters length and are finished with a narrow turnback cuff. A chemise and half sleeves of batiste or tuckered net, which are made detachable, finish the blouse.

This blouse is put into a narrow band at the waist and a three inch wide circular peplum is attached.

In copying blouses where there are fancy yokes, or simple or intricate lines of insertion the pattern or design should be marked off on the paper pattern in the lightest kind of pencil marks, which can easily be changed or rubbed out altogether, and the pattern held up to you to see if the lines made are correct. When they are satisfactory the waist lengths are cut or torn off, and if there is any tucking this is done first. All the while the pattern must be referred to to see that the tucks are coming where they should, and that the proper spaces are being left for the lace or embroidery. Then the insertion is basted in place or the stamping done for the embroidery design.

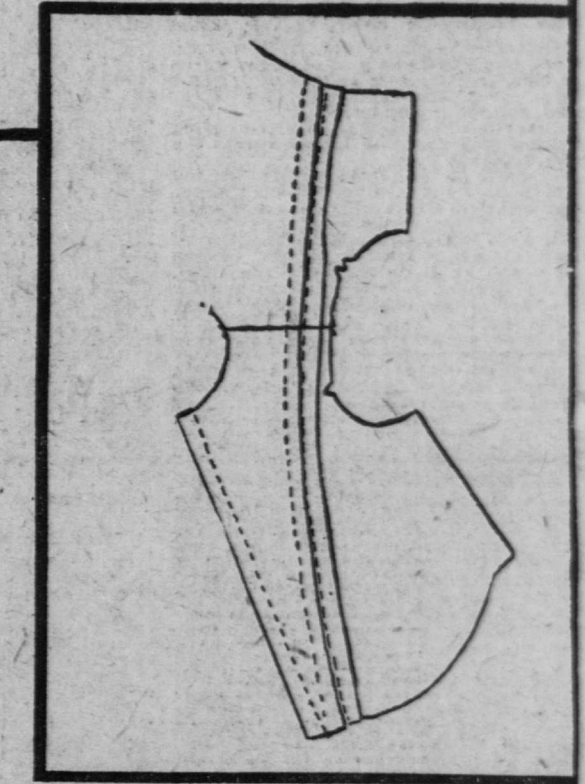
If a waist is to be hooked together, the pattern is laid on the folded edge of the back or fronts, as the case may be, and nothing allowed beyond. If the waist is to be buttoned the hems are laid and finished and the edge of the pattern is laid down the middle of the width of the hems.

If tucks, box plaits, or trimming are to be matched on the shoulders the decorations should match on both back and front. For instance, if the blouse is to have clusters of tucks they should start from the middle on both back and front, and be worked out towards each shoulder. The shoulder seams can be matched then. After the tucking is done on the blouse the seam lines most clearly marked, and the pieces cut out, turn the shoulder seam on each back so that the fold comes exactly on the seam line and the seam turns towards the wrong side of the blouse.

Baste the seam back so it will stay in place, then lay the front of the blouse on a cutting board or table and pin the basted back shoulder seam of the back to the shoulder seam on the front which is laid out flat, each end first and then through the rest of the lengths, so that the tucks match. Hem the back to the front on the shoulder seam, catching in the edge of the fold only. Then take out the basting which holds the seam back, turn the blouse to the wrong side, and baste and stitch together. Then take the hemming stitches out. It will be found that the seam matches perfectly.

The work for the outside of a tight fitting waist is the same, the lining first being put together and fitted perfectly, and in many cases the seams, with the exception of the shoulder and underarms being entirely finished, bones and all. Then the outside is made and laid in position over the lining and put together, with the lining at the two unfinished seams.

In putting collars or collar bands on a waist, they should always be pinned to the garment first in the middle and then at each end. In basting on the waist should be held next to you. If the neck measures too little or too much the alteration is made on the shoulders, an equal amount being let out or taken up, as the case may be, on both seams. It is never wise to cut out the neck of a waist unless absolutely sure it is the



only remedy. There is much more danger of having the neck line too low. It is better to stretch the neck of the waist around the front where the curve is the greatest first and see if that is not all that is necessary.

In a good pattern it will never be necessary to do any clipping; and more waists have been hopelessly ruined by too much clipping around the neck and armholes than in almost any other way.

One should be sure what the right neck and armhole sizes are and after the waist has been put together to measure it in these places, and if the places measure more than they should to take in the shoulder seams for the neck and the shoulder or underarm seams or both if necessary for the remedying of the armholes, remeasure to see that they are correct and try on.

If the neck measures too little the remedy is known, and if the armholes are too small first try a little stretching in the front where the curve is the greatest, towards the underarm. If the measure is still lacking take a pencil or chalk, and, beginning up near the shoulder on the front, draw a new seam line, taking off the most around the curved part, and run this new line gradually into the old one again.

Remeasure the armhole, measuring, of course, on the new line, and it will not be difficult to get it the right size. The work has been done so far without any possibility of having injured the waist, and when the size is right the armhole can be trimmed out, leaving the proper seam allowance outside of the pencil marking.

## Pity the Overdressed Child in Her "Tantrums."

**A** CLEVER trained nurse said one time, apropos of babies, "The comfortable baby is the good baby." And the more I thought about it the more it seemed to me that if this was true about babies, was it not also true in some degrees about older children?

