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A
Complete
Course in
Dressmaking
in
Twelve Lessons



Lesson VI
Dresses

Quick ways of making straight-hanging, bloused, over-bloused, waistline, surplice, basque and evening dresses. Material suited to different styles and short cuts in the finishing. Trimmings that are new. Planning a smart economical wardrobe.

by
Isabel DeNyse Conover

A COMPLETE COURSE IN
DRESSMAKING

BY
ISABEL DENYSE CONOVER



LESSON VI
HOW TO MAKE DRESSES



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LESSON VI

HOW TO MAKE DRESSES

HOW do you choose your dresses? Do you buy a new one because the old one is worn out? Do you wait until the last minute and rush one through for such-and-such an affair? Do you find you have several on hand and yet never just the right thing to wear or, if your dress is right, you can't wear it with this coat or that hat? Is your wardrobe a happy family or are they at sword's points?

If you want the most satisfaction out of a minimum amount of money spent on clothes, build your wardrobe around your dresses.

Think of your wardrobe as a whole not each garment as a detached item—to be desired for its particular qualifications. Every hat and coat and dress and skirt ought to fit into your wardrobe. They ought to harmonize. Watch out for the colors. They are the most alluring pitfall.

Of course, no woman wants all her dresses and hats and gloves and shoes one color. *However, one general color scheme not only will save money, but many moments of distress.* You know, there are times when you have to wear your only presentable hat with a dress, for which it was not planned. There is chance enough for color variety in the accessories.

Make your clothes interchangeable. Be sure you can slip your coat over any of your frocks and it will look as if it belonged and was not borrowed for the occasion. If you have only one or two hats, you will find it a great convenience to have them fit in with the scheme of any of your dresses.

Plan your dresses first. Decide the dominating color note that is best suited to your individuality. Probably, the two most practical color schemes are blue and brown—blue for the blue-eyed woman and brown for the brown-eyed woman.

With blue as your choice, you might follow some such plan as this. Have a dark blue cloth dress, trimmed with a touch of brick red. Your hat might be a dark blue trimmed with light gray wool yarn embroidery, touched here and there with the same shade of brick red. With this costume, a coat of dark blue velour

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lined with gray crepe, would be most appropriate. If your best dress was a gray crepe silk, the coat and hat would go equally well with it. You might have also an evening dress of silvery blue that could be worn with the coat.

Considering brown as a general color note, you can work out an equally adaptable wardrobe. A brown cloth dress with cream batiste collar and cuffs would go nicely with a brown hat, having trimming of jade green ribbon. In this case, you might take the color of the hat trimming for your silk frock, making it a beaded jade green crepe. A brown velour cape or coat, lined with a matching shade of silk crepe, would complete the outfit. An evening dress of yellow crepe or taffeta could be worn with the coat, if you are not planning a special evening wrap. As a matter of fact, even if you have a special evening wrap, it's just as well to have your evening dress match your top coat. There are always stormy nights when a perishable wrap is out of the question.

When it comes to selecting the style of your dress *consider your individuality*. There are styles enough to go around nowadays. No one has to wear an unbecoming, *fashionable* dress. Pick out *your* type of dress.

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Chemise dresses and those with low waistlines look the best on the women who have slim youthful figures. Coat styles and dresses with a suggestion of a waistline look better in the mature figure.

Match up the fabric to the style, too. If your dress has a gathered skirt, the material ought to be thin or medium weight. Thick and coarse materials need plain styles. If you contemplate draping the dress, choose a soft goods. Wiry material can't be coaxed into pleats and folds and long, sweeping lines.

Trimmings, too, should be in keeping with the fabric. Here are a few examples:

TRIMMINGS YOU CAN MAKE

Tucked Insets: Dresses of organdie, swiss and other light-weight stuffs often have insets of tucking in the skirt portion. Usually these insets are in the form of straight bandings above the hem of the skirt or tunic.

Cut straight strips of the material and pin-tuck them crosswise. *To form a pin tuck*, fold the material with the wrong sides together and crease the edge of the fold. Stitch about one-sixteenth of an inch from the crease.

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When the material is flattened out it will form a pin tuck.

Place the pin tucks about three-eighths of an inch apart. After the band is tucked, lay a ruler on either edge and cut the edges true. Turn under the edges of the garment which are to join to the band and stitch as shown

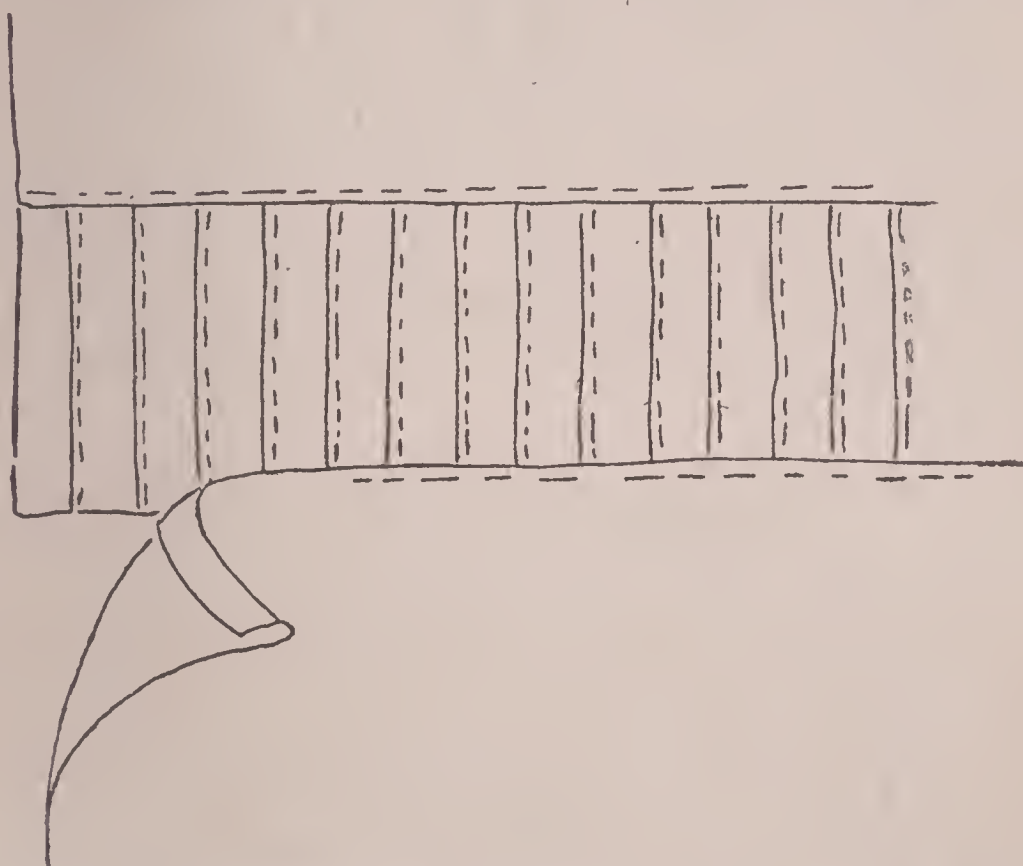


Fig. (1) Tucked insets make a pretty trimming for summer dresses

in Fig. 1. Trim the raw edges on the wrong side close to the stitching. If the joinings are machine hemstitched, it adds greatly to the effect.

Shirred Insets: These are handled much the same as the tucked insets and are also used mostly as skirt trimmings.

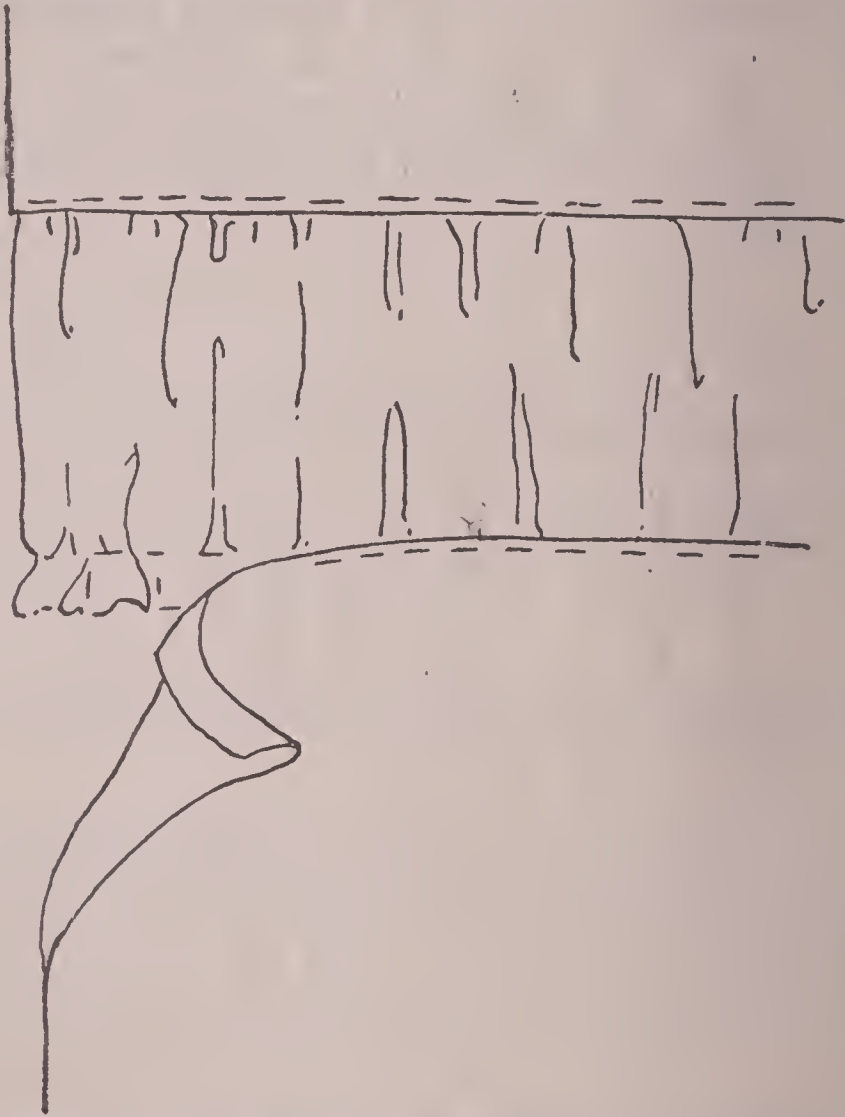


Fig. (2) Inset shirrings are often used in silk frocks

Cut a straight piece of material, run gather threads either side and stitch the edges of garment to it, as shown in Fig. 2.

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Pleated Insets: Strips of narrow pleating inset in skirts and tunics is a favorite trimming for taffetas and satins. (See Fig. 3.) Stitch the edges of the garment to the strip of pleating, as described in making tucked insets.

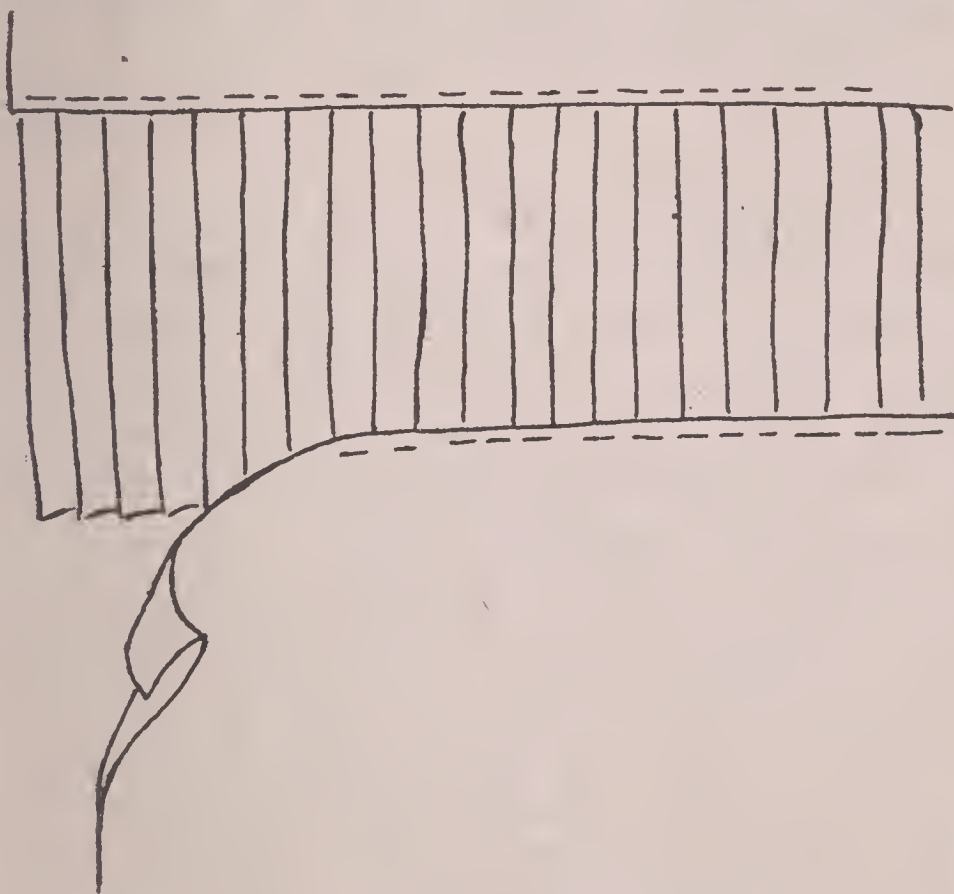


Fig. (3) Try pleated insets on your new serge or silk frock

Lattice Work Trimming: One of the new trimmings for silk and cotton dresses is lattice work. It is just what the name implies—a sort of lattice work design set into the goods. You can use almost any braiding design as a foundation for your lattice work.

The easiest way is working right over the pattern. If the paper is too thin, stamp the design on heavier paper. Make narrow folds of the goods. To do this, cut the material in three-quarter-inch straight strips. Join the strips end to end, crease them crosswise through the center, and stitch along the raw edges.

To turn this tube-like strip right side out, fasten a bodkin to one end with several over and over stitches, leaving the thread that passes through the eye of the bodkin long enough so that the bodkin can be inserted in the tube. Run it through tube. It will turn the tube right side out. Press the fold and then baste it over the braiding design on the paper. Wherever the folds cross, catch them together securely with over and over stitches. When the design is completely covered, tear away the paper. Turn back the lower edges of the material where it laps over the lattice work and stitch just back of the edge in joining the goods to the lattice work.

The lattice work is always in color to match the dress. It is especially effective on canton crepe, taffeta silk, and such cottons as organ-die and handkerchief linen. (See Fig. 4.)

Fagotting: Just simple fagotting makes an

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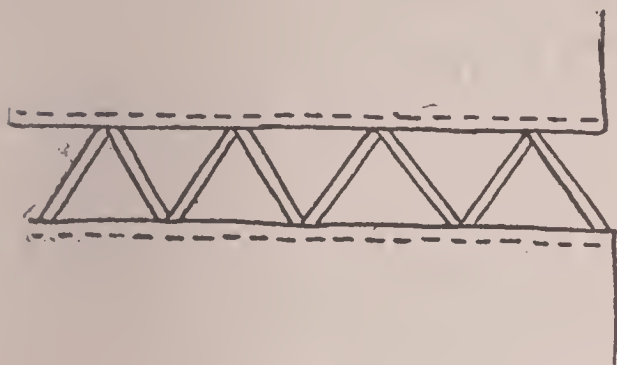


Fig. (4) Lattice work inset

the fagotting and press them. In order to keep your edges an even distance apart, pin the two pieces to be joined to a piece of stiff paper, placing the edges one-quarter or one-half inch apart. Knot the end of the thread, and pass the needle from the wrong to the right side of the goods on one of the edges to be joined. Pass the thread diagonally across the space between the two pieces, inserting the needle from the wrong side to the right side of the goods. Pass the needle under the thread and insert it in the upper edge of the material, continuing across the piece as shown in Fig. 5.

effective decoration on a silk frock, a very fine serge dress or for cottons such as voile or batiste.

