

A COMPLETE COURSE
IN
DRESSMAKING

IN TWELVE LESSONS

BY
ISABEL DE NYSE CONOVER

HOW TO MAKE DRESSES
LESSON TEN

COPYRIGHT, 1921, BY EDWARD J. CLODE
ALL RIGHTS RESERVED

Edward J. Clode
Publisher, New York

A COMPLETE COURSE IN DRESSMAKING

BY
ISABEL DENYSE CONOVER



LESSON X
HOW TO MAKE DRESSES

NEW YORK
EDWARD J. CLODE

**COPYRIGHT, 1921, BY
EDWARD J. CLODE**

Entered at Stationers' Hall

PRINTED IN THE UNITED STATES OF AMERICA

LESSON X

HOW TO MAKE DRESSES

A House Dress. — A pretty straight-hanging house dress is shown in Fig. 433. The waistline is held in with an elastic. Such a style might be made in calico, gingham, percale, or cotton crepe.

Cutting. — Follow the directions given in Lesson II. Diagram 434 shows the pieces of the pattern laid on the goods.

Making. — Finish the front closing first. Slash to placket depth and finish the right edge of the opening with a facing and the left edge with an extension as shown in Fig. 435. Make French seams at the shoulder. Then put on the collar while the garment is out flat. Line the collar as described in making bathrobe, Lesson VI. Stitch the collar to the neck and face the raw edges at the neck as described in making kimono, Lesson IV.



FIG. 433

A COMPLETE COURSE IN DRESSMAKING



DIAGRAM 434

Double stitch the sleeves to the armhole. Close the sleeve and underarm seams in a continuous stitching. Make French seams here, too. Line cuff and stitch to lower edge of sleeve as shown in Fig. 173, Lesson V.

Try on the dress and mark the waistline. Stitch a bias casing to the waistline on the wrong side of the garment. (See Fig. 436.) Insert elastic cut to fit the waistline comfortably, plus a lap. Fasten elastic at closing with over-and-over stitches.

Turn a three-inch hem at lower edge of dress. Line belt and sew belt straps to side seams as described in making Russian-blouse suit, Lesson VII. Finish closing with buttons and buttonholes.

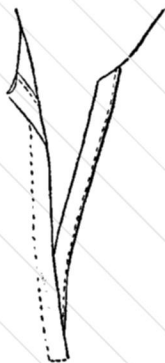


FIG. 435

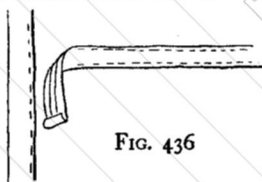


FIG. 436

HOW TO MAKE DRESSES

Hem top of pocket and stitch to dress as described in stitching pocket to apron, Lesson II.

Straight - hanging Dress. — A straight-hanging serge dress is shown in Fig. 437. This is an attractive style for a medium or thin figure but is not good for a stout woman.

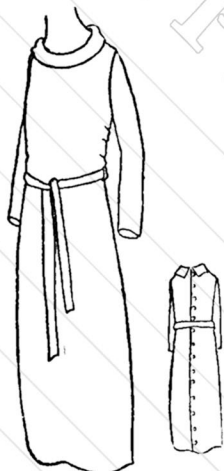


FIG. 437

Cutting. — If you have not used the pattern before, it is advisable to cut the garment in cheap unbleached muslin or percale to test the fit. (If a straight-hanging dress pokes out in front it is impos-

sible to change it after the material is cut.) Diagram 438 shows the pieces for the dress laid on the material. General cutting directions are given in Lesson II.

Making. — If you have cut a muslin test of the pattern, lay in

[3]

