

## The Antique Pattern Library

For more information, please see our website at: <http://www.antiquepatternlibrary.org>



This is a scan of an antique book that is, to the best of our knowledge, in the public domain. The scan itself has been photo-edited for readability, and is licensed under the **Creative Commons** Attribution-NonCommercial-ShareAlike License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/2.5/> or send a letter to Creative Commons, 559 Nathan Abbott Way, Stanford, California 94305, USA.

You may share copies or printouts of this scan freely. You may not sell copies or printouts.

Donated by

A COMPLETE COURSE  
IN  
**DRESSMAKING**

IN TWELVE LESSONS

BY  
ISABEL DE NYSE CONOVER

HOW TO MAKE COATS  
LESSON ELEVEN

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 XI  
HOW TO MAKE COATS

NEW YORK  
EDWARD J. CLODE

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

---

*Entered at Stationers' Hall*

---

**PRINTED IN THE UNITED STATES OF AMERICA**

## LESSON XI

### HOW TO MAKE COATS

**Semi-fitting Coat.** — The Fig. 468 is an example of a semi-fitting coat. It is a type of coat worn by conservative women season in and season out, there being little change in the lines except in the length. It is suitable for a medium-weight woolen such as serge cheviot, gabardine, tricotine, or tweed.

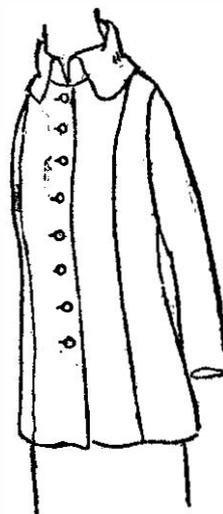


FIG. 468

**Cutting.** — One's success in coat making depends largely on the care taken in cutting and fitting. It is certainly advisable to follow the rule of good tailors and cut a muslin test of any pattern. In some cases it is impossible to fit the cloth pieces after they are cut but the fault would be quickly seen in a muslin test and the pattern easily corrected. Bear this in mind in making a muslin test, it must not fit too tightly. The lining and interlining will take up considerable room. The

[ 1 ]

## A COMPLETE COURSE IN DRESSMAKING

muslin model ought to fit easily but, of course, not draw or wrinkle. If cross or diagonal wrinkles appear in the upper part of the garment, the slope of the shoulder is probably wrong. See fitting sloping or square shoulders, Lesson V.

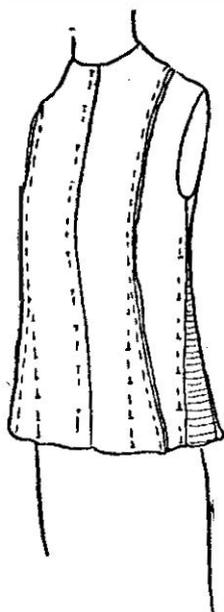


FIG. 469

If a person stands over erect, that is, with the shoulders thrown back, the coat will probably poke out in the front, wrinkles will appear diagonally from the bust-line to the waistline, and it will stand away from the back of the neck. In this case rip the underarm seam of the muslin test, try it on and let the front and the back hang down as they will. Pin a piece of material at the underarm seam sufficiently broad to cover the gap between the front and the back. (See Fig. 469.) This throws extra fullness in the front, which can be fitted out in the side front seam. If the person is inclined to stoop, just the opposite happens. The garment swings to the back and wrinkles appear from just below the shoulder blades to the waistline, slanting toward the underarm seams. Also the coat is apt to bind at the back of the neck. Here, too, rip the

## HOW TO MAKE COATS

muslin at the underarm seams, try it on and let the pieces fall naturally, pin a piece of muslin in the underarm seams and fit the side back seams.

If the woman for whom the coat is intended is broad across the chest in proportion to her back or the reverse, broad across the back and flat chested, buy two sizes of the pattern, using one for the front and one for the back.

If the garment is short waisted this can be corrected by taking up each seam a trifle. (See Fig. 470.) Or split the pattern and spread the pieces as shown in Fig. 471. If it is long waisted

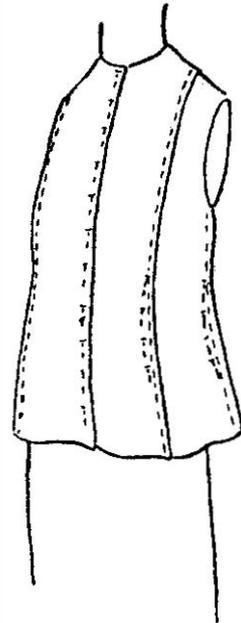


FIG. 470

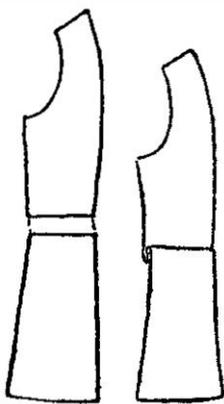


FIG. 471 FIG. 472

wrinkles will appear crosswise around the waistline. The easiest plan is to correct the pattern by laying in a pleat at the waistline of each piece. (See Fig. 472.) Be sure to make all corrections in the pattern that were made in the muslin test before cutting the material. All woolens or cottons must be shrunk before they are cut. See shrinking cottons and woolens in Lesson I.

## A COMPLETE COURSE IN DRESSMAKING

Diagram 473 shows the pattern laid on the goods. For directions of how to cut and mark the pieces, see Lesson II.