Turn back the edges which you wish to join with

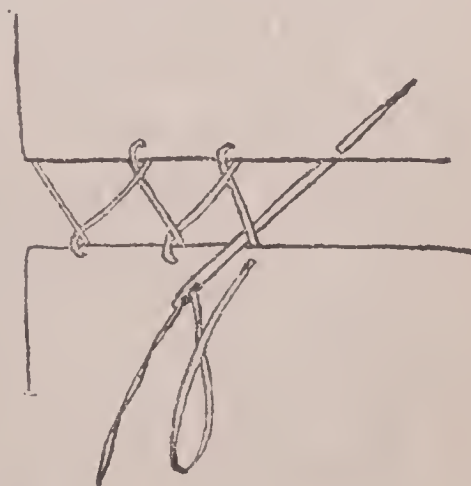


Fig. (5) Just fagotting is effective on cottons and silks

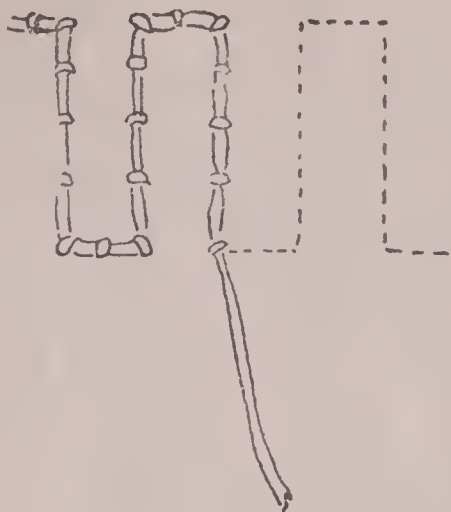


Fig. (6) Couched on Braid or embroidery cotton is a simple way of dressing up a serge frock

A heavy mercerized cotton gives the best effort in working fagotting. It is a pretty trimming spaced at even intervals around a straight skirt, or to join a narrow yoke to a blouse, or a fold to a sleeve.

Couching: Narrow braid or heavy embroidery cotton or silk

makes an attractive trimming put on in an embroidery design. (See Fig. 6.) Catch it to the goods with crosswise stitches; as shown in Fig. 7. Sometimes a contrasting color is used for the small stitches, as black mercerized embroidery cotton to catch down a light blue heavier cotton. This combination would be effective on a linen dress.

Braiding: Flat black silk, military braid is used on woolens. Stitch

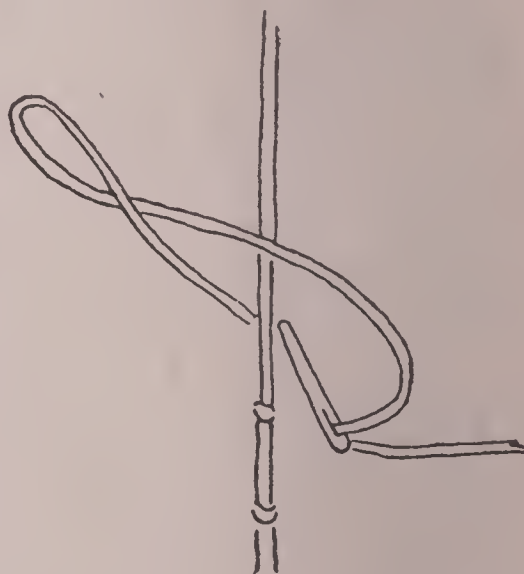


Fig. (7) The position of the needle in couching

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the braid on as shown in Fig. 8. Soutache braid is often stitched on in a plaid design at the lower edge of a skirt. (See Fig. 9.)

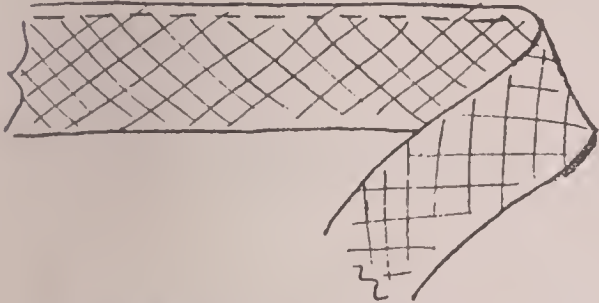


Fig. (8) *Military braid is another popular trimming for cloth dresses*



Fig. (9) *Narrow braid is sometimes put on in squares*

Machine Stitching with Heavy Floss: Heavy black silk floss or mercerized embroidery cotton makes an effective trimming, stitched in parallel rows around the bottom of a skirt. To do this, wind the floss or embroidery cotton on the bobbin of the machine, loosen the tension and stitch from the wrong side of the garment.

Organ Pleated Ribbon: Grosgrain ribbon in a matching shade, tacked on in organ pleats, makes a pretty trimming for light-weight woolens, such as serge or velour. (See Fig. 10.) The ribbon pleated in this manner is used to edge tunics or around the neck or sleeves of a dress.

Shirring: Shirrings are not used as much

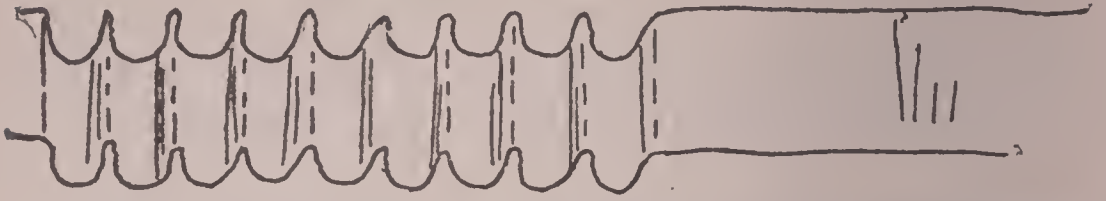


Fig. (10) Organ pleated grosgrain ribbon makes a showy trimming

as formerly but there are designs that call for shirrings at the waistline of a skirt or tunic and sometimes at the lower edge.

Plain shirring is formed by gathering the material in parallel rows. (See Fig. 11.)

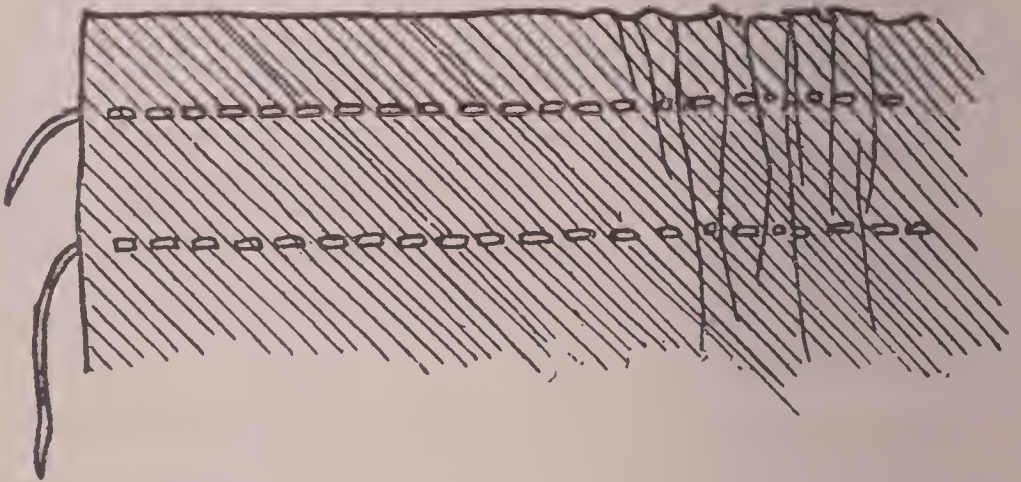


Fig. (11) Shirring has its place in trimming too

Usually, shirring is reinforced with lawn on the wrong side of the goods. Baste the lawn to the material along the lines of the shirring after the shirring has been drawn up. Machine stitch over the lines of shirring or tack

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the shirring to the lawn by hand. Then, cut away the lawn between the lines of shirring.

Tucked shirring is formed by making a narrow tuck at each line of shirring (see Fig. 12.)

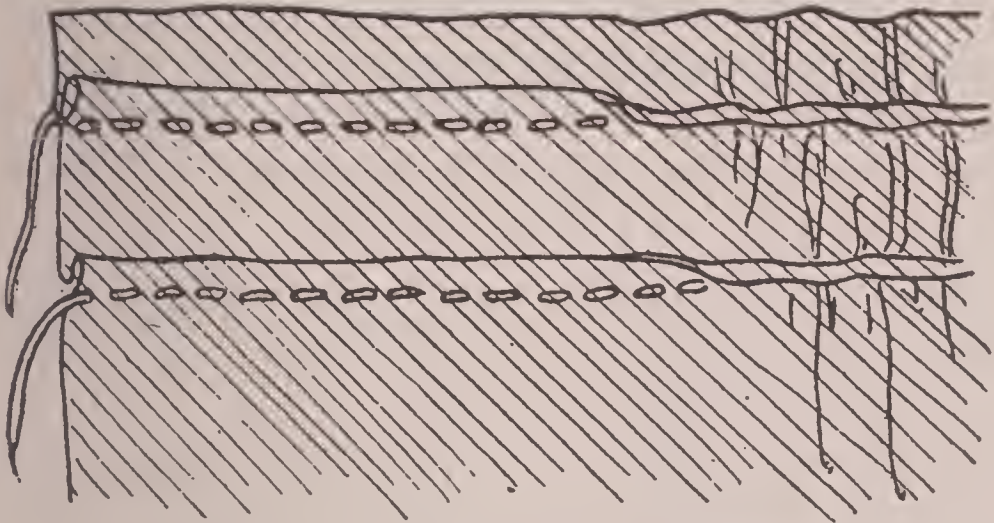


Fig. (12) *Tucked shirrings are ornamental*

while *cord shirring* is made by cording each line of shirring. (See Fig. 13.)

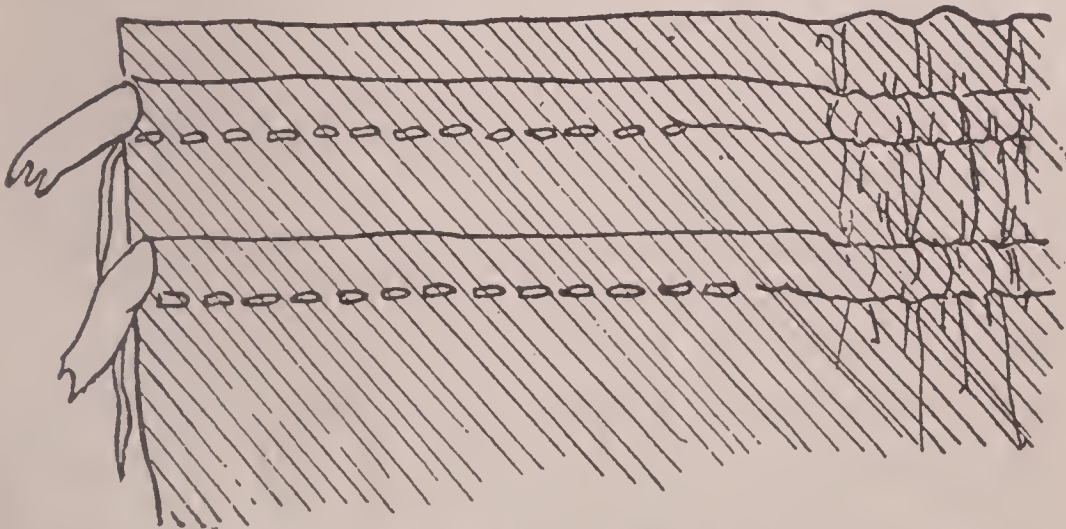


Fig. (13) *Cord your shirrings for a change*

Quilling: Taffeta dresses are often trimmed with bias Shirred frills called quillings.

Cut the bias strips any desired width, from one inch to three inches and run a cording through the center, gathering the material on the cord. Then, fray out the edges by taking one-half inch of the edge between the thumbs and first fingers and pulling gently.

The Fig. 14 shows the quilling ready to apply to the dress. Quilling is used on the lower edges of tunics, skirts, sleeves and sometimes around the neck.

Button Embroidery: If you want to give one of your cotton frocks an unusual touch, try button embroidery. It is a quick way of putting on a decoration. (See Fig. 15.)

If you use a large white pearl button for the flower, sew it on with a red mercerized cotton, and work the stem and leaves in black, you will have a stunning decoration for

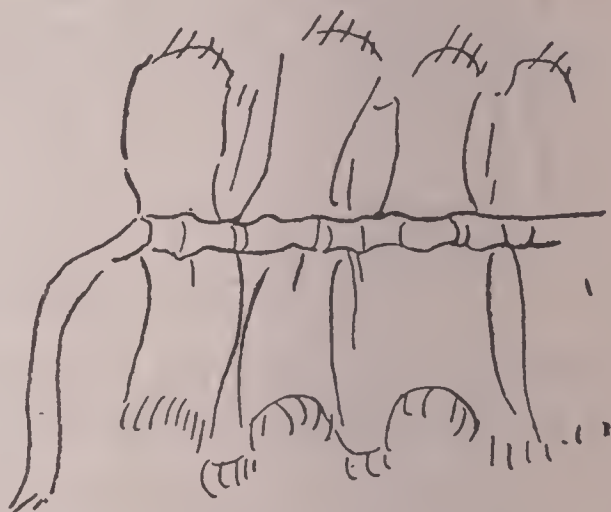


Fig. (14) Quillings make a perky trimming for a taffeta dress

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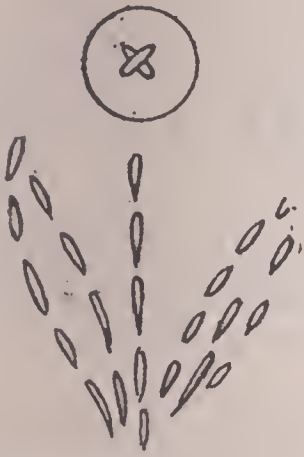


Fig. (15) Button embroidery works up quickly

a checked gingham, handkerchief linen, chambray, or a ratiné dress. You can vary the design in any number of ways.

Applied Shirrings: Fig. 16 shows an applied shirring which is especially nice for taffeta. In any case, it ought to be of material the same color and texture as the dress.

Cut a straight strip of material about one and a half inches wide. Cord either edge of the material and shirr the material on the cord, turning the raw edges onto the wrong side. (See Fig. 16.)

You can apply this trimming in a fancy design or in plain rows.

Cording: Often a skirt of a cotton frock needs no other trimming than

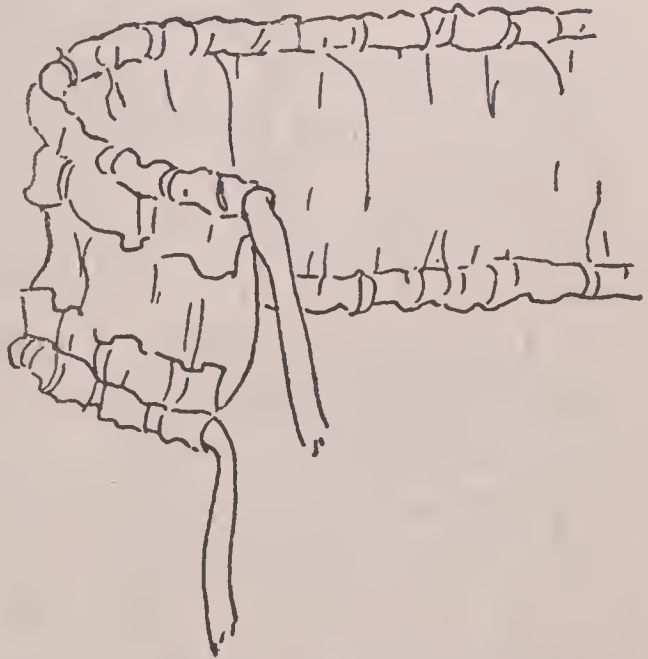


Fig. (16) Applied shirrings have varied uses

cording above a hem or at the bottom of a tunic.

Cotton cable cord is used for this purpose. It comes in various sizes.

The simplest way to do cording is to roll the material over



Fig. (17) Simple cording often forms the only trimming at the neck of a dress

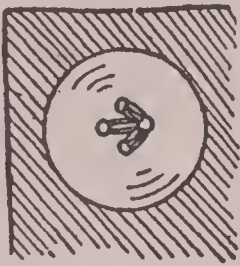


Fig. (18) A button sewn on crow foot fashion

the cord and catch it just in back of the cord by hand; although it can be stitched by machine, if you have a foot for your machine which is one-sided that is, does not extend both sides of the needle. (See Fig.17)

Sewing on Button Crow Foot Fashion:

Fig. 18 shows a novel way of applying buttons. It is especially appropriate for summer dresses where the buttons form part of the decoration. However, medium-sized buttons are sometimes put onto serge dresses in the same way. Here, the buttons are placed usually close together and sewn on with a contrasting color mercerized embroidery cotton.

Tailors' Tacks: Various kinds of tailors' tacks are used at pockets and tops of darts on cloth dresses. *To make a bar tack* which is used at the ends of pockets as a stay, take

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Fig. (19) Bar tacks make a neat finish for pocket ends and pleats

four or five over-and-over stitches about one-quarter of an inch in length, covering these with over-and-over stitches worked closely together and in the opposite direction. (See Fig. 19.)

To make an arrowhead tack at the top of a dart, mark a triangle on the material as *A, B, C*, Fig. 20. Bring the needle up at point *A* and take a short stitch at point *C*. See Fig. 20 for position of needle.

Insert the needle at point *B* and bring it out on the upper line of the triangle just to the side of the first stitch. Take a stitch at the bottom of the triangle just above the first stitch and insert the needle on the upper line near point *B* and next to the last stitch. Bring it out on the upper line near point *A* and close to the last stitch. Repeat until the triangle is covered.