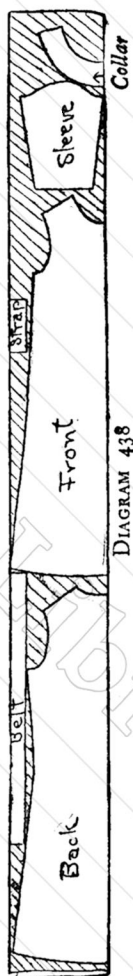


DIAGRAM 438

A COMPLETE COURSE IN DRESSMAKING

the pleats in the muslin model at the underarm seams, baste the shoulder and underarm seams and turn the hems at the center-back. Then try on the garment. If wrinkles appear in the upper portion of the garment, the fault can probably be corrected at the shoulder and underarm seams. See fitting blouses, Lesson V. If the garment pokes out in front, it is because



sufficient dart has not been taken out to bring it in to the particular figure you are fitting. In this case, rip the underarm seam to within a few inches of the armhole and take up the surplus fullness in a dart either side of the front from the bustline to the bottom. Fold out this dart pleat in the pattern and cut the pattern from the top of the dart to the side seam. This spreads the pattern at the underarm, throwing more material in the pleats. The extra fullness here can be taken up in an extra pleat. Mark around the pattern piece, reshape side as shown by dotted lines and true up the bottom. (See Fig. 439.) The fullness added in this manner at the side will hang down straight.

If any changes are made at the shoulder or armhole of the muslin make these changes

HOW TO MAKE DRESSES

in the pattern too. The very best dress-makers make a test of every garment. It certainly saves time and in a great many cases disappointment. You will always be sure of your result if you work in this way.

After the dress material is cut your best plan is to turn the hems on the back closing first. Turn, press well and stitch the hems as shown in Fig. 440, but do not stitch all the way to the bottom. Leave the edges of the hems loose for about six inches. These edges are stitched better after the hem at the lower edge of the frock is turned. Bind the raw edges at the shoulder and in joining make an open seam: Fig. 18, Lesson II. Finish neck, stitching around it to prevent stretching. Line the collar as described in making collar for bathrobe, Lesson VI, and face the collar to the neck as described in making kimono, Lesson IV.

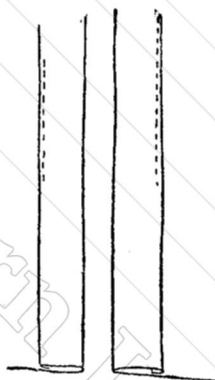


FIG. 440



FIG. 441

Figure 441 shows the pleats laid in at the underarm. Bind the edges and make open seam here too. If there is a dart in the back of the sleeve, close the dart, bind

A COMPLETE COURSE IN DRESSMAKING

the raw edges on the wrong side of the sleeve and stitch the second time, running the stitching one-eighth of an inch from the joining on the right side of the sleeve. Bind the raw edges at the sides of the sleeve and make an open seam, just as the shoulder seam was finished. A facing of the same material as the dress is one of the most satisfactory finishes at the bottom of a sleeve. Use the lower portion of the sleeve pattern as a guide in cutting the facing. Usually a sleeve facing is cut about two inches deep. Bind the upper edge of the facing and join the ends, making a plain seam and pressing it open. Slip the facing over the right side of the sleeve and stitch around the lower edge. (See Fig. 442.) Turn the facing onto the wrong side of the sleeve and tack along the sleeve seam and dart to hold it in place.



FIG. 442

Sleeves with darts at the back are made sometimes with sleeve seam matching under-arm seam and sometimes the seam comes to the front of the armhole. This is always made clear in pattern directions and where the sleeve seam is placed to the front of the armhole, there is usually a notch as guide. A sleeve is made always at least one and

HOW TO MAKE DRESSES

a half inches larger than the armhole; otherwise the armhole would appear to be full to the sleeve. When fullness is distributed all the way around the armhole an inch and a half of fullness is lost and the sleeve looks like a plain sleeve without fullness.

To adjust the sleeve to the armhole turn the dress wrong side out and the sleeve right side out. Match the edges of the sleeve with the edges at the armhole, and pin the sleeve to the armhole all the way around, placing the pins about one inch apart and at right angles to the edge, the points projecting into the sleeve and the heads beyond the raw edges. Put your hand inside the sleeve and hold out the garment: if any draws or even wrinkles appear, shift the pins until the sleeve seems to set smoothly. Then baste it in and try on the garment. If the garment fitted properly before the sleeve was put in and wrinkles appear in the body part after the sleeve is basted in, it is proof that the sleeve is in wrong and dragging the garment out of shape. If the dress sets smoothly but the sleeve binds and draws either at the front or back, then the sleeve is in wrong. Test the sleeve by moving the arm to the front and the back. If the sleeve is not com-

A COMPLETE COURSE IN DRESSMAKING

fortable or it is pulling the dress out of shape, rip the basting at the armhole and shift the sleeve to the front or the back until it hangs properly.