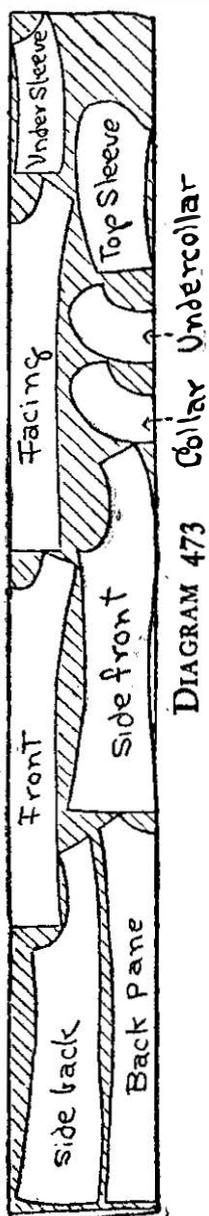


DIAGRAM 473 Collar Undercollar

**Making.**— Pressing counts for a great deal in making a coat. Do not neglect to press each piece and the seams as you go along. Woolens or cottons in woolen finish must be pressed from the wrong side or, if pressed from the right side, covered with a damp cloth. If a hot iron touches the surface of the goods it will shine it. Should this occur steam the fabric to raise the nap and remove the shine. To do this cover the portion that shines with a wet cloth, bring a hot iron down on it, let it stand just a second, then remove and allow the material to steam; wet the cloth again and repeat until the shine is removed.

The first thing to do in making the semi-fitted coat illustrated in Fig. 468 is to close the side-front seam. Press the seam open or turn it toward the front and stitch a second time. If you intend stitching a second time turn the raw edges,

## HOW TO MAKE COATS

baste them in place the length of the seam from top to bottom and stitch from the right side of the coat, running the stitching about one-quarter of an inch from the joining. In joining the seams of a coat always stitch all seams from the top to the bottom. If one is stitched up and one down the difference will be noticeable.

Practically all the padding and most of the interlinings have been eliminated from women's coats, but a coat ought to have a canvas interlining down the front and across to the shoulder to keep it in shape and to give a foundation for the buttons and button-holes. Use the coat pattern as a guide in cutting the interlining. Lay the two front pieces of the pattern together, lapping them the amount of the seam from shoulder to bust and mark for canvas interlining as indicated by dotted lines in Fig. 474. In lapping the pattern at the side-front take into consideration that a seam that

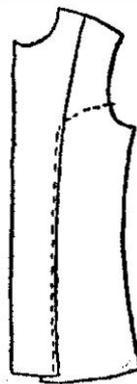


FIG. 474

finishes three-eighths of an inch wide takes up three-quarters of an inch of goods, three-eighths of an inch on each piece; therefore the pattern ought to be lapped three-quarters of an inch. In cutting the pattern for the canvas

## A COMPLETE COURSE IN DRESSMAKING

interlining cut off the seam allowance at the lower front and neck edges. Use tailor's canvas. It must be thoroughly shrunk before it is cut. If by any chance the canvas or the

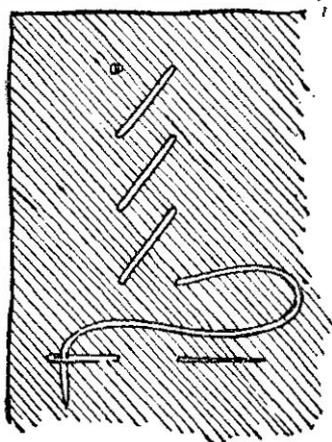


FIG. 475

coat material is not properly shrunk, it is apt to shrink and pucker under the iron when you are pressing the made-up coat. Baste the canvas interlining to the coat, as shown in Fig. 475. In basting, baste from the top of the coat to bottom, smoothing the canvas to the material. Work with the canvas side toward you. These bastings remain in the coat until the coat is entirely finished and pressed for the last time.

The front and neck edges of the coat need tape to prevent them from stretching. Use thin linen tape about one-quarter of an inch wide. Place the tape along the edge of the canvas and catch it to the canvas, taking a stitch first on one side of the tape and then on the other. Work with the coat canvas side toward you. Hold the tape taut and ease the coat to it as you go along. Unless the coat is held in to the canvas it is

## HOW TO MAKE COATS

sure to stretch. This will cause it to spread apart when it is unbuttoned after it is finished.

Use the pattern for the front section to cut the cloth facing for the front of the coat. Lay the cloth facing on the right side of the coat with the front edges matching and stitch down the front and across the bottom a seam's width back from the edge. Then trim the seam, cut the corner diagonally and turn the facing onto the wrong side, turning the raw edges of the seams onto the wrong side of the coat and rolling the material so the joining comes just to the back of the edge. (See Fig. 476.) This gives a thin edge. Baste the facing in place and press. Join seams at side-back the same as seams at side-front are joined and tape across back of neck. Close the shoulder and underarm seams, pressing them open.

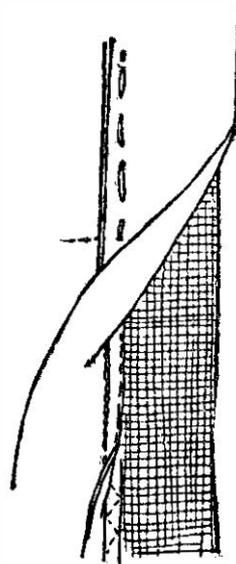


FIG. 476

The collar needs an interlining of the canvas too. Cut the interlining the same shape as the outside but without seams. Pin the canvas to the under collar and catch it to place outside collar with padding stitches in parallel rows, running them from the neck

## A COMPLETE COURSE IN DRESSMAKING

edge to the outer edge of the collar. Work with the collar canvas side toward you. Take a stitch crosswise of the material, passing the needle through the canvas and the collar. Use care that the stitches do not show through onto the right side of the goods. Take the first stitch about one-quarter of an inch long. Insert the needle one-half inch below and in direct line with the first stitch and take a second stitch crosswise of the goods as before. Repeat these stitches to the outer edge of the collar, rolling the collar into the position it is to take on the coat. In the second row take the crosswise stitches halfway between the crosswise

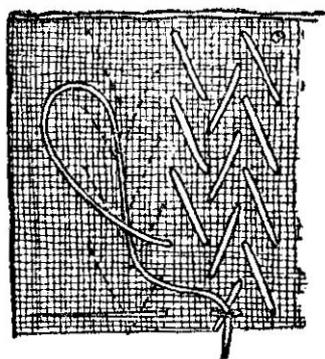


FIG. 477

stitches in the first row and reverse the slant of the other stitches. (See Fig. 477.) Cover the entire collar in this manner.