Fur Trimming:
In cutting fur, *always* cut from the hide side and with the point of a very sharp knife.

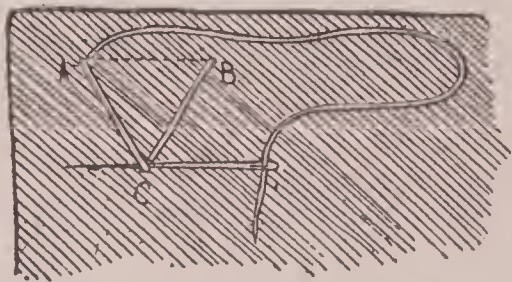


Fig. (20) Diagram for making a tailor's arrowhead tack

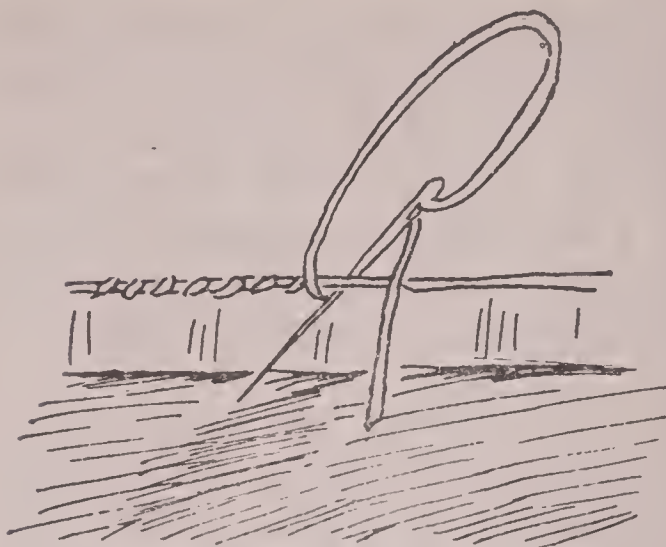


Fig. (21) Tape sewn to the edge of fur

In joining two pieces of fur, select portions that have the fur nearly the same depth at the point of joining. The fur must run always in the same direction. Butt the edges

of the fur together and join with over-and-over stitches, using strong linen thread.

Finish the outer edges of a fur trimming piece or banding by taping it. Lay the tape on the fur side of the piece and whip it to the edge with over and over stitches. (See Fig. 21.)

Then, turn the tape onto the hide side. (See Fig. 22.) This rolls the edge of the fur. In sewing the fur to the garment, the stitches are taken through the tape and the garment.



Fig. (22) The tape rolled onto the hide side

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Braid and Tassel Trimming:

If soutache braid is slip-stitched on in a circle and a tassel hung from the center, it makes a smart motif for trimming a silk street dress. (See Fig. 23.) These motifs are usually placed in a diamond pattern over the entire skirt about eight inches apart, as polka dots are printed on a fabric.



Fig. (23) Braid and tassel motif for a cloth or silk dress

Girdles: The Fig. 24 shows a plain girdle of a taffeta frock with a double-faced satin ribbon tied around the center.

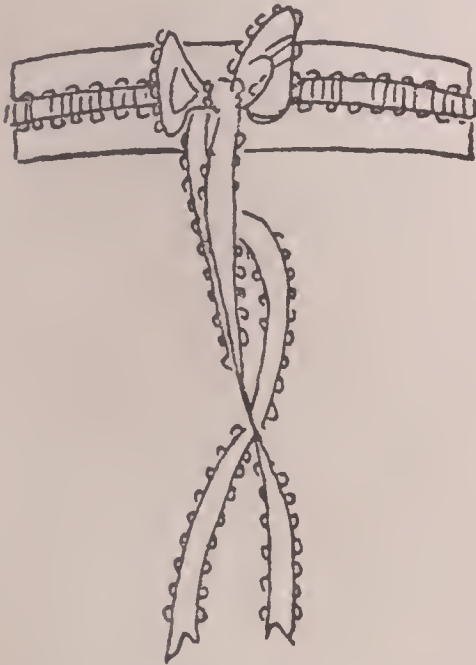


Fig. (24) Taffeta girdle with picot edged ribbon sash



Fig. (25) Sash with side bow

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Fig. (26) First step in making the bow



Fig (27) The bow completed



Fig. (28) Looping the ribbon for a center-back bow

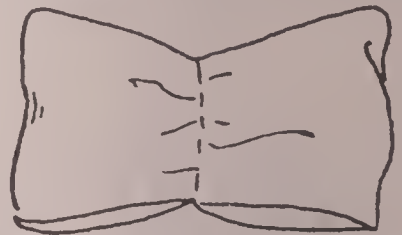


Fig. (29) Run a gather thread across the center of the bow



Fig. (30) Cover the center with a loop of the ribbon

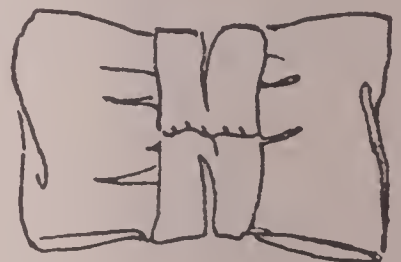


Fig. (31) The wrong side of the bow

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The bow and streamers come at the center-front.

If you want to finish a sash at a side closing, make a single loop and one end as shown in Fig. 25. Finish the back edge of the girdle with a hem. Loop the front end, as shown in Fig. 26, running a gather-thread across. Wrap the free end around the loop and tack at the bottom of the girdle. (See Fig. 27.)

Where the girdle fastens at the center-back, finish it with a bow knot. A made-knot is more effective than a tied one. (See Figs. 28, 29, 30 and 31.)

PATTERN MAKING

YOUR block waist pattern will serve you to advantage in making dress patterns, too.

In fact, with a good waist pattern you can go right ahead and copy almost any dress style that you happen to fancy.

For making dress patterns, the waist pattern that you use as a block, ought to be cut high at the neck and without seam allowances. Copy it in firm stiff paper.



Fig. (32) A practical porch frock or morning dress

Making a Pattern for a Straight Hanging Dress: Straight hanging dresses are by far the easiest to copy and make. A few lines added to your waist pattern will give you the style shown in Fig. 32.

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Lay the front and back of the block pattern on another piece of paper and trace around them. (See Fig. 33.) Then, continue the

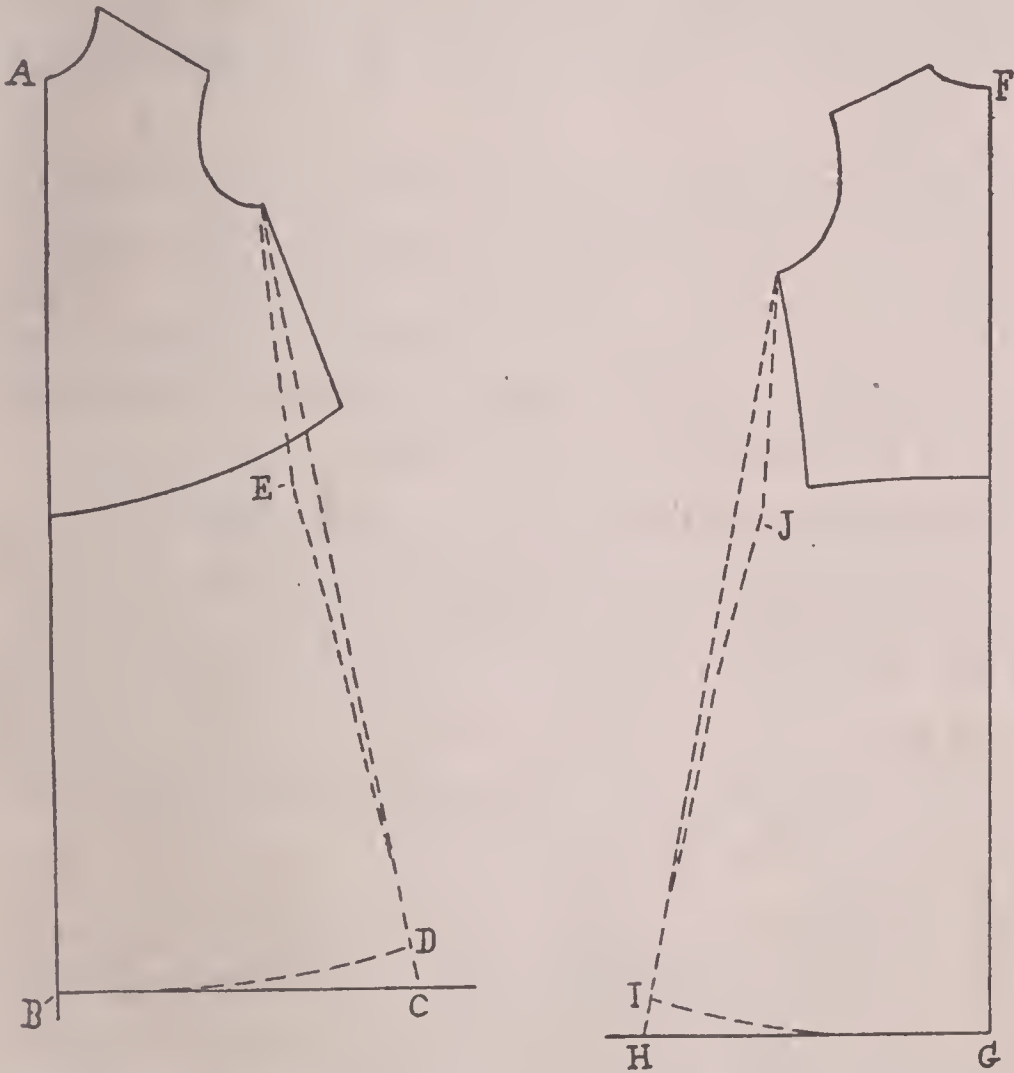


Fig. (33) Diagram for making straight hanging dress pattern

center-front and the center-back lines, as lines, *AB* and *FG*.

To determine the proper length, measure on

the person from the neck down the center-back the desired depth. See how far this will bring the skirt from the floor in the back. Then, measure the same distance up from the floor in the front and, from this point measure to the neck.

Apply the front measurement along the line *AB* and draw a line at right angle to the center-front line at the bottom, as line *BC*. Apply the back measurement along the line *FG* and draw a line at right angle to the center-back line at the bottom, as line *GH*.

Decide how wide you want the front of the dress at the lower edge and apply this amount along the line *AC*. Draw a line from this point to the armhole. Also, in the back, mark the desired width at the lower edge along line *GH* and from this point, draw a line to the bottom of the armhole.

Now you are ready to true up the lower edge. Trace the sides and bottoms of the front and back onto another piece of paper. Cut out these sections along the armhole, underarm seam and bottom. Bring the two pieces together at the underarm seam, matching the edge at the armhole. Draw a curve, free hand at the bottom that blends into the lower edge lines near the center-front and

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center-back. Trace this new lower edge line on your original diagram—lines *DB*, *IG*.

At the waistline, measure in three-quarters of an inch and mark point *E*. Curve the underarm seam from this point to the armhole and the bottom. Trace the curve onto another piece of paper, also running the tracing wheel along the armhole and lower edge for a ways. Cut out this outline and lay it on top of the back diagram to mark the same curve there. (See line *IJ*.)

This gives you a pattern where the fullness in the front hangs straight down below the bust. It is alright for a woman who is not very full across the bust. In large sizes, it is better to swing some of the fullness to the back.

To do this, mark a line from the center of the shoulder through the side front of the pattern, as shown in Fig. 34—line *ABC*. Point *C* indicates the depth of a dart at the shoulder. Cut the pattern along the line *ABC*.

On a new piece of paper, mark a straight line with your ruler as line *AB*, Fig. 35. Place the front portion of your old pattern on the paper. Mark a point on the front line of the old pattern about five inches below the neck. Keep this point on your new line *AB* and swing

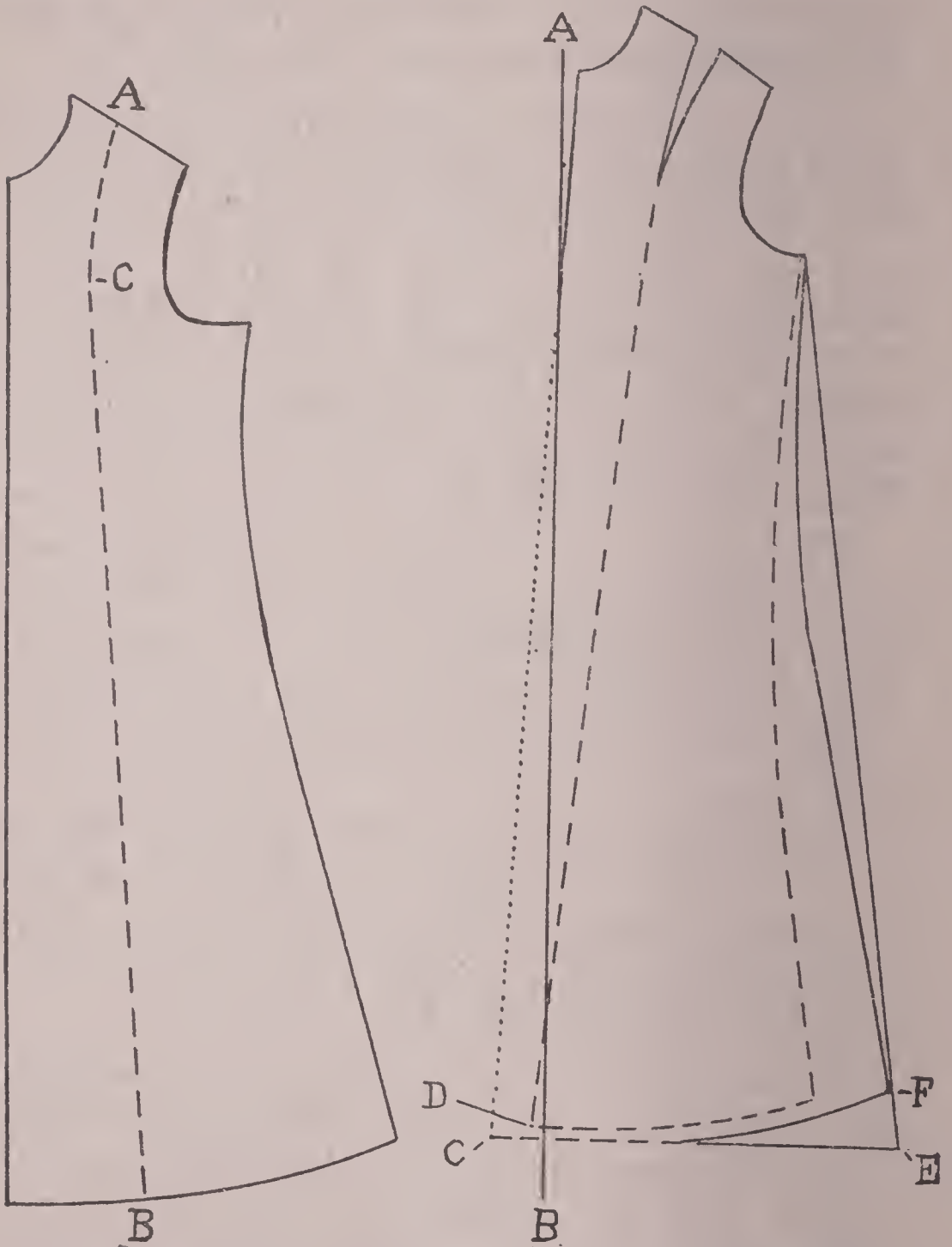


Fig (34) Diagram to regulate the hang of the dress

Fig (35) Diagram with fullness swung to the side

the lower portion beyond the line until the lower edge laps over the line about one and one-half inches. See Fig. 35, point *C*. The space on the diagram from *C* to *B* indicates the amount the old pattern extends beyond the new center-front line. This throws a dart at the neck at the center-front, but, as the neck of the dress shown in Fig. 32 is in V-outline, this will not matter.

The new center-front line of the pattern will be from the neck of the old pattern down to line *AB* and then, along the line *AB*. Now, you have done away with three inches of fullness in the front—an inch and a half on either side of the center-front.

Next place the other portion of the old pattern on the new diagram, Fig. 35, keeping the edge even with the front portion at the bottom of the shoulder dart (point *C*, Fig. 34), and swing the lower part over the front portion, as indicated by heavy dotted line, Fig. 35. Point *D* is the lower edge of the old pattern piece. (Remember that the shoulder dart must run down to the fullest part of the bust, otherwise you will make your pattern too small in the bust.)

Of course, you have made your pattern very much smaller around the bottom. You can

add as much fullness as you want at the side and it will hang at the side and not poke out in the front even on a large busted woman. Draw a line at right angle to your new center front line at the lower edge. (See line *CE*, Fig. 35.) Measure on this line, half the width you want the front. Draw a line from the bottom of the armhole to this point. Use your old pattern as a guide and draw in the curve at the side seam. This will give you the proper length of the side. Recurve the bottom, using the old pattern as a guide. Allow seams at all edges except the center-front and center-back, and also hems at the bottoms.