FIG. 443

Sew the sleeve to the armhole with a plain seam and then bind it. If you are hanging your own dress try the plan of standing near a table and marking the skirt with pins. See hanging skirts, Lesson IX. After the lower edge of the skirt is cut off evenly, bind it. Turn the amount of the hem and press the lower edge. At the center-back closing, cut away the material as shown in Fig. 443. Then turn the hem at back edge over the lower hem. (See Fig. 444.) This does away with bulk and makes a neat finish. However, it is well to note that it is impossible to let down a skirt finished in this manner.

Lap the back edges, keeping center-backs even and stitch from placket depth to bottom over the first stitching of the tuck. Finish the back with buttonholes and buttons.

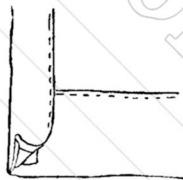


FIG. 444

A Long-waisted Dress. — (See Fig. 445.) This type of dress is suitable for silk or serge.

HOW TO MAKE DRESSES

Cutting. — It is not as important to cut a test of this style as of the straight-hanging dress. If necessary, alterations could be made in the dress material without spoiling it at the shoulder and underarm seams. However, a test really simplifies the work and the waist portion only need be cut in muslin. Diagram 446 shows the garment laid on the goods. See Lesson II if you need help in laying the pieces on the goods and cutting.



FIG. 445

Making. — This style of dress needs a waist lining. Use net, China silk or mulle for the lining. The dress closes at the left shoulder and underarm seam. So close only the right shoulder and underarm seams. Make French seams in the lining. If the dress is serge bind the raw edges at the right shoulder and underarm and make open seams, but if the dress is silk make French seams.



DIAGRAM 446

A COMPLETE COURSE IN DRESSMAKING

Baste the lining to the outside at the shoulder and underarm seams and neck edge. Stitch around neck of both outside waist and lining to hold the edge in shape.

The sleeves must be joined to the armholes before finishing closing. In a two-piece sleeve there will be fullness in the upper sleeve at the outside seam at the elbow. Gather the sleeve at this point. (See Fig. 447.)

In woolen materials steam out as much of this fullness as possible before joining upper sleeve to under sleeve. If the garment is silk make French seams, but a woolen fabric is too clumsy with French seams. Bind the edges before joining the inner sleeve seam. Then

press the seams open for a flat finish.

The front seam of a two-piece sleeve is placed usually to the front of the armhole.

[10]

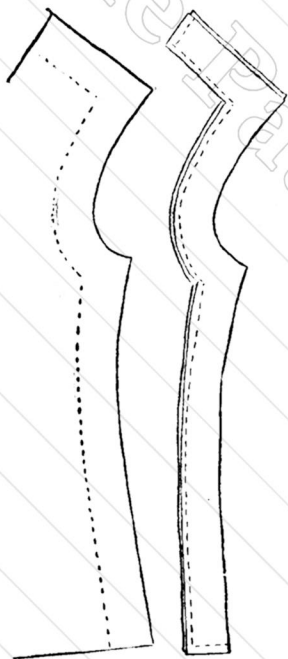


FIG. 448

FIG. 449

FIG.
447

HOW TO MAKE DRESSES

Hang sleeve as described in making straight-hanging dress. However, in this case the left sleeve is free from the front as the garment closes at the left shoulder, armhole and underarm. Finish the back edge of the closing with a shaped extension and the front edge of the closing with a facing. As the extension will be under the front and therefore must fit the front, use the front pattern as a guide in cutting it. Measure back from the edge of the pattern one and three-quarter inches as indicated by dotted lines in

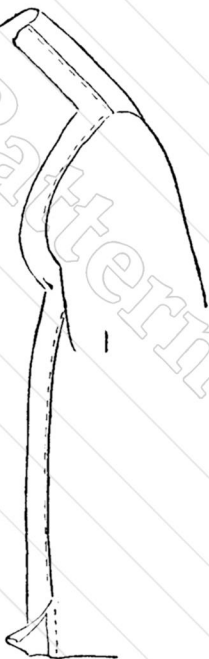


FIG. 450



FIG. 451

Fig. 448. This will give you a pattern for both the extension and the facing. Cut two pieces for the extension as it must be double, and one piece for the facing. Stitch the two pieces for

A COMPLETE COURSE IN DRESSMAKING

the extension together as shown in Fig. 449, and turn right side out. Join extension to back of shoulder, sleeve and back at underarm as shown in Fig. 450. Stitch facing to front as shown in Fig. 451.