Stitch the under collar to the neck, turning the raw edges down into the coat.

Stitch top collar to under collar at ends and outer edge. Trim seam and turn collar right side out and press it. Baste lower edge of collar to neck edge of coat, letting raw edge extend down into coat. Turn under edge

## HOW TO MAKE COATS

of cloth front-facing at neck and fell over raw edge of collar.

The lower edge of the coat ought to be reinforced with strips of canvas cut to fit the coat about one inch wide. Place the canvas with the lower edge along the line where the coat will turn up and catch it to the coat, taking a stitch first on one side and then on the other. Roll the lower edge of the coat over the canvas and tack it to the canvas. (See Fig. 478.) Join sleeve seams, mak-

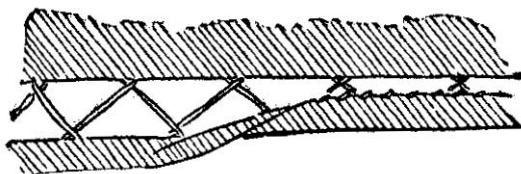


FIG. 478

ing open seams. A coat sleeve is usually two piece and there is fullness in the upper piece at the elbow. Shrink out some of this fullness as described in making two-piece dress sleeve, Lesson X. Stay the lower edge of the sleeve as the lower edge of the coat was stayed. Then turn up the lower edge of the sleeve and catch it to the canvas as shown in Fig. 479.

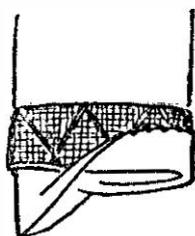


FIG. 479

Use the coat pattern as a guide in cutting the lining, allowing a pleat from top to bottom at center-back. To do this lay the center-back edge of the pattern three-quarters

## A COMPLETE COURSE IN DRESSMAKING

of an inch from the fold of the goods. Make open seams in the joinings of the lining. Press the sleeve seams open. Turn the sleeve wrong side out and slip the lining over it, matching the seams in the lining with the

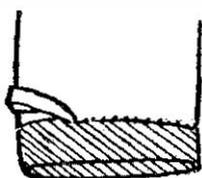


FIG. 480

seams in the sleeve. Fell the lining to the turn up at the lower edge of the sleeve. (See Fig. 480.) Tack the lining to the sleeve at the seams, but sleeves are not joined to coat until lining is put in. Press the coat thoroughly before putting in lining.

Baste the pleat at the back of the coat lining and pin the lining to the coat. Pin it to the neck at the center-back, then to the neck at the center-front. Smooth out all the wrinkles and pin the outer edges. Baste the back of the lining across the shoulder seam, then turn under the front lining at the shoulder and fell it over the back. Turn under the edges and fell the lining to the coat at the neck, front and lower edges. Baste it around the armholes. Stitch the outside sleeve to the armhole, turn the raw edges into the coat, baste around the armhole and stitch a second time, running the stitching one-quarter of an inch back from the armhole. Then bring up the sleeve

## HOW TO MAKE COATS

lining, turn under the raw edges and fell it over the raw edges at the armhole.

Usually in a coat the buttonhole is padded. To do this whip a cord to the edge of the

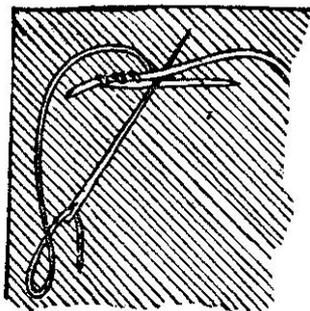


FIG. 481

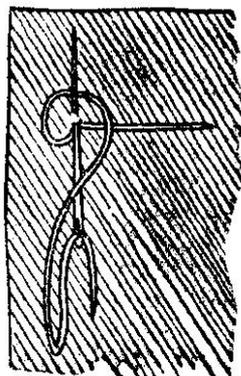


FIG. 482

buttonhole as shown in Fig. 481. Proceed to work the buttonhole as described in Fig. 482.

In sewing on a coat button, place a match or pin across the button and pass the thread over the match or pin and then through the holes of the button. After seven or eight stitches are taken in each hole remove the match or pin. In taking the stitches be careful that they do not show through on to the cloth facing of the coat. The needle should pass through only the outer material of the coat and the canvas interlining. Bring the needle out between the button and the coat, pull the button away from the coat as

## A COMPLETE COURSE IN DRESSMAKING

far as possible, and wrap the free end of the thread around the thread between the button and the coat until the button stands away from the coat of its own accord. Then fasten the thread with several over-and-over stitches.

It is a good plan to work the buttonholes first. Then try on the coat to determine the proper placing of the buttons. Pin the edges of the coat together at the bottom, lap it the desired amount at the chest, and pin it. Mark the position of the buttons by chalk marking through the buttonholes or pinning through the buttonholes, so the coat can be slipped off without removing the pins.

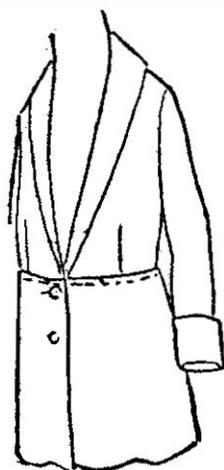


FIG. 483

**Coat with Peplum.** — Figure 483 shows a coat with circular peplum. Such a style is used for both woolens and silk.

**Cutting.** — Do not fail to cut a muslin test of the garment. Baste the upper body portion of the garment first and fit it. See fitting directions in semi-fitted coat. Hang the peplum after you are satisfied with the fit of the upper portion. Correct the pattern according to the changes in the muslin. Diagram 484

## HOW TO MAKE COATS

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

**Making.** — The coat illustrated in Fig. 483 has a shawl collar. A collar of this type is cut in one with the front facing. The facing extends across the collar, over to the shoulder and down the front of the coat to the bottom.