In a good many homes the old standard prevails of having fine company clothes for the children. The little girl's hair must be curled or crimped by tight plaiting, the ordinary play frock of gingham or percale is discarded and fine lawn and val insertions must be put on, while a wide brimmed hat, overtrimmed and heavy, replaces the plain play bonnet. Consequently, Miss Six Year Old is overworn by her clothes and the frequent and sharp admonitions to keep them clean, and at last, if she is a child of any strength of character, she simply "goes on a rampage" and causes her mother to wonder why in the world her children behave so badly whenever she takes them visiting.

Of course, there are lots of sensible mothers who believe that plain clothes for children mean happiness to the children and a great saving of expense and trouble to themselves. The ready made clothes one sees in the stores, too, have done a great deal to help on the era of simplicity in children's dress, and the women's magazines have advocated consistently that there be less fussy clothes that there might also be less fuss at children.

Of course, every once in a while we see in some shop window an exquisite little hand made dress, all embroidery and real lace, and of a texture and elaborateness that a fairy might envy it. The obliging saleswoman will tell us that this dress is just like one that was made for a certain little royal princess, and that it cost hundreds of dollars. And we go away feeling that it is hardly fair that our own little Ethel and

Jane, who, to be sure, are as sweet as any little royal princesses in the world, should have to wear gingham pinafores.

But if we only knew it, there are few royal children who are permitted to wear fine clothes until they are grown up. And our little Ethel's and Jane's pinafores are quite likely to be made by the same pattern as those commonly worn in the royal nursery.

There is one practical little mother of my acquaintance who adopts a color-scheme for each of her small daughters and sticks to it with the most satisfactory results. For instance, Barbara this summer has nothing but frocks of ecru and tan and white. There have been little white and ecru checked dresses and little brownish linen dresses, and tan and white striped dresses, all to be worn with one big ecru hat with a brown bow, and a little tan cloth coat.

The colorings of these just suit Barbara's brown eyes and hair and pink cheeks. Mary, her little sister, on the other hand, is a decided blonde, and for her there has been nothing but blue. Blue ginghams, blue and white percales, blue madras, a wide white hat with a navy blue bow, and a blue serge coat.

In the winter Barbara will be dressed in brown and tan again, and her coat will be brown corduroy. Mary will wear blue, and her coat will be navy blue corduroy. By having these two color schemes and sticking to them resolutely, the mother has no difficulty in buying her children's clothes and in sorting them out as they come from the laundry. There is such a variety of checks, dots, stripes, and plaids that there is no hint of monotony in either color scheme, and the children themselves do not grow tired of it.

The dresses are all made in the simplest styles, mostly with one piece effects, and the trimming is never elaborate. There are bands of white cotton braid on some of the dresses, and a few embroidered dots on some of the others. There is no lace on any of them,

and there is not a ruffle in the entire wardrobe. The consequence is that Barbara and Mary are well dressed looking, just because of the unity of color effect and the simplicity of line. The mothers of other little girls wonder how Barbara's and Mary's mother can afford to dress them so expensively, when in reality they spend twice as much on their own children's clothes.

Another thing that this wise little mother believes in is buying a good many frocks, making them as simply as possible, and using the least expensive materials, and discarding every one of them at the end of the season. She knows that a rapidly growing child looks at her worst in a dress that is too short or too tight, but at the same time is too good to throw away. She throws these away, or, rather, passes them on to less fortunate children, with a liberal hand.

Barbara and Mary have no elaborate lingerie hats. They never wear anything which is too good to run and jump and play and dig in the sand in. The consequence is they keep a pretty average level of good behavior and when they do lapse it isn't because they were so dressed up that they had to forget their misery in small naughtinesses.

These poor little dressed up youngsters who are done up in silk and lace and feathered hats with strict injunctions of this sort: "Be careful, you'll soil your dress," "Don't jump about, you'll knock your hat," "Walk carefully, or you'll get your white shoes dirty"—what a life they live!

Do, Mrs. Mother, leave the children free from the curse of fine clothes until they get to an age when fineries and the furbelows mean something pleasurable to them. Dress them as prettily, but as simply and as comfortably as you can, and then contrast their behavior with the miserable bedizened little across the street, who stares at them so wistfully and longs to join their good times, but cannot for fear of what will happen to her frills.

### Garniture for Net Blouse.

**A**N old net blouse in ecru or white that has seen its best days can take on a new lease of life by means of three handkerchiefs formed into an over garniture something on the order of the old time jumper. All sorts of handkerchiefs are used for these effects; the gay cotton bandana, those with half Persian effects that are often made up into dressing sashes or printed silk mufflers. The one requisite is size. They must be large, and they should have colored borders.

A good looking garniture can be made from three handkerchiefs, one for the back and one for each side of the front. The back is arranged in a graduated inverted box plait, reaching from the shoulders and falling in two points over the belt. The top is rounded slightly and edged with a line of the border, showing a shallow yoke of blouse above.

The fronts are arranged in surplice effect and are brought diagonally from the shoulder line to be gathered into the belt in front. The upper corner is turned back to form long revers that cross at the bust line. The handkerchief is stitched back of this revers in a diagonal tuck an inch wide that reaches from the shoulder to belt.

This tuck turns away from the front and is stitched so as to leave the opposite corner of handkerchief in a second loose revers underneath. This revers is narrow at the shoulder and broad as it approaches the waist, while front revers reverse this shape.

The corners that are cut off are made into pointed tabs and put over the shoulders to cover the joining of the handkerchiefs. The back is formed with the handkerchief used on the square; the fronts, by holding it from corner to corner from shoulder to middle of waist.