If collar is washable material make it detachable. Turn a narrow hem at the outer edge, gather the neck edge and join to a straight narrow band cut the size of the neck, Fig. 452. Face neck of dress with a narrow bias facing. Baste the collar to the neck, leaving the left side free from shoulder to front. Fasten this edge to neck with snaps.

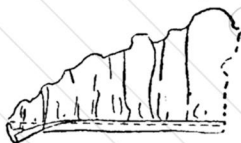


FIG. 452

Close the skirt seams, making French seams in silk or binding the seams in woolens. Hem the skirt and then pleat it as described in Lesson VIII, spacing the pleats according to the picture. Slash the skirt under a pleat at the left side for a placket and bind the edges of the slash.

Turn a tuck at the bottom of the outside waist. Lap the waist over the skirt and stitch around the lower edge of the waist about one-half inch back from the edge. Turn under the raw edges of the lining, and

HOW TO MAKE DRESSES

fell the joining of the waist and skirt on the wrong side. Finish the closing with ball-and-socket snaps.



FIG. 453

Waistline Dress. — A costume with the waist and skirt sewed together at the waistline is shown in Fig. 453. Dresses of this type are made of silk, chiffon or light-weight woolens such as serge.

Cutting. — If the test is made it is necessary only to cut the waist portion in muslin. The skirt is easily adjusted.

Diagram 454 shows the pattern laid on the goods. See Lesson II for cutting directions.

Making. — Usually costumes are

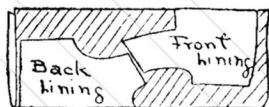
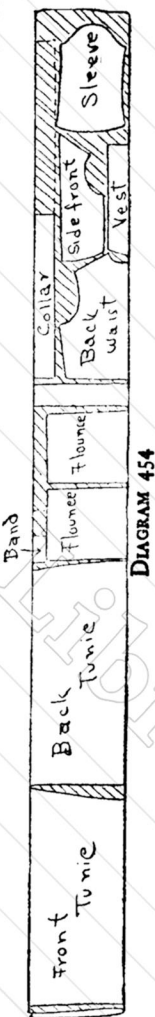


DIAGRAM 454

[13]



A COMPLETE COURSE IN DRESSMAKING

made with a sleeveless waist lining of net, China silk or mulle. Make inch hems on front edges and French seams at the shoulder and underarm seams of the lining. Finish neck and armholes with lace edge. (See Lesson III.) Gather lower edge of lining and try it on to adjust fullness properly. Cut an inside belt of grosgrain belting to fit the waistline comfortably, plus hems. Turn and stitch the hems in the belt. Lay the lower edge of the lining over the belt, bringing it center-way of the belt and baste it in place.

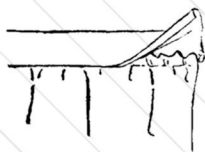


FIG. 455

Make French seams at the shoulder joining of the outside waist and run a thread around the neck by hand to prevent stretching. Stitch the facing to the lower edge of the sleeve as shown in Fig. 442. French seam the sleeve to the armhole and then close the sleeve and underarm seam in one continuous stitching. Use French seams here, too. Line the collar, and baste it to the neck edge. Gather the top of the vest section and join to band as shown in Fig. 455. Finish left edge of vest with narrow extension. (See Fig. 456.) Then baste vest to right side front and stitch a narrow bias of silk or lin-

HOW TO MAKE DRESSES

ing fabric along the edge. Turn the bias onto the wrong side and fell it down by hand. Mark the center-back and the center-front of the waist, then gather the lower edge. Try on lining and waist, adjusting fullness properly at lower edge and pinning lower edge of waist to center of the belt over lining. After waist is removed baste lower edge in place. As waist closes at left side-front and lining and belt at center-front lower edge of waist will be free from center-front to opening in waist.