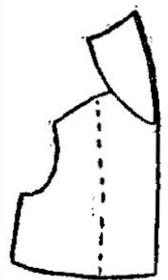


FIG. 485

Use the coat pattern as a guide in cutting the canvas, lapping the peplum over the front of the coat three-quarters of an inch where they join at waistline. In this case, too, the seam allowance is cut off at the front, neck and lower edge. Also use front collar and peplum patterns for cutting cloth facing. Fig. 485.

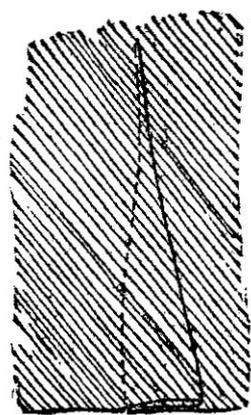


FIG. 486

In making the coat, close the dart in the front first, stitching it just as described in making bathrobe, Lesson VI. One ought to be very careful in stitching a dart in the front of a

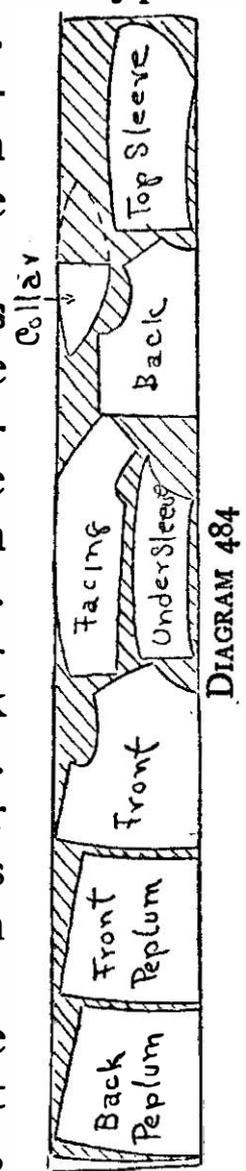


DIAGRAM 484

## A COMPLETE COURSE IN DRESSMAKING

coat to taper the stitching off to nothing at bottom. Look at Fig. 486. If it is run off at an abrupt angle the coat will poke out in an unsightly manner.

Ordinarily it is the best plan to join the canvas and facing to the fronts before closing the shoulder and underarm seams. However, in this coat, the peplum must be joined to the coat before the canvas and facing can be put on. So close the shoulder and underarm seams first and then join the peplum to the bottom. Make open seams at the shoulder and underarm, stitch the peplum to bottom with a plain seam, turn the raw edges onto the body portion of the coat and stitch around the waistline again. This time run the stitching about one-eighth of an inch above the joining.

Now you are ready to apply the canvas interlining. Pin it in place, then baste it as described in making semi-fitted coat, only in this case the canvas is caught to the coat across the revers with padding stitches. See making collar in semi-fitted coat. Start the padding stitches at the roll line or in other words the point where the revers roll back. Work the first row along the roll line and fill in solid from there to the outer edge

## HOW TO MAKE COATS

---

of the revers, working each row parallel to the first and shaping the revers as they will lie on the coat. Tape the coat across the roll line of the revers and down the front; also tape across the back of the neck.

Across the back there is a separate section for the under collar. This needs canvas. Use the collar pattern as a guide in cutting the canvas, but of course cutting it without the seam allowance. Pin the canvas to the collar, cover the crescent-shaped portion of the collar that comes at the back of the neck with machine stitching. (See Fig. 487.)

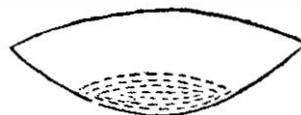


FIG. 487

Catch the rest of the canvas to the collar with padding stitches as described in making collar for semi-fitted coat. Join the under collar to the coat. The cloth facings extend all the way around to the back of the neck. Join the center-back seam and press it open; then stitch the cloth facing to the coat at the outer edge of the collar, across the revers, down the front and across the bottom. Trim the seams and turn the facing onto the wrong side, rolling the raw edges of the seam onto the wrong side up the front to the roll of the revers. Clip the seam at this point. Around the revers and collar roll raw edges

## A COMPLETE COURSE IN DRESSMAKING

---

just under the edge. Turn the revers and collar into their finished position and pin the facing in place, being careful not to draw it too tightly across the roll of the revers. A tight facing will spoil the set of a coat. After the facing is basted in place press the coat. Stay the lower edge of the coat with canvas, just as semi-fitted coat was finished.

In cutting the lining use the coat pattern, making the front lining just wide enough to lap over the cloth facing. Allow pleats at the center-back of both the body and peplum sections. Join the peplum lining to the coat first. Lay in the pleat at the center-back and pin it in place at the center-back. Baste it at the waistline, allowing the raw edges to extend straight up in the coat. At the front and lower edge turn under the lining and fell it in place. Close the underarm seam of the lining, lay the pleat in the back and adjust it to the coat as described in putting in lining of semi-fitted coat.