To make the collar pattern, place the front and back patterns on another piece of paper and trace around the upper portions of them on the original lines, without seams, keeping the edges together at the shoulder. Determine the depth that you want the neck opening in the front and draw a line from the side of the neck to this point (See Fig. 36.) Then, mark a point on the center-back line at the depth you want the collar. From this point draw a line at right angle to the center-back line. Measuring on the center-back line, mark a point at the depth you want collar.

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At this depth draw a line at right angle to the center-back line. Measuring from the new neck outline, mark the points at the depth you want the collar all the way around. Then, draw the curve at the outer edge of the collar, free hand, blending it into the line squared from the center-back line. Make the point in the front blunt or deep, as desired. (See Fig. 36.) Make a square outline in the back, if desired. In cutting out the pattern, allow seams at all edges except the center-back.

To make the sleeve pattern, use your foundation sleeve pattern. Mark around it on another piece of paper, as shown in Fig. 37. Mark points half way between the top and bottom as points *A* and *B*. Draw a line between these two points. This gives you the lower edge of a sleeve that will come just to the bend of the elbow.

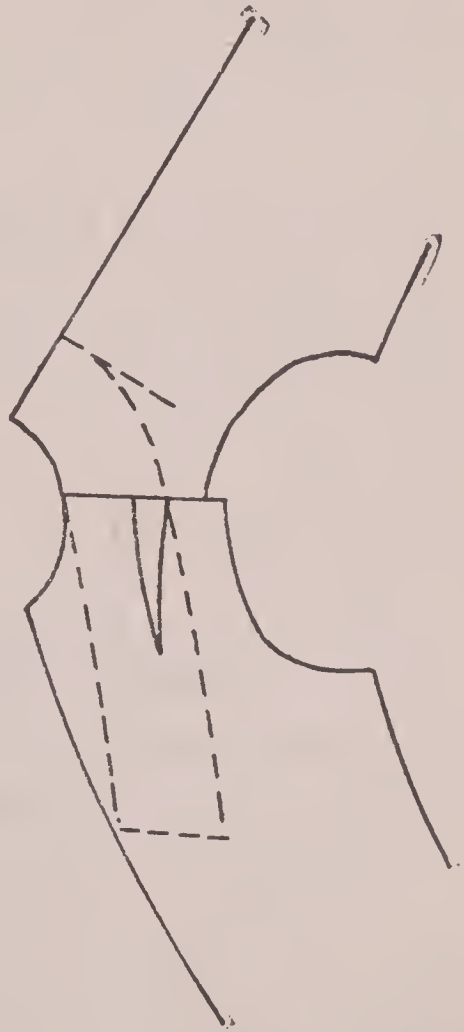


Fig. (36) Diagram for making collar pattern

Decide the depth of cuff that you want. Mark a line this distance above the line *AB*,

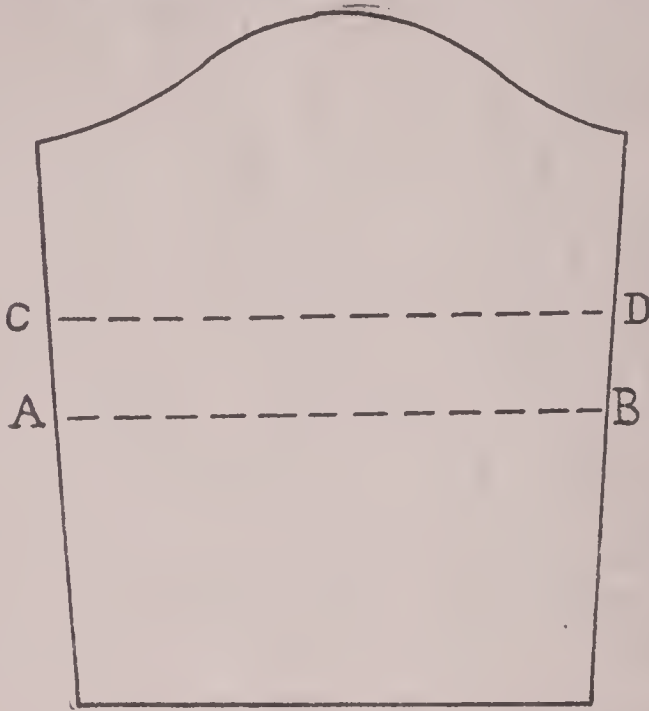


Fig. (37) Diagram for sleeve pattern

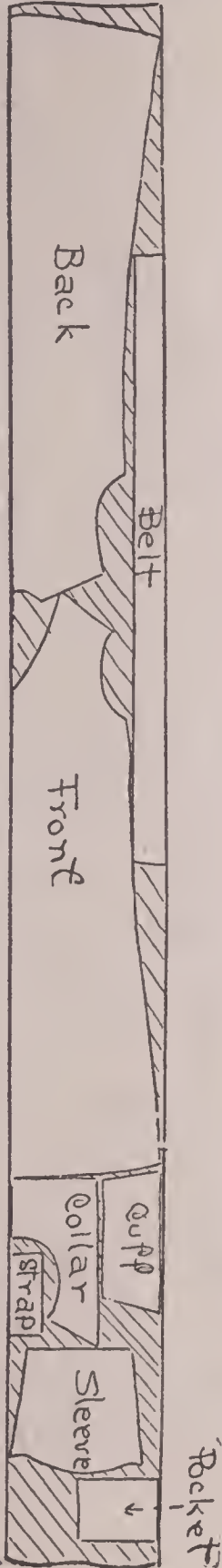
as indicated by the line *CD*, Fig. 37. Place a piece of paper under the diagram and trace across the lines *CD* and *AB* and the sides of the sleeve for the cuff.

In cutting out the pattern for the cuff, allow a hem at the top and seams on the other edges. In cutting out the sleeve pattern allow seams at all edges.

Cutting a Straight Hanging Dress: Such a style as is shown in Fig. 32 might be made in any medium weight cotton. If you are making a morning frock, try unbleached muslin touched up with trimmings of gay flowered chintz. They are using flowered calicos too. They come in delightful shades of pink, lavender and light green, to say nothing of the lovely shades that are offered in blue. Of course, gingham and chambray are always nice.

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Fig. (38) The pattern for the straight hanging dress placed on the goods



The simplest of straight hanging styles also are used for silks, such as canton crepe and crepe de chine. A medium wool, too, will make up attractively in a straight hanging style.

In placing the pattern on the goods, put the center-front and the center-back on the fold. Also place the center-back of the collar on the fold. A straight piece can be used for the belt. Keep the center of the sleeve on the straight thread of the goods. The edge of the cuff should also be straight unless you are planning bias cuffs for trimming, such as bias plaid or checked gingham cuffs. Fig. 38 shows one way of placing the pattern.

Making a Straight Hanging Dress: 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. 39.

Make French seams at the

shoulder. Then, put on the collar while the garment is out flat. Line the collar. Stitch the collar to the neck and face the raw edges.

Double stitch the sleeves to the arm-hole. Close the sleeve and under-arm seams in a continuous stitching. Make French seams here, too. Turn hem at top of cuff and stitch to lower edge of sleeve.

Try on the dress and mark the waist-line. Stitch a bias casing to the waist-line on the wrong side of the garment. (See Fig. 40.) Insert elastic cut to fit the waistline comfortably, plus a lap. Fasten elastic at closing with over-and-over stitches.

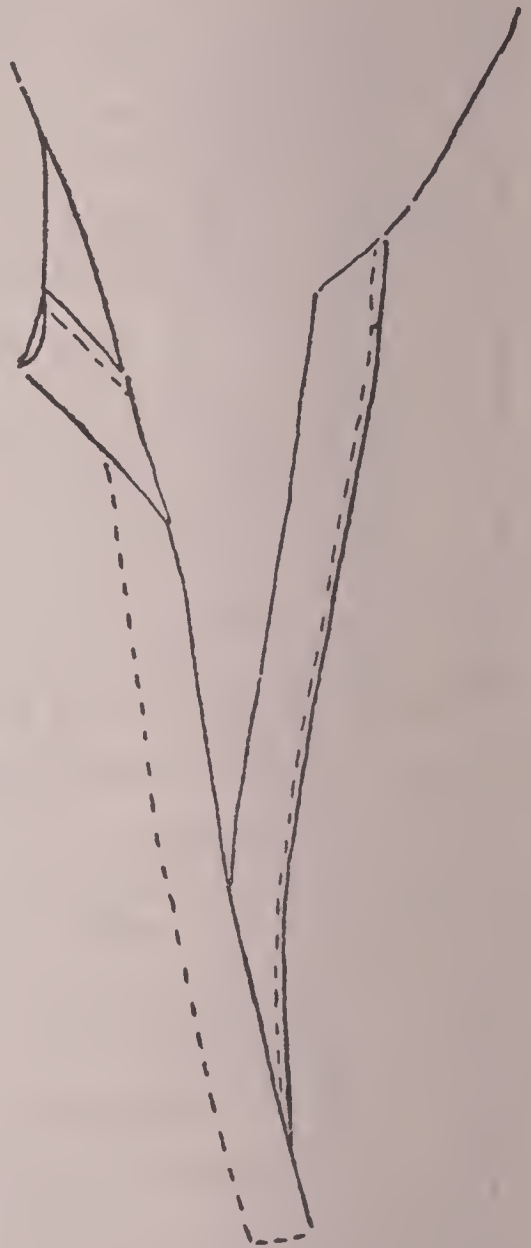


Fig. (39) Finishing the closing

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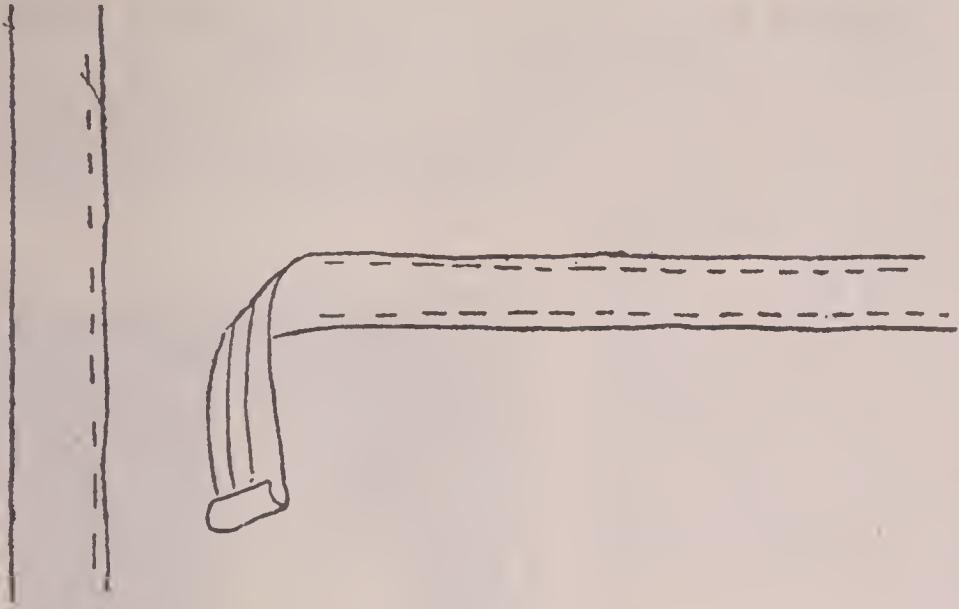


Fig. (40) The casing at the waistline

Turn a hem at lower edge of dress. Line belt and sew straps to side seams. Finish closing with buttons and buttonholes.

The pockets are just oblongs of material. Allow a hem at the top in cutting and seams at the sides. Hem the tops and then, turn the seams at the sides and press the pockets.

It's a good plan to try on the dress to place the pockets.

. They ought to be placed so the hands can be slipped into them easily. Pin them in place and then stitch around them, running the stitching about one-eighth of an inch from the edge.

Making a pattern for a Straight Hanging Dress with Back Closing: You can make many variations in your straight hanging dress pattern. The placing of the closing is merely a matter of choice. The shape of the neck, too, can be changed. You can do away with the darts at the shoulder, if you desire.

In copying such a style as is shown in Fig. 41, use your original diagram for the straight hanging dress before the dart was put in at the shoulder. Mark the neck outline as desired. Then instead of running the line *AB*, Fig. 34 to the shoulder, stop it below the armhole and run it over to

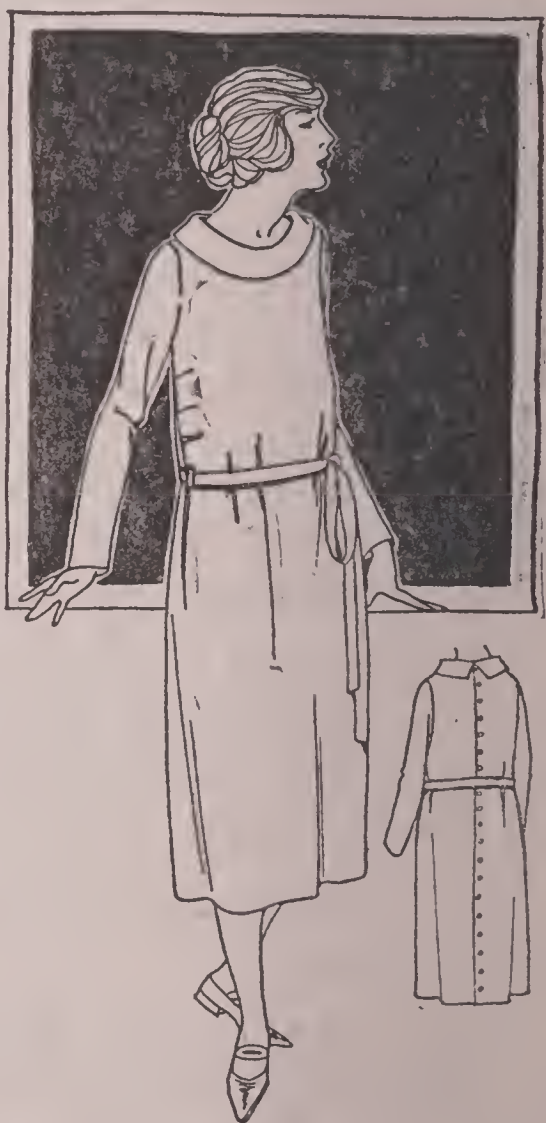


Fig. (41) A straight hanging dress with center-back closing

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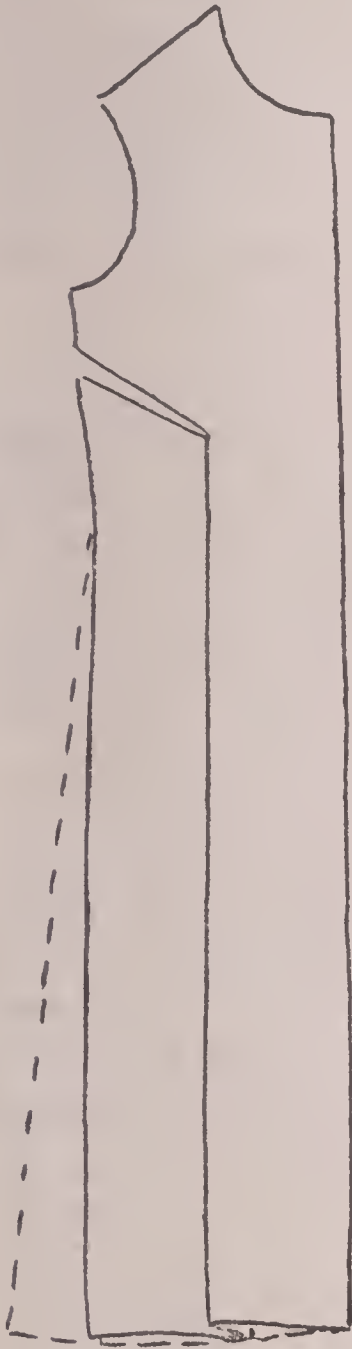


Fig. (42) Diagram showing how to throw the skirt fullness to the side

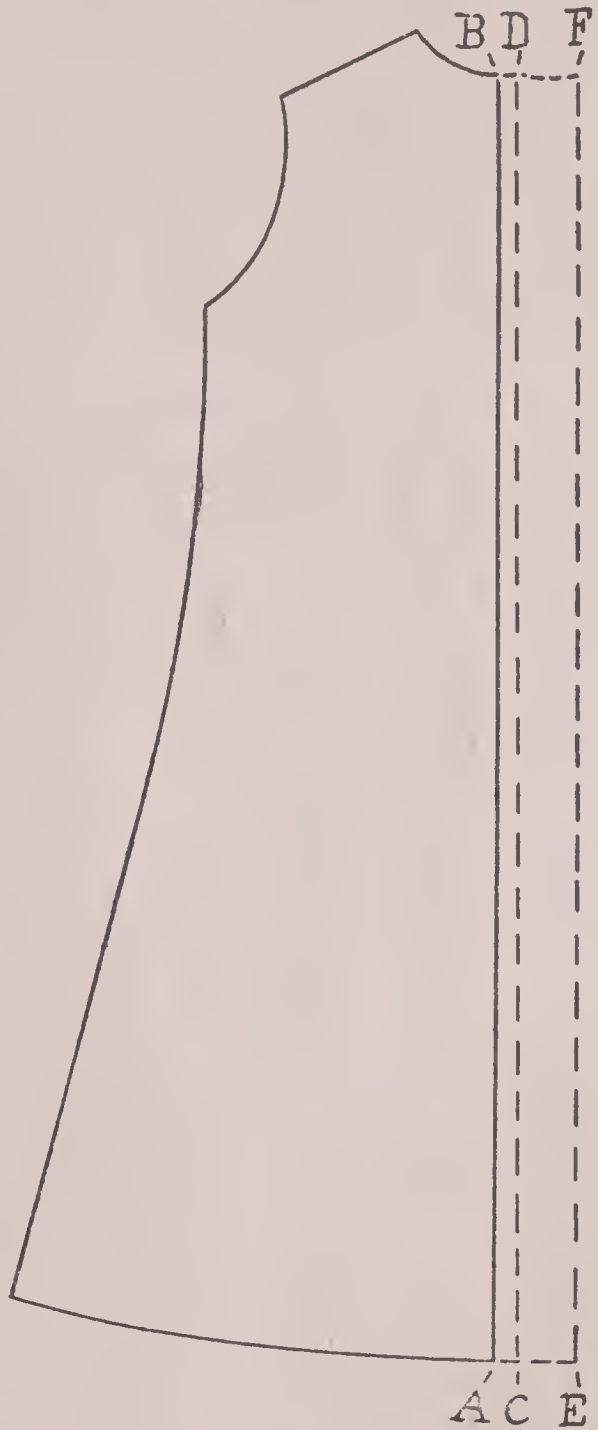


Fig. (43) Diagram showing how to allow for closing at the center-back

the underarm. To take out the fullness in the front, slash the pattern from the underarm to the line *AB*, Fig. 34, and lay a pleat along the line *AB*, making it deeper at the bottom and running it to nothing at the slash. (See Fig. 42.) Add the necessary width at the side, as described before.