Make upper part of foundation skirt of lining material. Take up darts at the side-front and side-back. Make French seams at the joinings, leaving the left side seam open to placket depth. Finish the placket with a continuous facing.

The lower section of the skirt is of the dress material. Make French seams at the joinings. Gather the top slightly. Unless the lower section is cut a trifle wider than the upper, it will appear to "cup" in at the bottom. Join the lower section to the upper as described in joining flounce to petticoat, Lesson III.

[15]



FIG. 456

A COMPLETE COURSE IN DRESSMAKING

French seam the two pieces of the tunic together, leaving the left side seam open to placket depth. If the material is transparent, just hem the edges of the placket, but in serge or medium-weight silk finish the placket with a continuous facing. Turn a one-inch hem at the lower edge of the tunic. Mark the center-front and center-back of both the foundation skirt and the tunic. Gather the tunic at the top. Then try on the waist and join the foundation skirt to the center of the inside belt, matching the center-front and center-back of the skirt with the center-front and center-back of the belt. If the skirt cups in the back and pokes out in the front, raise it a trifle at the waistline at the back. If it swings to the back and binds across the knees in the front raise it a trifle in the front at the waistline.

After the under skirt is properly hung, join the tunic to the center of the inside belt, matching the center-fronts and the center-backs. Adjust the fullness becomingly. Usually more fullness is thrown to the back than the front. If you want the dress to look flat at the front and back and set out at the sides gather it most at the sides.

HOW TO MAKE DRESSES

Determine just how the foundation skirt is to be hung and the tunic adjusted. Remove the garment, unpin the waist and tunic at the waistline and readjust them, distributing the fullness just the same, but this time turn the skirt wrong side out and join it with the raw edge extending toward the bottom of the belt. (See Fig. 457.) Skirt and tunic will be free from the belt and waist from center-front to left underarm where placket is. After skirt is stitched, turn it down into its finished position. All the raw edges



FIG. 457

are hidden at the waistline except where the waist and skirt are free from the belt. Join the lower edge of the waist, from center-front to the closing in the waist, to the top of the skirt and stay the skirt, from center-front to placket, with a narrow facing. Cover raw edges on belt, from center-front to underarm seam on left side, with a narrow bias of material. Try on the dress to turn the hem at the lower edge. If you are trying the dress on some one else a pasteboard guide will help to turn the lower edge evenly. Decide the distance from the floor that you want the skirt at the center-front and notch the cardboard this distance

A COMPLETE COURSE IN DRESSMAKING



DIAGRAM 459

from the bottom. Test the length of the skirt all the way around with the cardboard as you turn hem.

Finish the closing in the waist lining with small hooks and eyes or snaps, the waistband with strong hooks and eyes, and the dress closing with snaps.

Russian Blouse Dress. — Another popular type of dress is the Russian Blouse shown in Fig. 458. It is made up in serge, tricotine, gabardine or other woollens of this weight, or of silk such as tricolette, taffeta or satin.

Cutting. — The only muslin test needed for this kind of pattern is one of the overblouse portion. A long overblouse is fitted in the same way as a straight-hanging dress. Diagram 459 shows the pattern laid on the goods. See Lesson II for cutting directions.



FIG. 458

HOW TO MAKE DRESSES

Making. — The skirt is hung from a foundation waist of net, China silk or mulle. (See Fig. 460.) The underwaist is usually white regardless of the color of the dress, as colored linings are apt to rub off on the underwear.

Overblouse dresses are made either with the sleeve joined to the underwaist or sewed to the armhole of the overblouse. The overblouse is apt to set better if the sleeve is sewed to the underwaist. If the sleeve is set into



FIG. 460

the underwaist, the underwaist must be faced with the dress material at the armhole, so if

there is any gap at the armhole the lining stuff will not show. Use the underwaist pattern as a guide in cutting the facings for the armhole. Measure back from the armhole edge on the pattern three inches as indicated by dotted lines in Fig. 461. This will give a pattern for the facings. Make French seams at

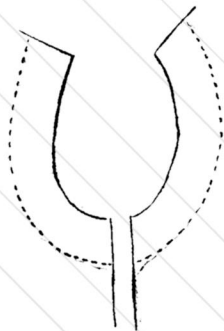


FIG. 461

the shoulder and underarm of the underwaist, after the facing pieces have been joined to