Join sleeve seams and seams of sleeve lining, pressing them open. Since this sleeve has a cuff there is no turn up allowed at the bottom but the lower edge has the stay of canvas the same as the sleeve in the semi-fitted coat, except that the canvas is placed

## HOW TO MAKE COATS

along the raw edge at the bottom. The cuff has the extension at the bottom which finishes the lower edge of the sleeve. Cut a canvas interlining for the cuff, without the extension at the bottom and without seams at top. The cuff lining is also cut without the extension at the bottom. Join the cuff lining to the top of the cuff: stitch ends of the cuff and lining. Press the seams open at the end of the cuff and lining. Baste the interlining to the cuff as shown in Fig. 488. Slip the cuff over the right side of the sleeve and back-stitch the lining and interlining to

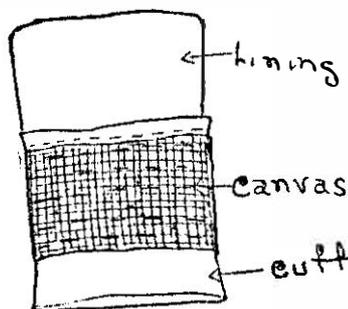


FIG. 488



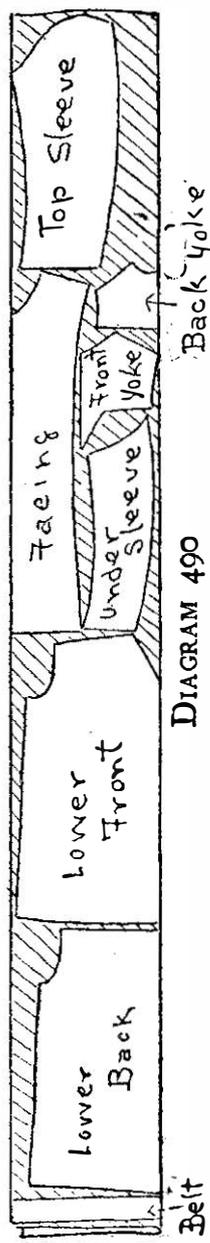
FIG. 489

lower edge. Turn the sleeve wrong side out, turn the extension on the cuff onto the wrong side and catch it to the canvas as lower edge of sleeve was caught to canvas in making semi-fitted coat. Line sleeve and join to armhole as described in making semi-fitted coat.

**Norfolk Coat.**—A Norfolk coat with yoke and notch collar is shown in Fig. 489. Tweed, homespun and jersey are the

## A COMPLETE COURSE IN DRESSMAKING

usual materials for this particular style of coat, although occasionally it is made of serge, cotton crash or linen.



**Cutting.** — It is advisable to cut a test of the pattern in muslin. The upper portion of the coat can be fitted in the shoulder seams, and the chest or back width altered in the armhole and underarm seams. If the coat should poke out in front, try dropping the lower portion a trifle where it joins the yoke. Make any necessary alterations in the pattern. Diagram 490 shows the pieces of the pattern laid on the goods. For any point in cutting refer to Lesson II.

**Making.** — In order to cut the canvas facing for a Norfolk coat it is necessary to lay the pleat in the lower section and lap the yoke the amount of the seam over it. (See

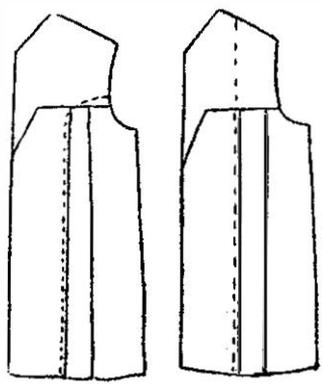


FIG. 491      FIG. 492

Fig. 491.) Cut off the seam allowance at the neck, front and lower edge of canvas

## HOW TO MAKE COATS

---

interlining. Mark for front facing as indicated by dotted lines in Fig. 492.

First of all lay the pleats in both the front and back, baste them in and press the pieces thoroughly. In joining the yoke to the front, lay the yoke on top of the lower section and stitch across the two pieces. Turn the yoke into its finished position, turning the raw edges at the joining onto the yoke. Press, baste the seams in place and stitch across the bottom of the yoke again, this time running the stitching one-quarter of an inch from the joining.

Baste the canvas interlining in place and catch it to the coat across the revers with padding stitches, and tape the front and across the roll line of the revers as described in making coat with peplum. Stitch cloth facing in place. Join the shoulder and underarm seams of the coat, but do not catch the canvas facing in with the shoulder seam. Press the shoulder and underarm seams open and baste the canvas facing flat over the shoulder seam. Cut the canvas interlining for the collar the same shape as the outside but without seams. In joining the canvas to the under collar cover the crescent-shaped portion which comes next to the

## A COMPLETE COURSE IN DRESSMAKING

---

neck with machine stitching. Work padding stitches across the rest of the canvas, catching it to the under collar but using care that the stitches do not show through the material. Join the collar to the coat. Then stitch outside collar to under collar across outer edge and notch. Across the revers turn under edge of collar and blind-stitch to facing. Baste lower edge of collar to coat. Stay lower edge of coat with canvas as described in making semi-fitted coat.

Make the belt next, lining it as described in making belt of bathrobe, Lesson VI. Try on the coat to determine the proper placing of the belt. Mark where the belt will go on the pleats. Remove the coat and mark the under folds of each pleat at the point where the belt will go. The material is slashed at these points, but before slashing the goods, lay a facing piece on the right side

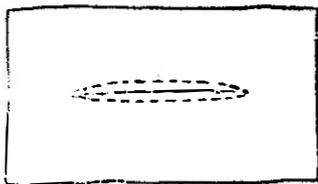


FIG. 493

of the coat over the mark. Stitch either side of the mark, running the stitching to a point at either end. (See Fig. 493.) Slash the material between the stitching and turn the facing through the slash onto the wrong side. Stitch around the slash again to hold the

## HOW TO MAKE COATS

---

facing in place. Press the edges of the slash and press the pleat in place again.

The sleeve illustrated in this coat has a vent at the back. Close inner seam and press it open. Stay the lower edge of the sleeve with an inch-wide strip of canvas, then turn back the extension on the upper sleeve and catch it to canvas and the coat. Turn up the lower edge of the sleeve and catch it to the canvas. Close back seam down as far as vent. Lap the upper sleeve over the lower sleeve at the vent and tack the two together.

Lay side front and back pleats in pattern before cutting lining. Allow pleats at center-back in both the yoke and lower section. Close the underarm seams in the lining and press them open. Pin the lining to the coat, tack it to the coat at the underarm seam. Baste at the armhole. Let it extend straight up onto the yoke and tack to the seam. Turn under the front and lower edge and fell it in place at front and lower edges.