To make the closing at the center-back, use your original back diagram. First, add half the width of the lap beyond the center-back, as line *CD*, Fig. 43. Line *AB* is the center-back. Then, add the hem allowance beyond as the line *EF*. Before cutting the new pattern add seams on all edges. Turn the hem on line *CD*, before cutting the upper and lower edges.

To make the collar pattern, lay the front and the back patterns on another piece of paper and trace around the upper portions, tracing along the original lines, without seams and, keeping the shoulder edges even and together. (See Fig. 44.) Indicate the new neck outline as line *CD*, Fig. 44. The line *AB* is the center-back. Measuring from the new neck outline, mark the depth of the collar and then, draw the outer line, free hand.

Slant the back edge of the collar, as indicated by the line *DF*. This gives you a collar pattern that will lie flat.

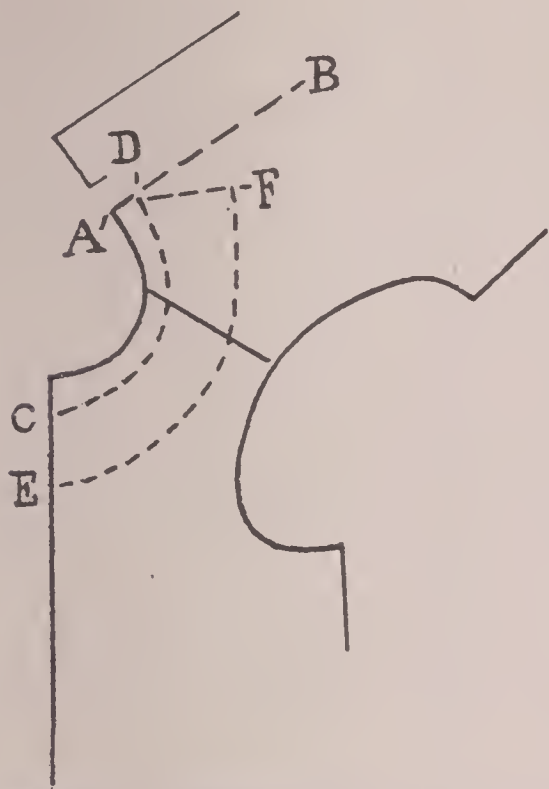


Fig. (44) Diagram for round collar that opens in the back

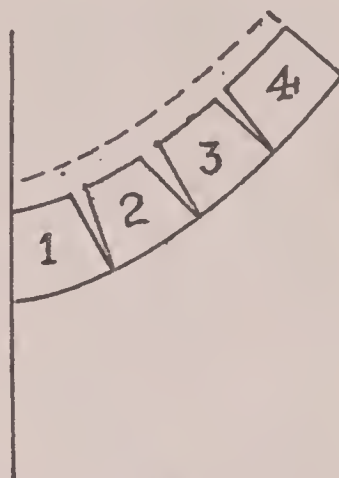


Fig. (45) Adding roll to the collar pattern

If you want it to roll, cut the pattern in sections and spread it at the top, as indicated in Fig. 45. Add twice the height of the roll beyond the upper edge of the collar, as shown by the dotted line. In cutting out the pattern, allow seams at all edges, except the center-front. This will be placed on the fold of the goods in cutting. The collar will gather to the neck a little, when it is sewn on.

Use the block sleeve pattern, adding a hem at bottom. (See Lesson on Pattern Making.)

Cutting the Dress, Fig. 41: The center-front and center-back edges of the front and

back pieces should be placed on the straight thread of the goods. The back can be placed on any straight thread that cuts to advantage but the front edge must be placed on the fold. The center-front of the collar also ought to be placed on the fold. The center of the sleeve should be on the straight thread and the belt ought to be cut straight of the goods.

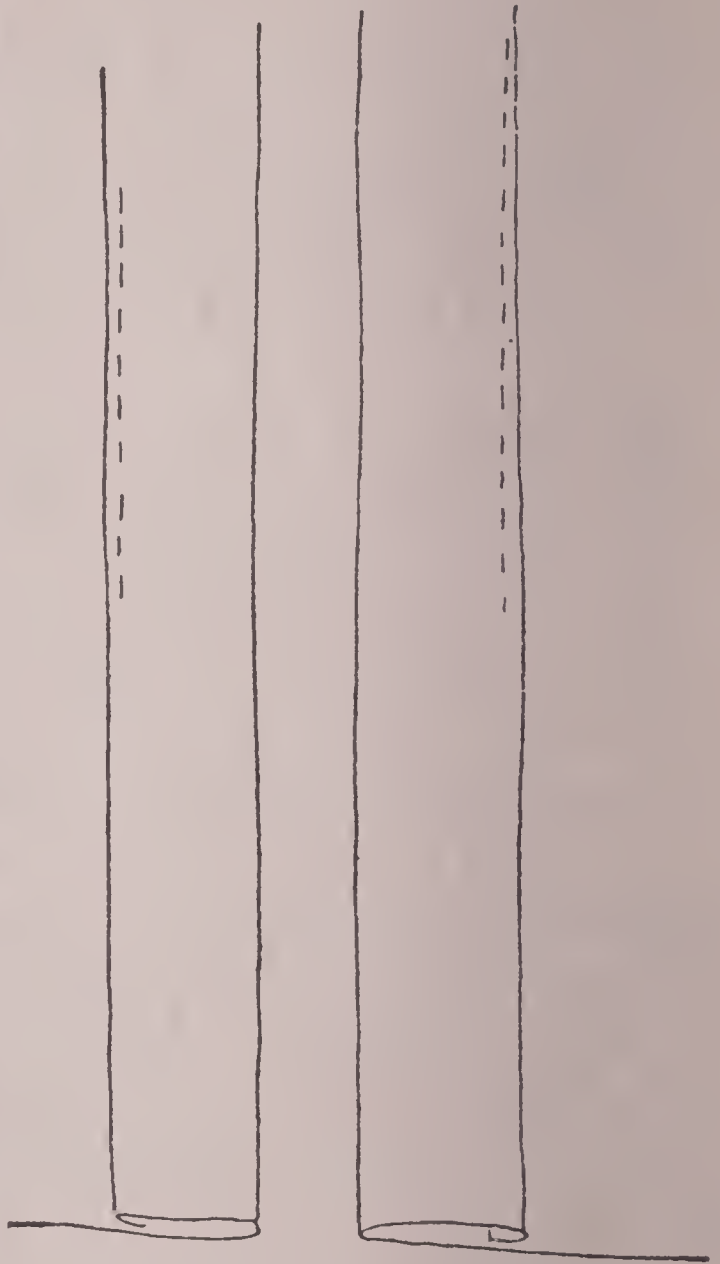


Fig. (46) Turning the hems at the back closing

Making the Straight Hanging Dress with Back Closing: After the dress material

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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. 46, 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. Stay neck, stitching around it to prevent stretching. Line the collar and face the collar to the neck.

Figure 47 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 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. Turn the hem at the bottom of the sleeve.

If sleeve seam is at front of armhole, turn dress wrong side



Fig. (47) Lay fullness at underarm in small pleats

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 comfortable 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.

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

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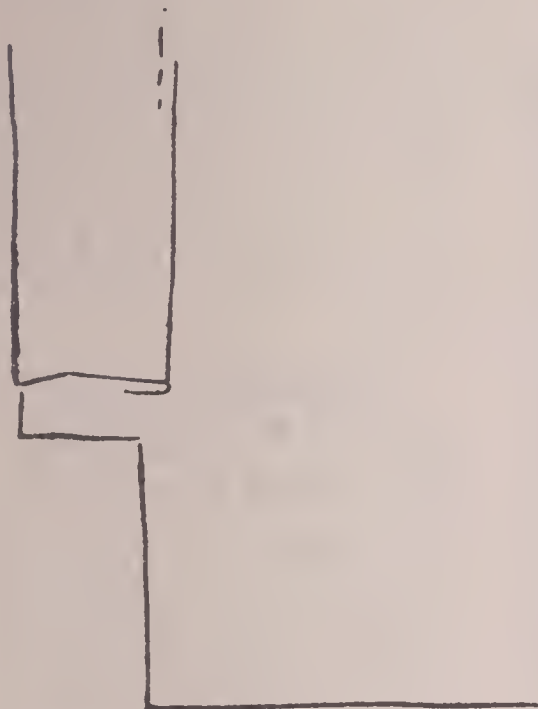


Fig. (48) To do away with bulk at the back closing, cut off the surplus goods

and marking the skirt with pins. 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. 48. Then turn the hem at back edge over the lower hem. (See Fig. 49.) 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

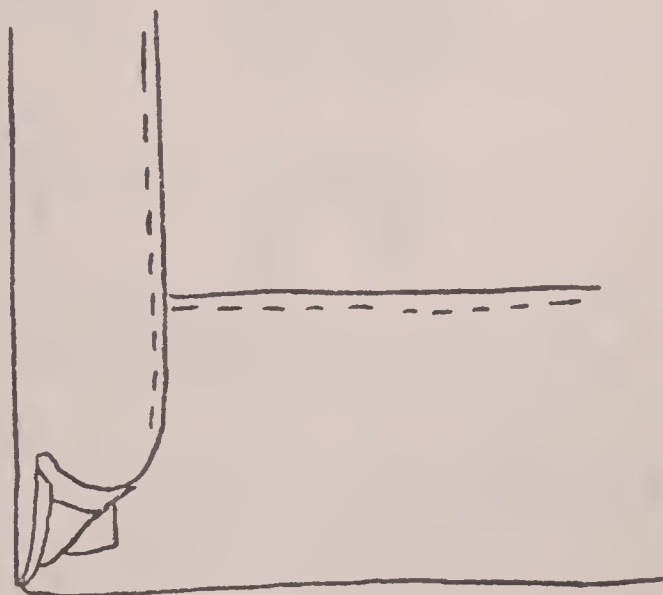


Fig. (49) Finishing the lower hem at the back closing



Fig. (50) A long waisted frock suitable for a medium weight woolen

depth to bottom over the first stitching of the tuck. Finish the back with buttonholes and buttons.

Making a Pattern for a Long-Waisted Dress: In the case of a long waist dress, as shown in Fig. 50, go back to your block waist pattern and work on a new diagram. (See Fig. 51.)

Continue the center-front and center-back lines below the original waist pattern. See lines *AB* and *EF*. Determine how long you want the front and draw a line from this point at right angle to the center-front line. See the line *BC*. Also, mark the length of back and draw a line at this point at right angle to the center-back line, as *FG*.

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Mark the width you want the front and back on these lines and connect the last mentioned points with the armhole. Trace the sides of

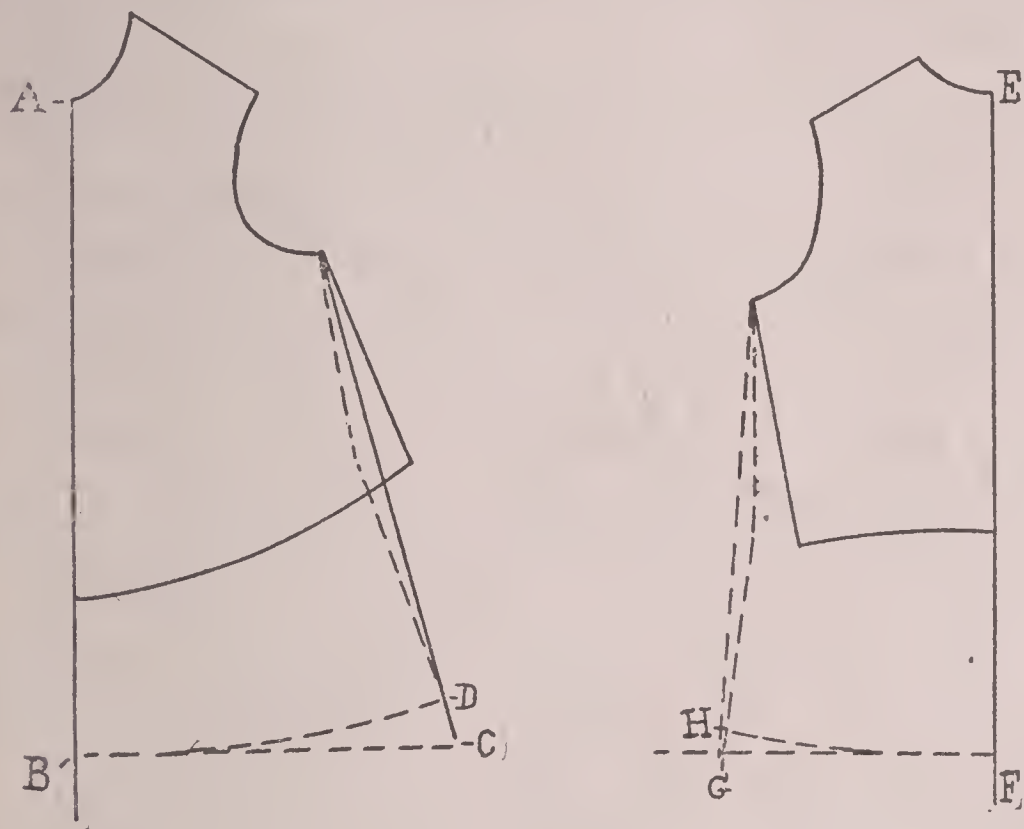


Fig. (51) Diagram for making long waisted pattern

the patterns onto another piece of paper, running the tracing wheel along the armholes, sides and lower edges. Cut out these two portions and bring them together, matching the sides and keeping the edges even at the armhole. Draw an even curve at the lower edge, running it into the original lower lines a few inches away from the center-front and

center-back. Use these pieces as a guide in marking the lower edge on the diagram.

Curve underarm seam as indicated on the diagram, first on the front. Trace the curve onto another piece of paper, also running the tracing wheel a little ways along the armhole and lower edge. Cut out this portion and use it as a guide in marking the curve on the back at the underarm.

Allow seams in cutting out the pattern at all edges, except the center-front and center-back.