A COMPLETE COURSE IN DRESSMAKING

the front and the back of the lining waist as shown in Fig. 462: make sleeve and join to

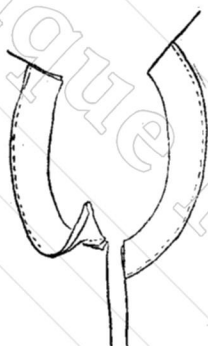


FIG. 462

armhole as described in making one-piece dress. If sleeve is to be joined to overblouse, finish armhole of underwaist with lace edge. Finish neck of underwaist, turn hems at front, join it to an inside belt and make and hang drop skirt as described in making waistline dress, except in this case the skirt placket is at the

center-front, matching the closing in the underwaist.

In making the overblouse close the shoulder seams first. If it is a woolen dress bind the edges of the pieces and make open seams. In silk make French seams. Stitch around neck to keep neck in shape. Line collar and revers, join collar and revers to neck and face raw edges with narrow bias, as described in finishing neck of kimono, Lesson IV.



FIG. 463

Line vest and stitch to right side of opening in blouse just as sailor suit was

HOW TO MAKE DRESSES

finished, Lesson VII. Close underarm seams: bind or face armholes: hem lower edge.

Make narrow material sash as described in straight-hanging dress.

Evening Frock. — There are innumerable styles of evening frocks, but one of the most popular is the frock with camisole top as shown in Fig. 463. It is often made with silver or gold tissue bodice, tulle overskirts and taffeta drop skirt. In some cases the bodice is taffeta to match the drop skirt.

Cutting. — The construction is so simple it is hardly necessary to make a test of this pattern in muslin. Diagram 464 shows the pattern pieces laid on the goods. Cutting directions are given in Lesson II.

Making. — The bodice is made with a lining, usually of China silk or

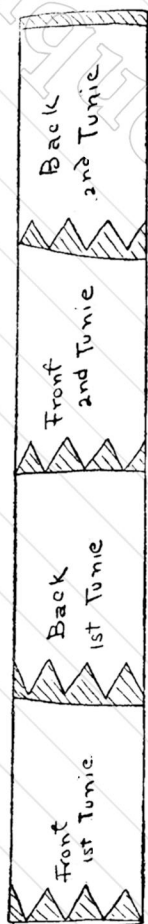


DIAGRAM 464

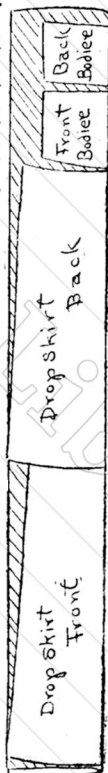


DIAGRAM 464

A COMPLETE COURSE IN DRESSMAKING

net. (See Fig. 465.) Take up the darts in the front of the lining and make an open seam in the lining at the right underarm. The dress closes at the left underarm. Join the lower edge of the lining to center of an inside belt of gros-grain belting.



FIG. 465

Make French seams in joining the drop skirt, leaving the left side seam open to placket depth. Finish the placket with a continuous facing. Gather the top of the drop skirt, try on the lining and adjust the skirt, pinning it to the center of the belt. Also tack the shoulder straps of ribbon in place.

Make French seams in joining the sections of the tunics. Leave the lower edges raw if they are tulle or net. Gather the tops of the tunics and try on the lining and drop skirt to adjust these. After removing the dress stitch around the waistline.

Gather the front and the



DIAGRAM 446

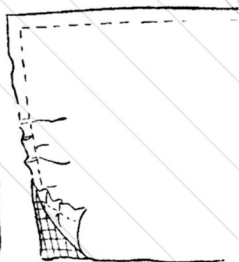


FIG. 466

HOW TO MAKE DRESSES

back of the bodice at the underarm seams. Then close the right underarm seam, leaving it raw edge. Join bodice to front at left underarm and top of lining as shown in Fig. 466. Turn it into its finished position, roll under the lower edge and slip-stitch in place. Baste outside to lining at underarm at left back and finish with an extension. (See Fig. 467.) Finish closing with snaps and belt with hooks and eyes.



FIG. 467

This covers the making of ladies' dresses in general. You will find the same methods of finishing can be applied to various styles.