Lay pleat in back yoke and pin it in place, turn under the lower edge and fell it over the raw edges at the yoke joining. Also turn under the neck edge and fell it over the raw edges at the neck. Tack the lining to

## A COMPLETE COURSE IN DRESSMAKING

the shoulder seam, letting the raw edges extend onto the front of the garment and baste it at armhole. Then pin front yoke in place. First turn under the edge and fell it at the neck; then the front and the bottom edges; then at the shoulder seam. Baste it at the armhole.

Make and join sleeve lining to sleeve and sleeve to armhole exactly as described in making semi-fitted coat.



FIG. 494

**A Peak Lapel.**—A double-breasted coat often has a *peak lapel* as shown in Fig. 494. Notice the difference in the shape of the notch between this and the notch collar on the Norfolk coat. Where a coat is made with a peak lapel, the collar is finished and the facing put on just the same as in a notch collar.

**An Eton Jacket.**—The Fig. 495 shows an Eton jacket. These short jackets are usually made of light-weight woolen goods or silk.

**Cutting.**—Here, too, it is the best plan to make a test in muslin. Alterations can be made in the under-arm seam. See semi-fitted coat. Should the

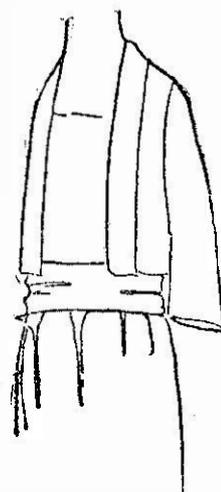


FIG. 495

## HOW TO MAKE COATS

jacket poke out in the back, pin out the surplus goods and cut a corresponding amount off the back of the pattern, resloping the neck and lower edge. (See Fig. 496.) Diagram 497 shows the pattern laid on the goods. Cut according to the directions given in Lesson II.

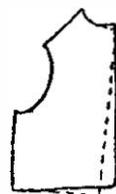


FIG. 496

**Making.** — If the jacket is cloth, it ought to be reinforced with canvas at the front.

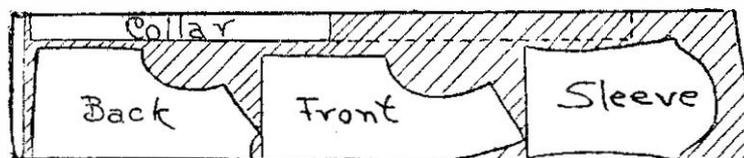


DIAGRAM 497

The dotted lines in Fig. 498 show the shape to cut the canvas. Baste canvas to coat as described in making semi-fitted coat. Join the shoulder seams, pressing them open. Then tape the neck and front edge. See taping semi-fitted



FIG. 498 coat. Reinforce lower edge with canvas as described in making semi-fitted coat. A bias fold of satin can be used for the collar. Stitch across the ends, turn it right side out and gather it slightly across the back of the neck. Otherwise it will roll very high at the back of the neck. Stitch both edges of collar to coat. Roll the raw edges of the seams

## A COMPLETE COURSE IN DRESSMAKING

onto the wrong side of the coat and catch them to the canvas. Turn up the lower edge of coat and tack to canvas stay at bottom. Fold in the front edge of the turned-up portion and fell it over the raw edge of the revers.

In cutting lining allow pleat at center-back. Baste the pleat in place and close the underarm seams. Pin the lining to the coat, smoothing out all wrinkles. Tack to the coat along the underarm seams. Baste it around the armhole. At the shoulder smooth the back lining over the seam and tack it to the seam. Turn under the lining at the neck and fell it in place. Also turn under the front and lower edges and fell them down. Last of all turn under the free edge at the shoulder and fell it.

A flowing sleeve as illustrated on the Eton jacket is cut usually in just one piece and is very simple to make. After closing the sleeve seam and the seam in the sleeve lining and pressing them open, stay the bottom of the sleeve with a bias strip of canvas placed a seam's width in from the lower edge. Catch canvas to sleeve and tack seam back on it. Line sleeve and sew sleeve to coat as described in making semi-fitted coat.

## HOW TO MAKE COATS

**Top Coat.**— A conservative style of top coat is shown in Fig. 499. Such coats are usually made of heavy worsteds, tweeds, or for spring and summer of serges.

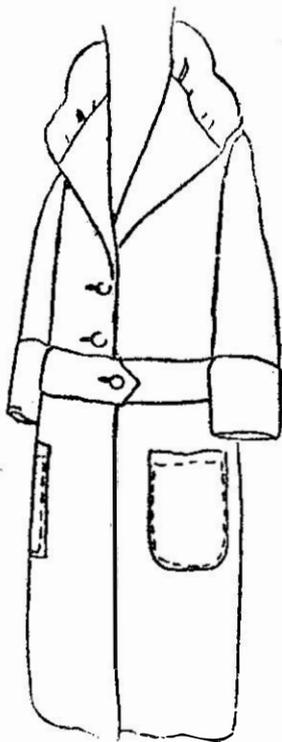


FIG. 499

**Cutting.**— Be sure to cut a test and make and fit this before cutting the goods. The upper portion of the coat can be fitted at the shoulder and underarm seams. See fitting semi-fitted coat. If it should poke out in the front, rip the underarm seam, let the front hang free and pin up the surplus goods at the side of the front, adding material at the underarm if necessary. In correcting the pattern fold a pleat in the front to correspond to the amount taken out of the muslin. This will widen the dart at the top. Add extra material at the



DIAGRAM 500

## A COMPLETE COURSE IN DRESSMAKING

---

underarm seam and reslope the bottom. Diagram 500 shows the coat pattern laid on the goods. General directions for cutting were given in Lesson II.