To make the collar pattern, lay the front and back pattern on another piece of paper. First run the tracing wheel around the upper portion of the front, without seams, that is inside the seam allowance. Then, trace around the back in the same way, keeping the shoulder edge of the back even with the shoulder edge of the front. (See Fig. 52)

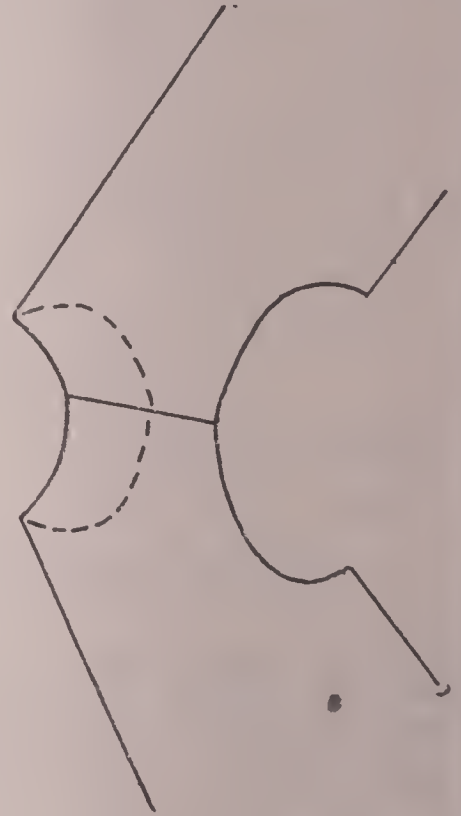


Fig. (52) Diagram for making side collar pattern

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This gives you a diagram on which to mark the collar outline. (See dotted line in Fig. 52.)

Fig. 62 shows how to make the lining pattern.

Pleat the skirt according to the rules given in the SKIRT LESSON.

Use your regular full length block sleeve.

Cutting a Long Waisted Dress: The front and the back of the waist patterns should be placed on the fold of the goods.

Keep the center of the sleeve on the straight thread of the goods. Lay the larger pieces on the goods first and then fit in the smaller pieces.

Making a Long Waisted Dress: 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.

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. 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. If you are using 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. 53.) 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.



Fig. (53) The fullness at the elbow of a two-piece sleeve

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

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 side.

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 indi-

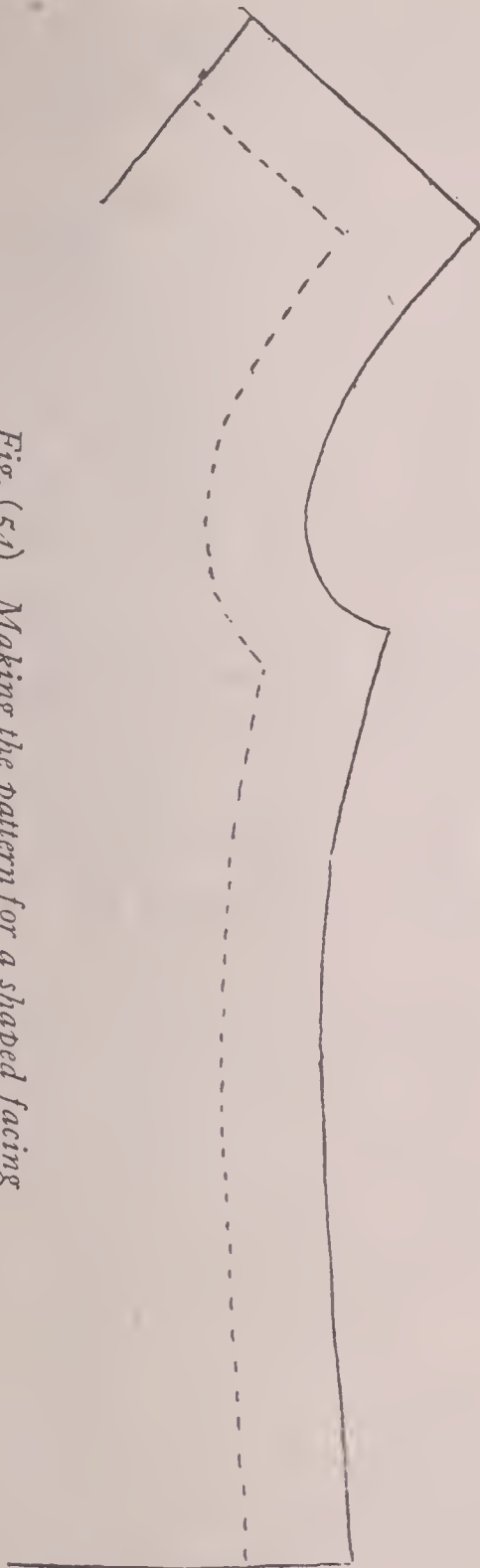


Fig. (54) Making the pattern for a shaped facing



Fig. (55) Stitching the two extension pieces together

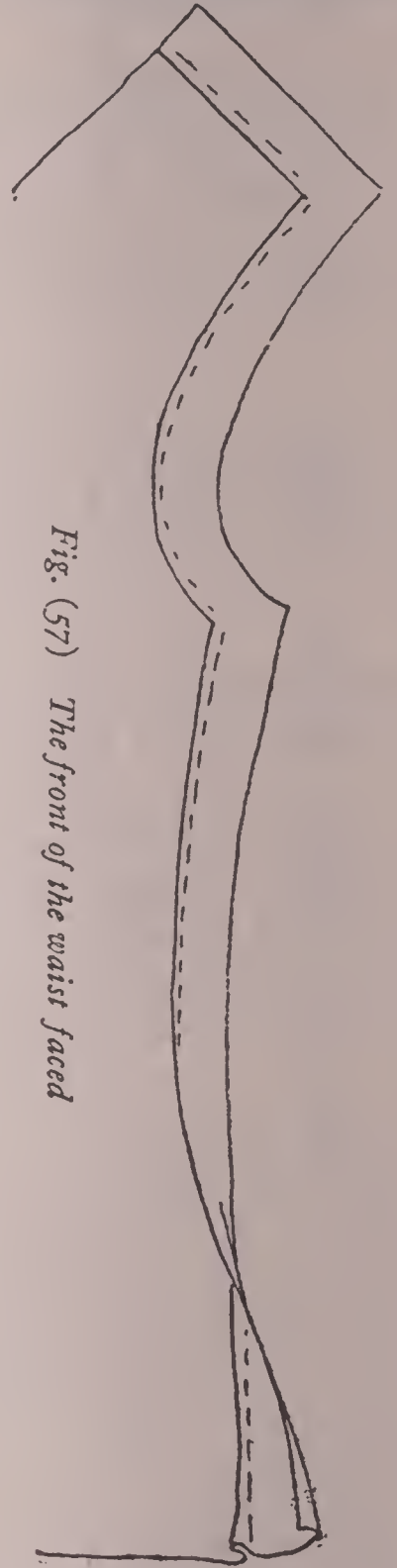


Fig. (57) The front of the waist faced

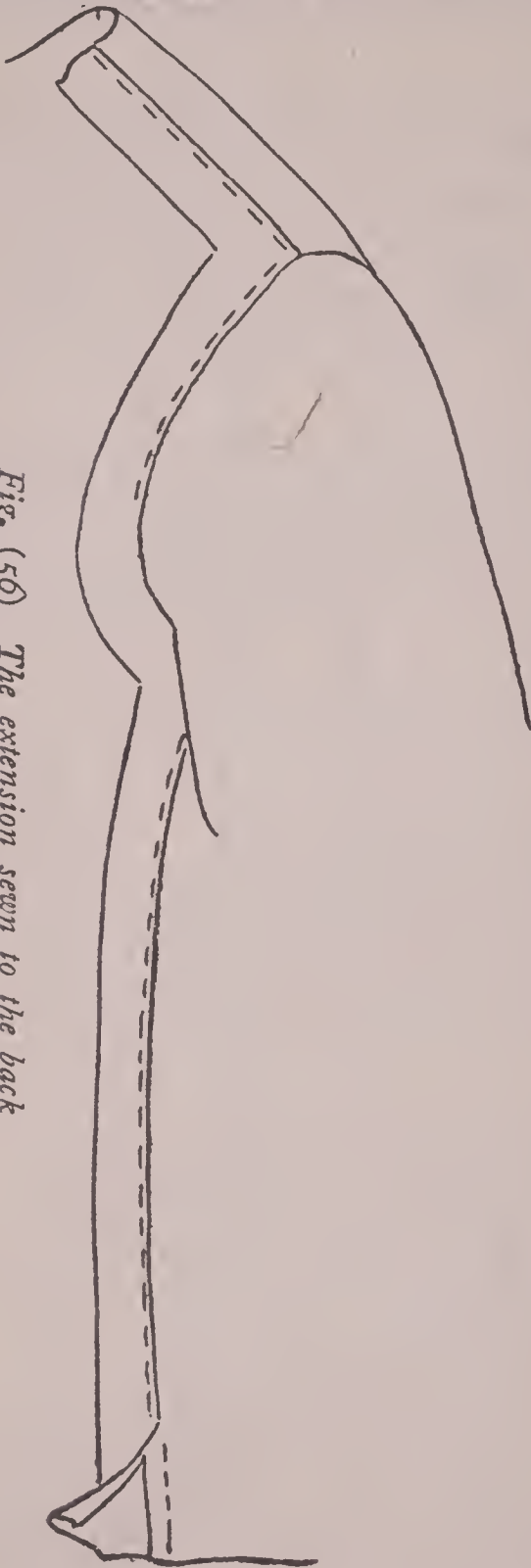


Fig. (56) The extension sewn to the back

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cated by dotted lines in Fig. 54. This gives a pattern for both extension and facing.

Cut two pieces for the extension as it must be double, and one piece for the facing. Stitch the two pieces for the extension together as shown in Fig. 55, and turn right side out. Join extension to back of shoulder, sleeve and back at underarm as shown in Fig. 56. Stitch facing to front as shown in Fig. 57.

If collar is washable material make it detachable. Line the collar and join to a straight narrow band cut the size of the neck. Face neck of dress with a narrow bias facing. Baste the collar to the neck, leaving the left side free from shoulder to front.

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 the SKIRT LESSON, 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.

Finish lower edge of lining with grosgrain belt and tack lining to dress at shoulders.



Fig. (58) A waistline dress that you might copy in a cotton goods or silk

Making a Pattern for a Waistline Dress. If the dress you are copying has a joining at the waistline, then the problem you have is merely that of a waist and skirt. In the case of the dress, shown in Fig. 58, use your block waist pattern, marking for the vest front.

Mark around the front of the block pattern, as shown in Fig. 59. Then, draw a line where you want the side of the vest, as line *AB*. Also mark the band at the top of the vest. See lines *CD* and *EF*. You will want the

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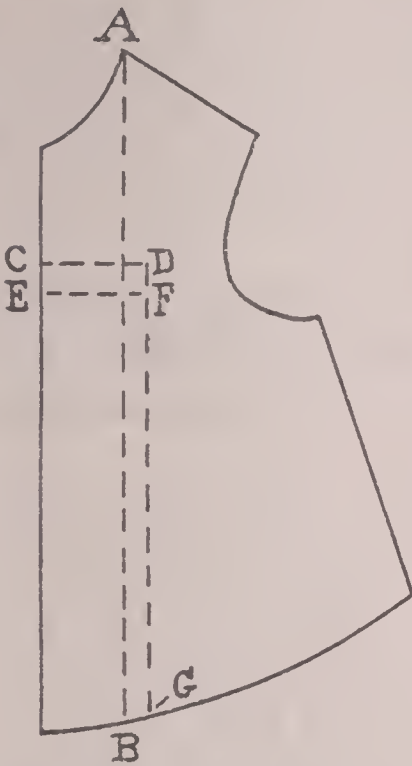


Fig. (59) Diagram for making front of waist pattern

vest to lap under the side front sections so mark the amount of lap on the diagram, as line *DFG*.

Put another piece of paper under the diagram and trace the vest, tracing along the center-front line, the bottom and the lines *EFG*. Cut this vest section and place it on another piece of paper, allowing any amount of fullness desired in front of it as line *CD*, Fig. 60. Here line *AB* is the center-

front of the vest. In cutting out the vest allow seams at the top, back edge and bottom.

Now go back to Fig. 59. Put another piece of paper under the diagram and trace around the band at the top of the vest. This will be along the lines *EC*, *CD*, *DF* and *EF*. Allow seams at *CD*, *DF* and *EF*, in cutting out the pattern. From *C* to *E* is the center-front and will be placed on the fold of the goods in cutting.

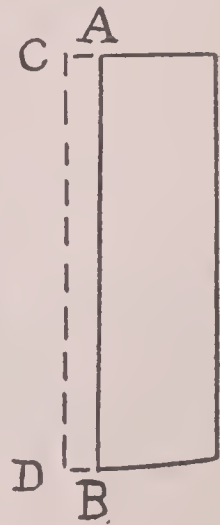


Fig. (60) Vest pattern

Now you can use your diagram for the side front pattern. Cut out this portion, allowing a seam in front of line *AB* and also seams at the shoulder, armhole, underarm seam and lower edges. (See Fig 59).



Fig. (61) *A diagram for making a Tuxedo collar*

The back will be the same as the block pattern with seams added.

To make the collar pattern, trace the front and the upper part of the back onto another piece of paper. Trace the front first, tracing along the sewing line, that is, without seams. Then, trace the upper part of the back without seams, keeping the shoulder edges even. (See Fig. 61.) Mark the outline of the collar as indicated by the *AB*. This gives a collar that lies flat on the dress. If you want a collar to roll high in the back, use just a straight fold of goods.

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To make the lining pattern, use your block pattern, as shown in Fig. 62. Place the block pattern on another piece of paper and mark round the outside.

Lower the neck in the back about an inch and a half, as indicated by the dotted line on the diagram.

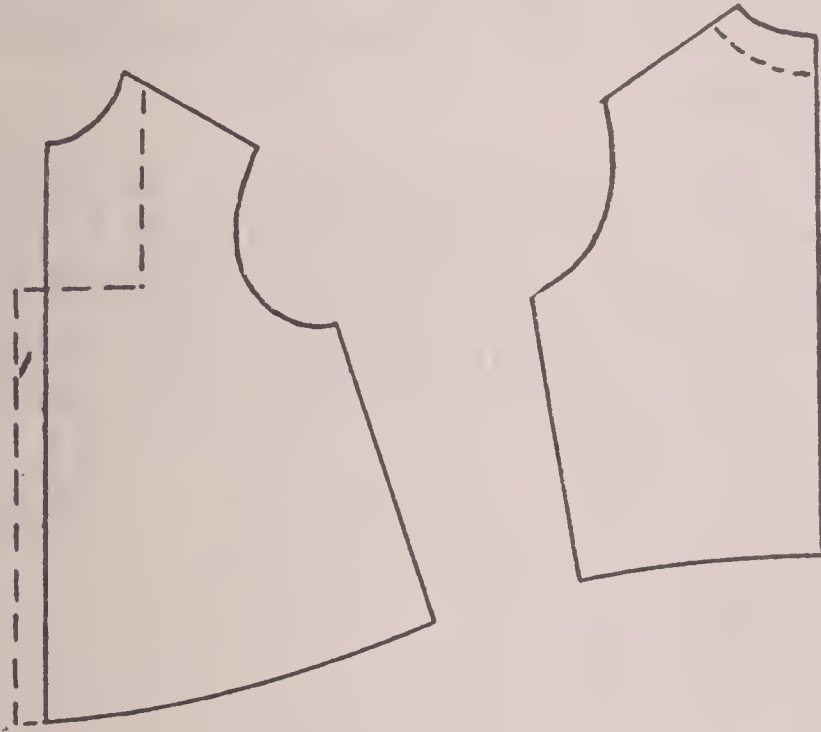


Fig. (62) Diagram for making lining waist patterns

Mark a point on the shoulder in the front that matches the back neck outline. From this point, draw a square neck which is a trifle lower than the outside waist, so it will not show when the dress is on.

Allow hems in the front. In cutting out

the patterns, allow seams at all edges, except the center-back.

To make the sleeve pattern, use your block shirtwaist sleeve pattern. Decide on the length that you want it at the underarm seams and mark points an equal distance from the lower edge at each side, as points *A* and *B*. (See Fig. 63.) Draw a line connecting these points.

Mark the center of the sleeve, as point *C*. Also mark points half way between *C* and *A* and half way between *C* and *B*, as points *D* and *E*. At point *D*, draw a line at right angle to the line *AB* and mark a point on it, one-half inch above the line *AB*. At point *E*, draw a line at right angle to line *AB* and mark a point on it, one-half inch below line *AB*. Curve a new lower edge line from *A* to *B*, touching these new points on lines *D* and *E*

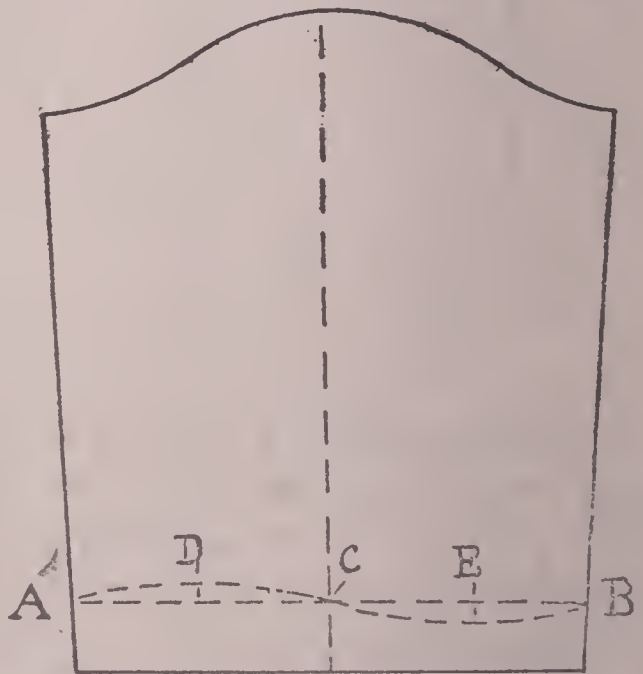


Fig. (63) Diagram for flowing sleeve

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and passing through point *C*. To look well, a flowing sleeve ought to be shorter in the front and longer in the back as this curved line. In cutting out the sleeve pattern, allow seams at all points.