**Making.** — The thing to remember in working on heavy goods is to trim all seams, cut off corners of seams diagonally before turning them, and press all edges before stitching the second time in order to keep edges thin. Cut canvas interlining to extend down front and across to center of armhole. Lap the edges at the dart in the canvas and stitch back and forth across the dart. This gives a flat finish. Take up dart at shoulder of coat, stitching as described in making bathrobe, Lesson VI. Press the canvas and the front. Then baste canvas to front, catch it to revers with padding stitches, tape coat and stitch cloth facing to front as described in making Norfolk jacket. Close shoulder and underarm seams and press them open. Reinforce under collar with canvas, catching the canvas to the entire collar with padding stitches. Join under collar to coat and then sew on top collar as described in Norfolk coat.

Stay lower edge of coat with canvas, as described in making semi-fitted coat. Next

## HOW TO MAKE COATS

---

finish the pockets and the belt. Cut the belt lining a trifle narrower and the pocket lining a trifle smaller than the outside. Make belt as described in making Russian suit, Lesson VII, and pocket and belt straps as described in making bathrobe, Lesson VI. Try on coat to locate position of belt and pockets. Stitch pockets flat to coat, running stitching about one-half inch in from sides and bottom. After position of belt is located, stitch straps to side seams as described in Russian suit, Lesson VII.

Use the coat pattern as a guide in cutting lining, allowing for a pleat at the center-back. Take up the dart at the shoulder, cat stitching it on the right side of the lining. The Fig. 147, Lesson IV, shows position of needle in making a cat stitch. Baste pleat in place at back of coat and cat stitch it three or four inches, starting at neck. Join lining to coat as described in making semi-fitted coat, and make sleeve and join it to armhole as described in making peplum coat.

**Wrap.** — Figure 501 shows a wrap suitable for soft velour, satin or silk.

**Cutting.** — Time will be saved in even so loose a fitting garment by making a test in muslin. If the yoke ripples at the lower edge

## A COMPLETE COURSE IN DRESSMAKING

it is too full. Some material can be taken out at the center-back and the shoulder seams refitted. Fit the shoulder seams to exactly conform to the slope and shape of the wearer's shoulders. Diagram 502 shows the pattern laid on the goods. Cutting directions were given in Lesson II.

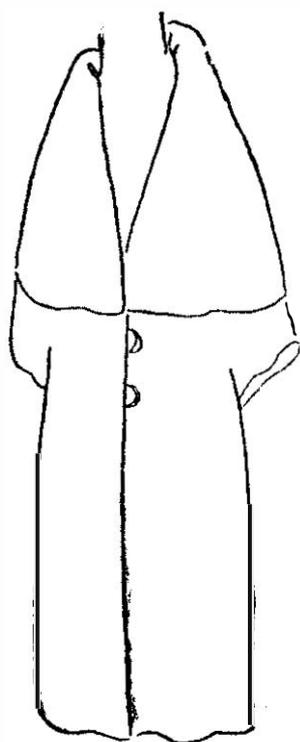


FIG. 501

**Making.** — The yoke will need reinforcement of some description. If the wrap is silk, coarse lawn is sufficient, but for a cloth wrap light weight pliant canvas is none too heavy. Cut the interlining the same shape as the outside yoke with seams. Baste the interlining to the wrap and close the shoulder seams. Then cut off the canvas or lawn close to the stitching in the seams and press the seams open. Tape around the neck, placing

[ 28 ]



DIAGRAM 502

## HOW TO MAKE COATS

the tape a seam's width back from the edge. After the tape is caught in place, cut off the lawn or canvas which projects beyond the tape at the neck.

The front of the lower section also needs reinforcement so there will be something to sew the buttons to. Use the same material as the interlining of the yoke, cutting it to fit the front. (See Fig. 503.) Baste this to the front and tape along the front edge, placing the tape a seam's width back from the edge. After the tape is caught in place cut off the lawn or canvas which extends in front of the tape.

Close the underarm seam and side joining. Reinforce the opening where the hand comes out with a bias strip of the interlining, placing it a seam's width back from the edge, and reinforce the bottom as in making coats. Roll the edges at the front, bottom and hand opening over the interlining and catch them down. Sew loops of braid securely to right front edge. (See Fig. 504.) Close the underarm seams in the lining of the lower section and press the seams open.

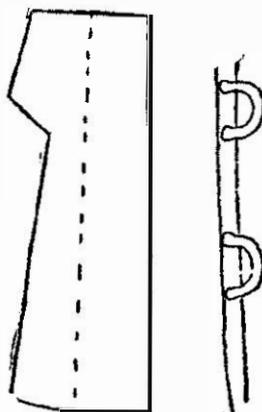


FIG. 503

FIG. 504

## A COMPLETE COURSE IN DRESSMAKING

---

Pin the lining in place. Then turn under the front and lower edges and the edge around the hand opening, and fell them down. Tack the lining to the outside at the underarm seams and baste it across the top. Then gather the top and join to yoke. Turn the raw edges up into yoke, baste, press, and stitch the second time, running the stitching one-quarter of an inch from bottom of yoke.

The next step in making the wrap is to finish the collar. Cut an interlining of lawn or canvas, using the collar pattern as a guide. Baste the interlining to the outside collar. Then stitch the collar lining to the outside collar at sides and bottom. Cut off the edge of the interlining that projects in the seam and turn the collar right side out. Press the collar and then gather it across the back of the neck. Join collar to neck. Roll the raw edges onto the wrong side and catch them down.

Close the shoulder seams in the yoke lining and press them open. Pin the lining in place, turn under the edges and fell over the raw edges at the neck, front and bottom. Tack the lining to the shoulder seams. Sew buttons to the left front to match the loops.

## HOW TO MAKE COATS

**Boy's Coat with Raglan Sleeves.** — A boy's top coat with raglan sleeves is illustrated in Fig. 505. A boy's coat is made usually of tweed or heavy worsted.

**Cutting.** — You will find it an advantage to make a muslin test of a boy's coat, too. A raglan sleeve gives an excellent opportunity for fitting at the shoulders. Diagram 506 shows the pattern placed on the material. There are general cutting directions in Lesson II.