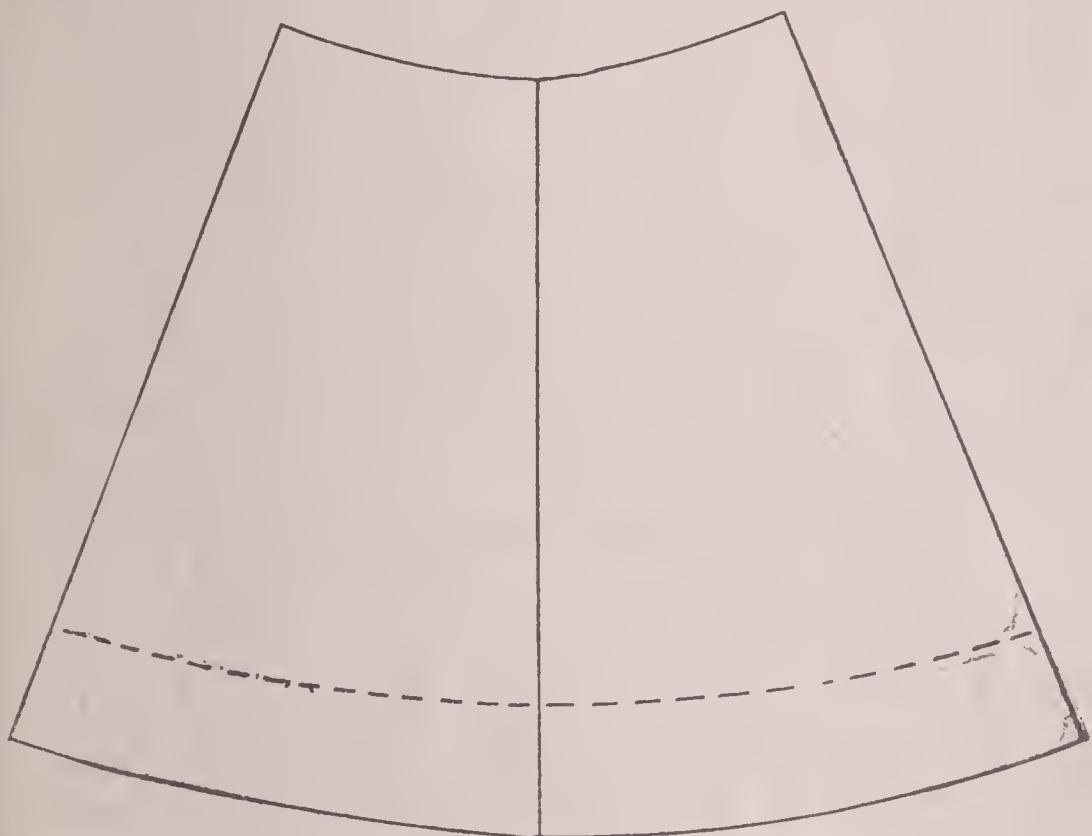


Fig. (64) Diagram for making tunic pattern

For tunic use block and make a two-piece skirt that measures about two and one-fourth yards around the bottom, for a size thirty-six bust, according to the directions given in the SKIRT LESSON. Use this *for your tunic pattern*, marking it the desired

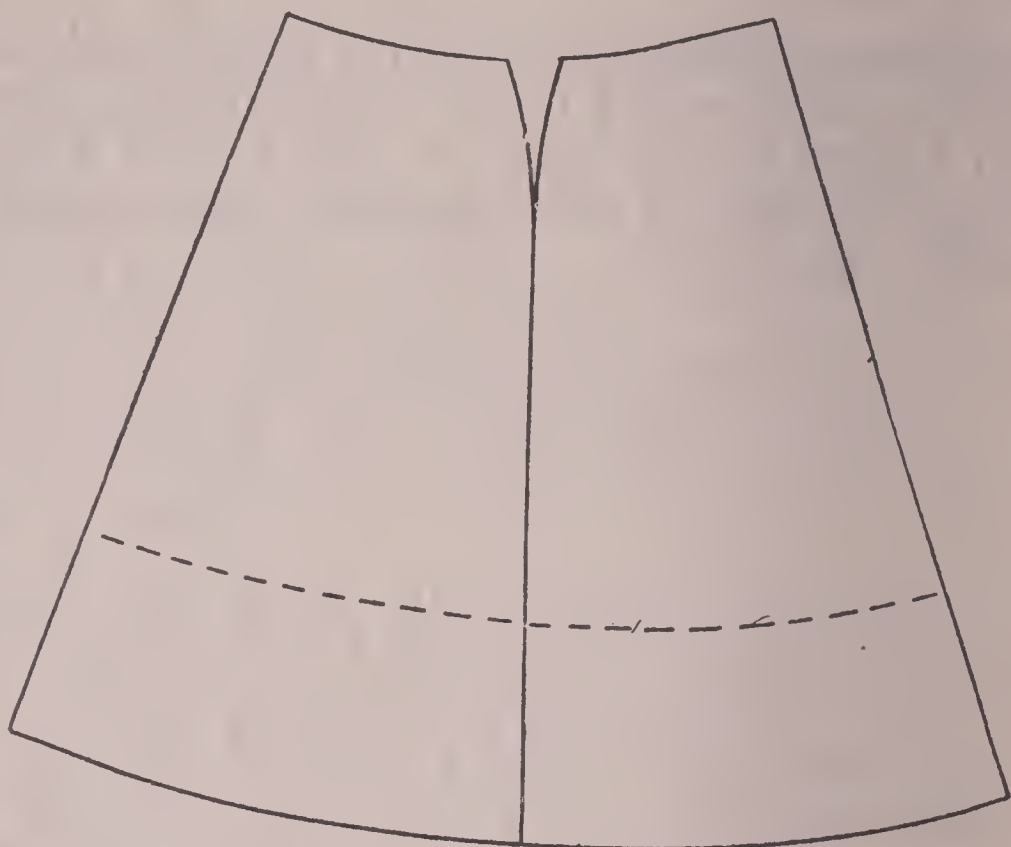


Fig. (65) Diagram for making drop skirt pattern

length. See dotted line in Fig. 64. In cutting out patterns, for the front and back tunic, allow seams at sides and a hem at bottom.

For the foundation skirt, make a two-piece skirt pattern measuring about one and one-half yards, for size thirty-six bust. See Fig. 65. You will want the lower portion of this skirt of material the same as the dress and the upper part of lining. Mark a line which will come about four inches above the lower edge of the tunic. See dotted line in Fig. 65.

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Put a piece of paper under the diagram and trace the upper front, allowing seams at the top, side and below the dotted line. The center-front does not need a seam as it will

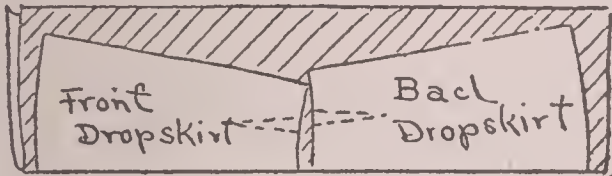


Fig. (66) Diagram showing the upper foundation skirt pattern placed on the goods

be placed on the fold of the goods. Trace the upper back in the same way. In tracing the lower portion allow seams above the dotted line, also at the sides and allow a hem of any desired depth at the bottom.

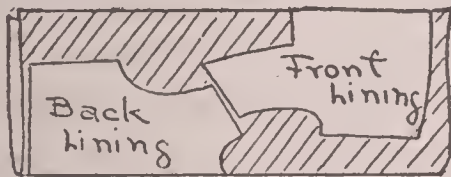


Fig. (67) Diagram showing lining pattern on the goods

If you want the upper foundation skirt to fit without fullness mark the darts from your block pattern.

Cutting a Waistline Dress: Fig. 66 shows the upper foundation skirt laid on the material. Fig. 67 shows the lining waist and Fig. 68 the out-

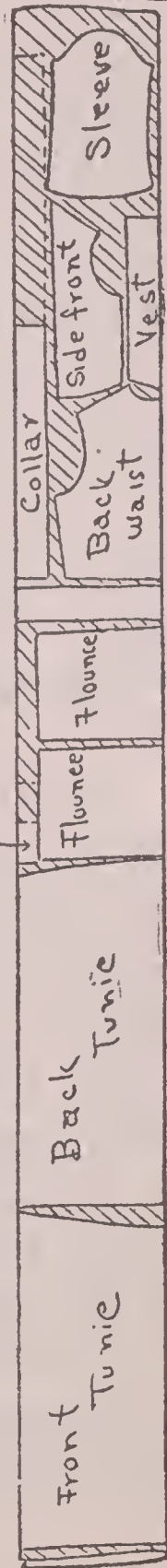


Fig. (68) Diagram showing the dress pattern on the goods

side waist, the tunic and lower skirt properly placed on the goods, which is folded double, lengthwise. Of course, these are just sample layouts. The size of your pattern and the width of your goods makes a difference in placing the pieces.

A waistline dress such as is shown in Fig. 58 will make up prettily in silk—taffeta, crepe de chine, charmeuse or even a thin chiffon or georgette. It is an attractive style, too, for light weight cottons—voile, organdie, batiste, gingham tissue and mulle. Sometimes, lighter weight woolens are made up in this kind of a style.

Making a Waistline Dress: Make your lining waist first. Turn and stitch the hems at the front closing. If you intend fastening the closing with snaps or buttons, turn the edge a half inch beyond the center-front. However, if you are going to use hooks and eyes, turn the edges at the center-front, as the edges will not lap.

French seam the underarm joinings. Finish neck and armholes with lace edge. 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

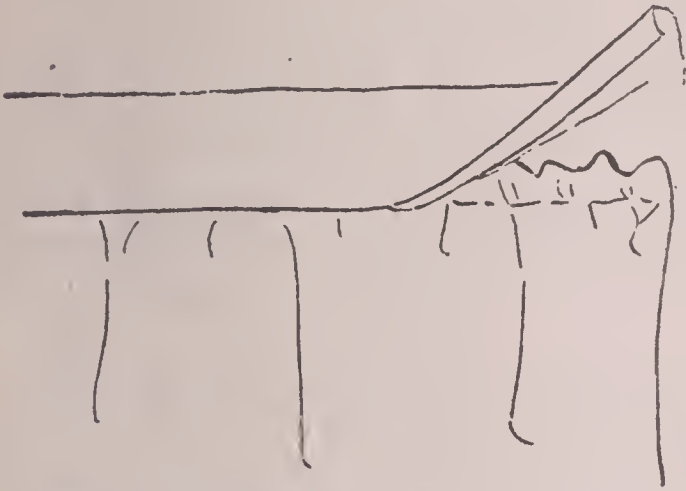


Fig. (69) Finishing the top of the vest

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.

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.

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. 69. Finish left edge of vest with narrow extension. (See Fig. 70.) Then, baste vest to right side front and stitch a narrow bias of silk or lining 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 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.

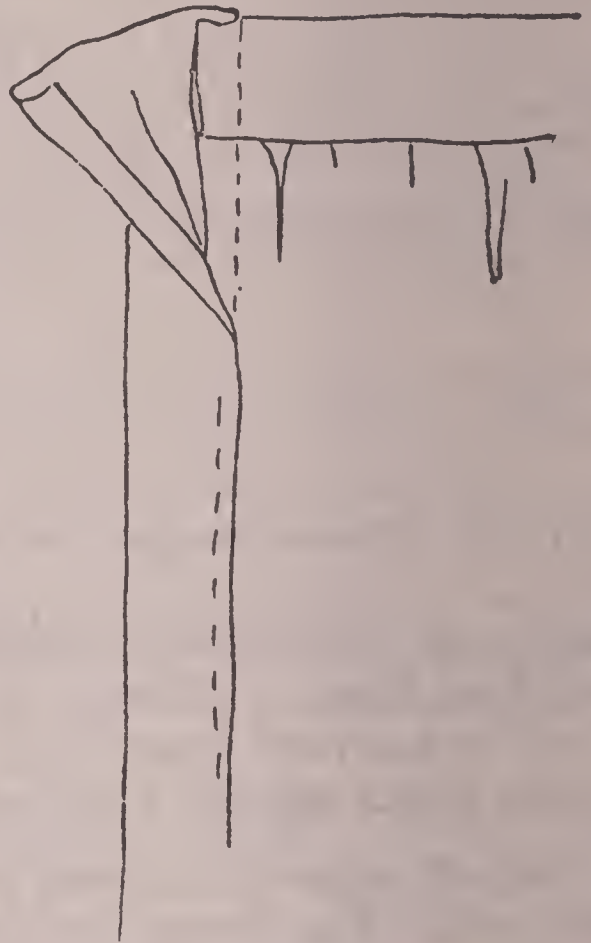


Fig. (70) Finishing the side of the vest

Make upper part of foundation skirt of lining material. Take up darts at the side-front and side-back or gather tops. 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. Join lower section to upper with a French seam.

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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.

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. 71.)

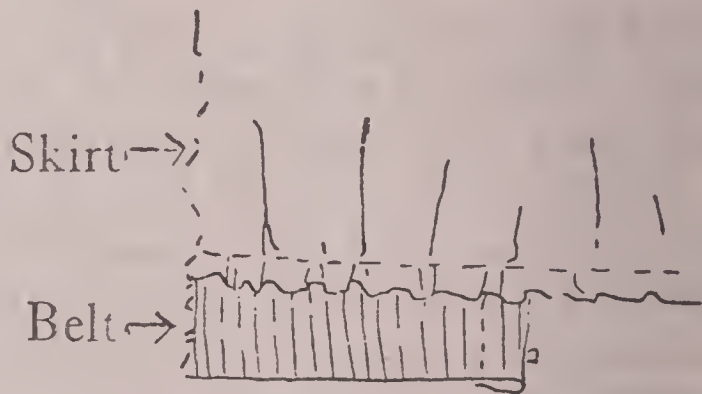


Fig. (71) Sewing the skirt to the grosgrain belting

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 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.



Fig. (72) The Russian blouse dress is another type suitable for materials of medium weight

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

Making a Pattern for a Russian Blouse Dress: Another variety of dress that you will probably want to copy is the Russian blouse style shown in Fig. 72.