**Making.** — The fronts of a boy's coat need reinforcing with canvas. Use the front



FIG. 505

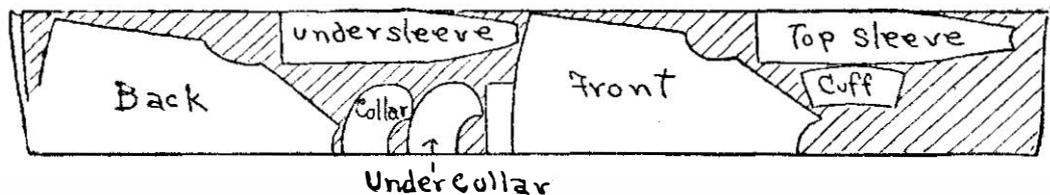


DIAGRAM 506

pattern as a guide in cutting the canvas. Cut off the seams at the front, neck and armhole edges of the canvas. Baste the canvas to the front, catch it to the material across the lapel, tape the front and stitch cloth facing in place as described in making the women's coats. Make the pockets in the coat next. To make a slash pocket with

## A COMPLETE COURSE IN DRESSMAKING

flap as shown on this coat, proceed as in making the plain slash pocket in trousers, Lesson VII, inserting the flap between the pocket piece and the coat at the top of the slash. Line the flap before it is stitched to coat. After the upper and lower pocket pieces are stitched to coat and material is

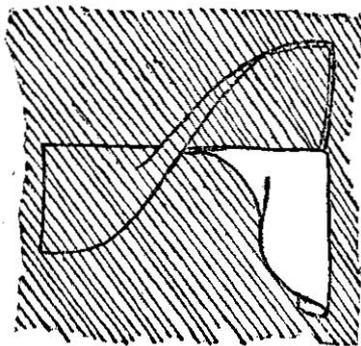


FIG. 507

slashed, turn the pocket pieces through onto the wrong side of the coat. (See Fig. 507.) The flap will turn down naturally into its finished position. Stitch across the coat about an eighth of an

inch above the slash to make it more secure. Finish pocket as described in making boy's trousers, Lesson VII.

Close the top seam of the sleeve, making it a double-stitched seam with the raw edges turned toward the back. Also close the under sleeve seam, pressing this seam open. Finish the cuff and lower edge of sleeve and join cuff to sleeve as described in making coat with peplum. Close underarm seam of coat and press it open. Then join lower portion of sleeve to armhole, and shoulder sections to front and back of coat. Double stitch

## HOW TO MAKE COATS

---

shoulder seams, turning raw edges up, but make a plain seam around the lower armhole, turning the raw edges into the coat and pressing them in place. Tape around the neck of the coat. Reinforce the under collar with canvas, stitch it to the neck and join the top collar to coat as described in making Norfolk jacket. Stay bottom of coat with strip of canvas as described in semi-fitted coat.

Use the coat pattern as a guide in cutting lining, allowing for a pleat at the back. Baste the pleat in place and cat stitch it at top. Close the underarm seams in the lining and press them open. Pin the lining to the coat, turning it under at the front, neck and lower edges, and felling it to the coat. Catch the lining to the seams at the joining of the shoulder and lower sections, also at the armhole and underarm seams. Close the upper and under seams in the sleeve lining, and press them open. Turn the sleeve wrong side out, slip the lining over the sleeve, matching the seams, turn under the lower edge and fell it over the raw edges at the bottom of the sleeve. Tack the lining to the sleeve at the seams. Turn under the raw edges at the lower armhole and joining of the shoulder

## A COMPLETE COURSE IN DRESSMAKING

---

and lower sections, and fell the lining down. Also fell the lining over the raw edges at the neck.

A boy's coat always closes with the left front lapping over the right front. In heavy materials the coat will button easier if the

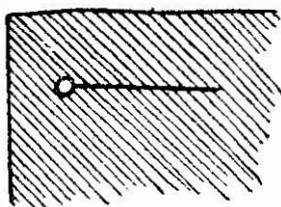


FIG. 508

end of the buttonhole is rounded as shown in Fig. 508. To make the buttonhole, lay the coat on a flat surface and cut the buttonhole with the point of a sharp knife, cutting out a circle at the end. The circle ought not to be over one-eighth of an inch across. Pad the buttonhole and work as described in making buttonhole for semi-fitted coat.

**A Little Girl's Top Coat** is finished the same as a woman's top coat.

If a **Coat is to be Finished without a Lining**, cut the cloth facing to extend across to the armhole in the front, letting it take about the same line as the canvas interlining, or cut the upper portion of the cloth facing to extend two inches below the armhole. Cut a shoulder yoke for the back that will match the front facing below the armhole or, if the front facing takes the line of the canvas, cut the back yoke to extend

## HOW TO MAKE COATS

---

about halfway down the armhole. Bind the back edge of the front facing and the lower edge of the back yoke before joining to coat. Join the facing to the shoulder yoke at the shoulder and the underarm if it extends below the armhole. At the neck fell the collar over the raw edges of the facing and yoke. Fell the facing and yoke over the raw edges at the armhole. If they do not extend all the way around the armhole, bind the remaining raw edges at the underarm before joining the seam and bind the bottom of the coat before turning it up.

**A Word of Caution about Finishing Velvet Coats.** — Do not put an iron on velvet; the seams can be opened by steaming. Lay a hot iron upside down, cover with a damp cloth and run the seam along the point of the iron.

You will have found out probably from reading this Lesson that all coats are similar in construction and finishing. No doubt the making of your first coat will seem tedious, but if you think of each step of the making separately and not of the coat as a whole, the making of a coat resolves itself into a simple matter. The mistake the novice often makes is to attempt to rush

## A COMPLETE COURSE IN DRESSMAKING

the first part of the making and slight the pressing and the fitting. This is always disastrous. Learn to work as the best tailors do — make a test, baste and press all seams and edges before stitching, and try on the coat often.