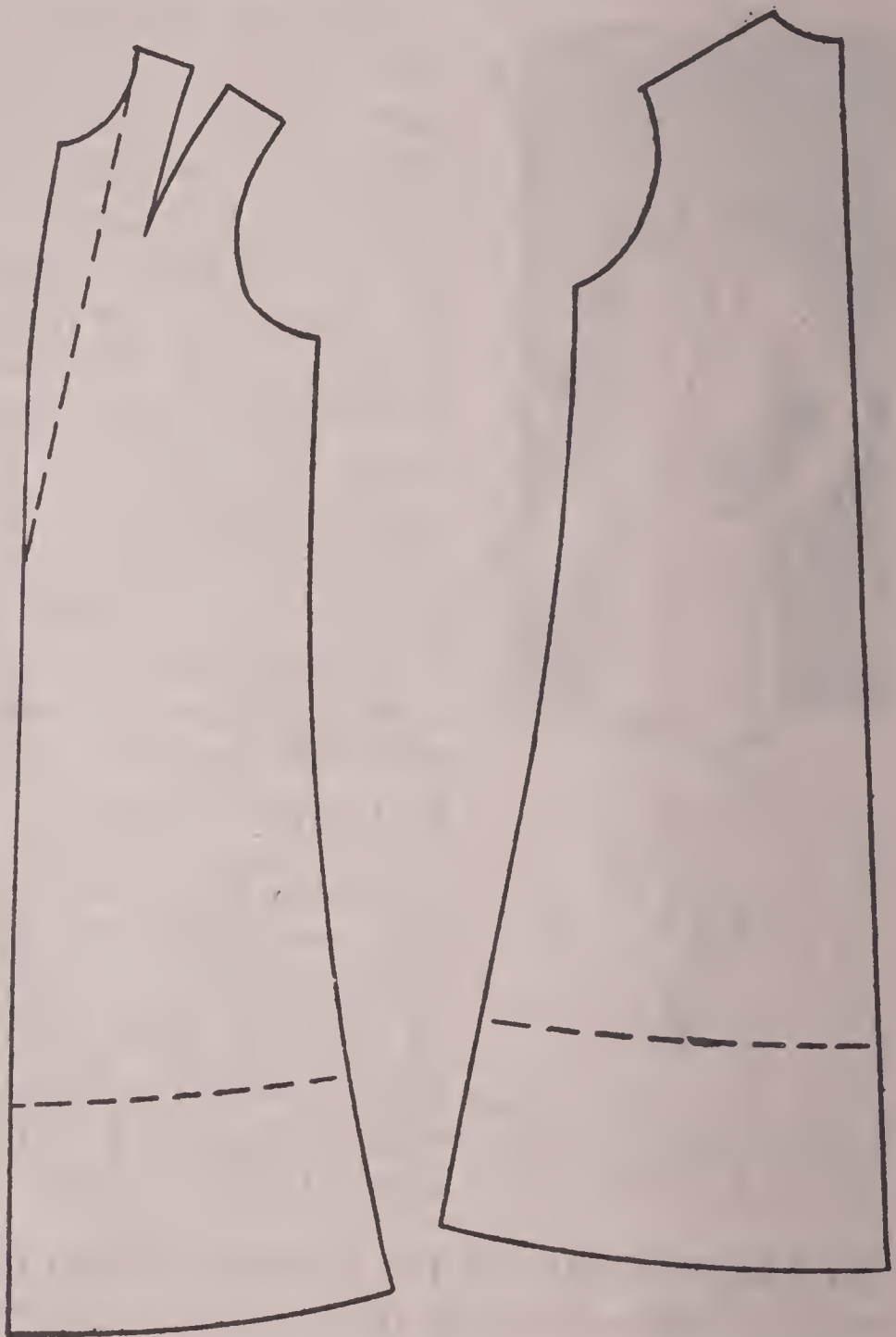


Fig. (73) Diagram for making Russian blouse pattern

HOW TO MAKE DRESSES

Use your block waist pattern and go about making the new pattern just the same as you did the straight hanging dress. Or, if you have just made the straight hanging dress diagram, use this as a foundation on which to work. (See Fig. 73.)

Mark the length you want and the new neck outline, as indicated by the dotted lines in the diagram.

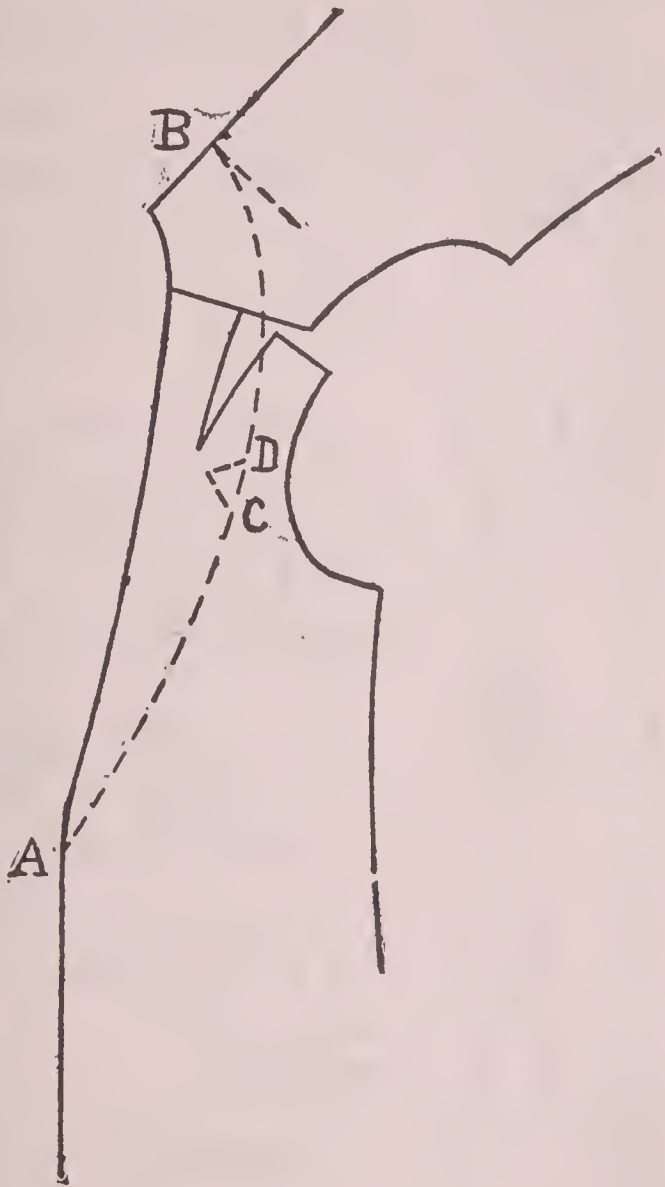
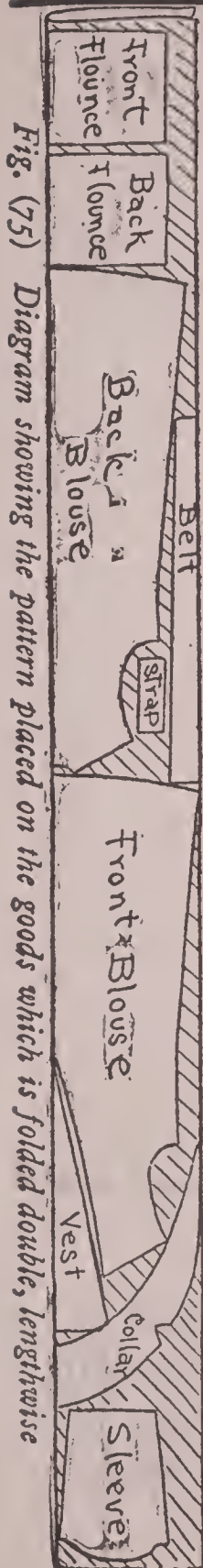


Fig. (74) Diagram for making notched collar pattern

Fig. 74 shows the upper portions of the pattern traced onto another piece of paper and the collar outline marked. First measure the depth of the collar in the back and draw a line at right angle to



the center-back line. (See Line *B*, Fig. 74.) Curve the collar from this point around to the bottom of the front opening: *A*, Fig. 74. It's a good plan to mark the collar outline faintly at first and keep working over the line.

Decide where you want the notch and draw it as indicated by lines *CD* in Fig. 74. In cutting out collar pattern, allow seams at all edges except center-back.

Use your tight fitting block sleeve pattern allowing a turn up at the bottom.

Make the foundation skirt and the lining waist patterns just the same as in the **WAISTLINE DRESS**.

Cutting a Russian Blouse Dress: Fig. 75 shows the pattern placed on the goods which is folded double lengthwise. In placing pattern on goods keep moving it around until you have it fitted in to the smallest space.

You will find such a dress makes

up prettily in a silk, a cotton or a woolen goods that is medium in weight. Tricotine, serge and twill are especially suited to such styles. Wool jersey is also made up in the overblouse effects. You might try cottons such as gingham, linene, chambray or ratiné. If you are planning a silk dress choose, faille, taffeta, satin, charmeuse or a fairly heavy crepe.



Fig. (76) The sleeves are sewn to the lining waist and the armholes faced

Making a Russian Blouse Dress:

The skirt is hung from a foundation waist of net, china silk or mulle. (See Fig. 76.) 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

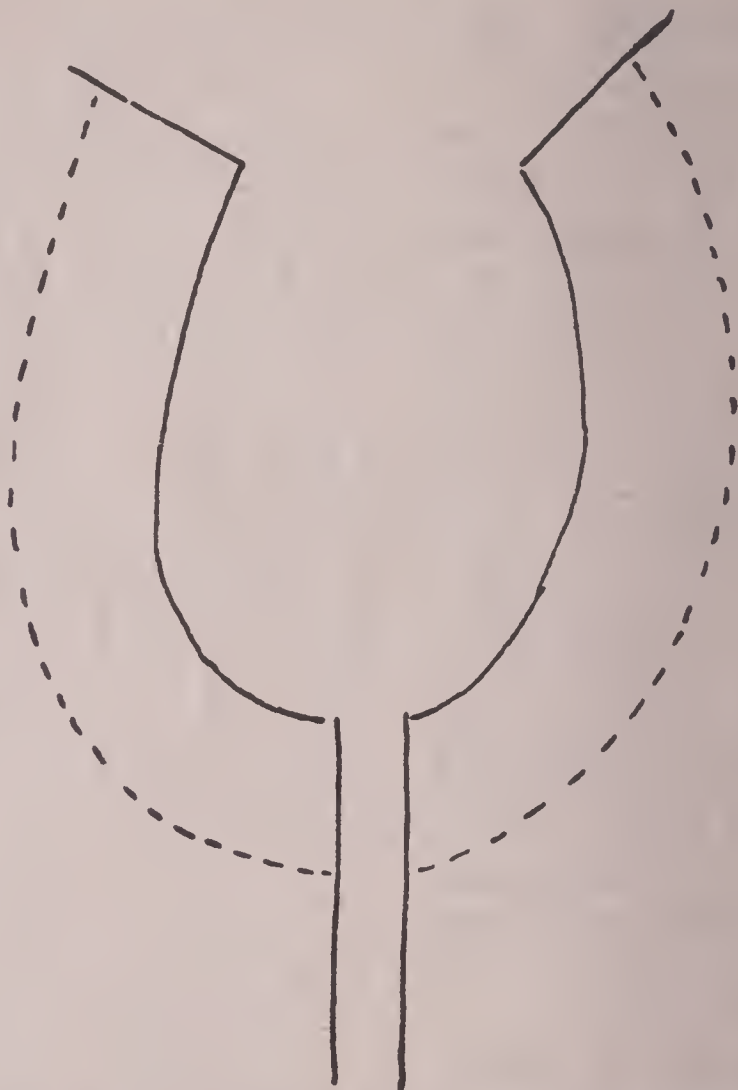


Fig. (77) Making the pattern for the armhole facings

sleeve joined to the underwaist or sewn to the armhole of the overblouse. The overblouse is apt to set better if the sleeve is sewn to the underwaist. If the sleeve is set into the underwaist, the underwaist must be faced with the dress material at the armhole, so if there

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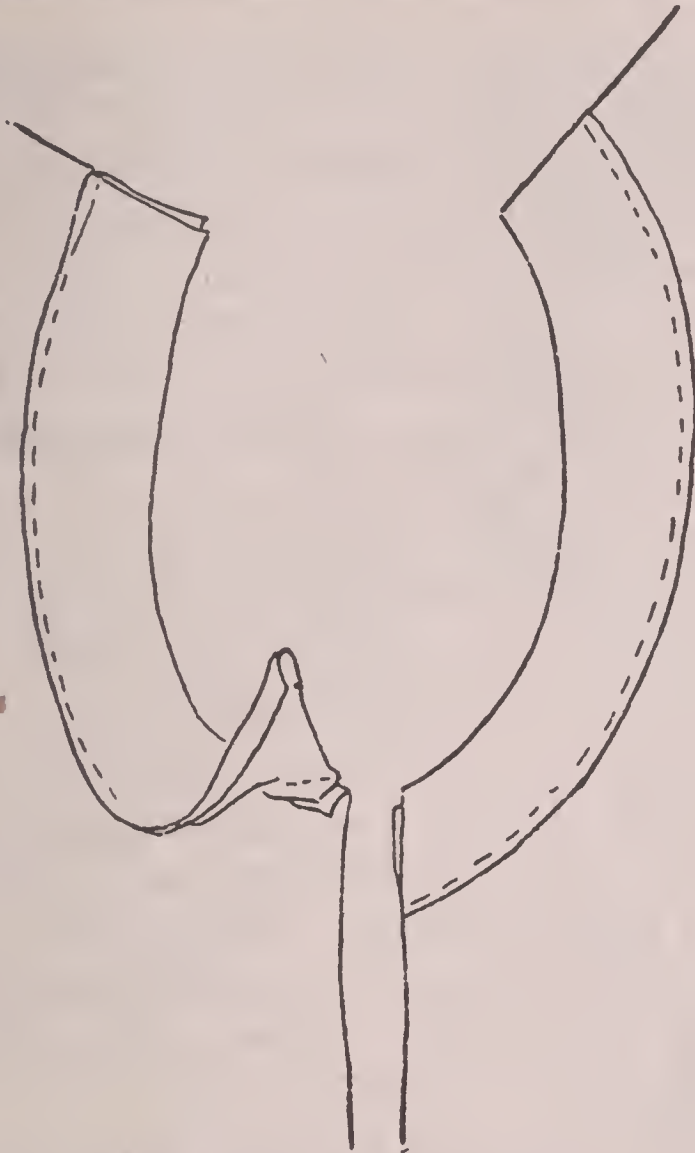


Fig. (78) Sewing on the facings

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. 77. This will give a pattern for the facings.

Make French seams at the shoulder and underarm of the underwaist, after the facing pieces have been joined to the front and the back of the lining waist as shown in Fig. 78. Make sleeve and join to 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.

Line vest and stitch to right side of opening in blouse.

Close underarm seams. Bind or face armholes. Hem lower edge.

Make narrow material sash as described in STRAIGHT-HANGING DRESS.

Making a Pattern for a Bloused Dress:
It may be that a low waistline dress with a

HOW TO MAKE DRESSES

blousy effect will appeal to you. It's a becoming style for a slim woman. But even if you do not want to wear such a dress, making the diagram will give you good practice.

If you are copying such a style as is shown in Fig. 79, use your block waist pattern. (See Fig. 80.) After you have placed your pattern on another piece of paper and marked around it, lengthen the center-front and center-back lines, lines *AB* and *GH*, in Fig. 80.

Measure down the center-back of the person and decide just how low you want the waistline. Measure this same distance from the neck on the line *GH*. Draw a new lower line at this depth across both the back and



Fig. (79) Dress of wool jersey with bloused-over effect at low waistline

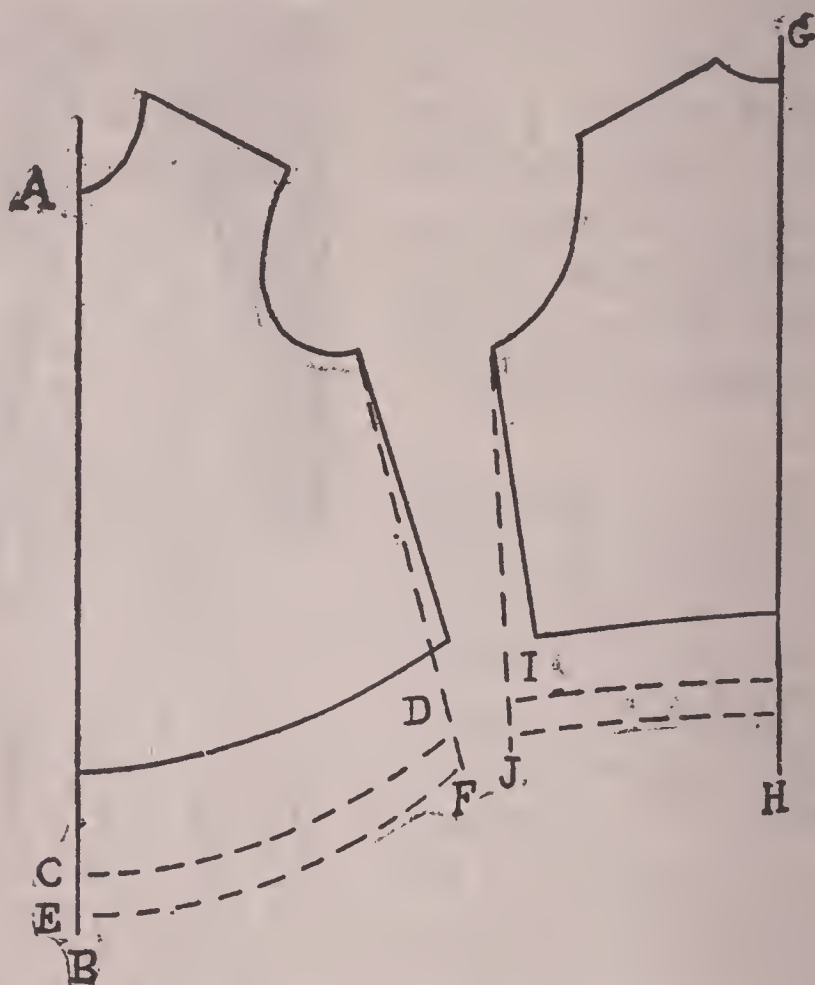


Fig. (80) Diagram for making low bloused-over waist

the front. See lines *CD* and *I*. Decide how much you want the waist to blouse and draw another line this distance below lines *CD* and *I*, as lines *EF* and *JH* on the diagram.

When you lengthen a waist pattern in this way, usually it is necessary to take off a little in the front at the underarm seam. See dotted line on diagram. Also the back will

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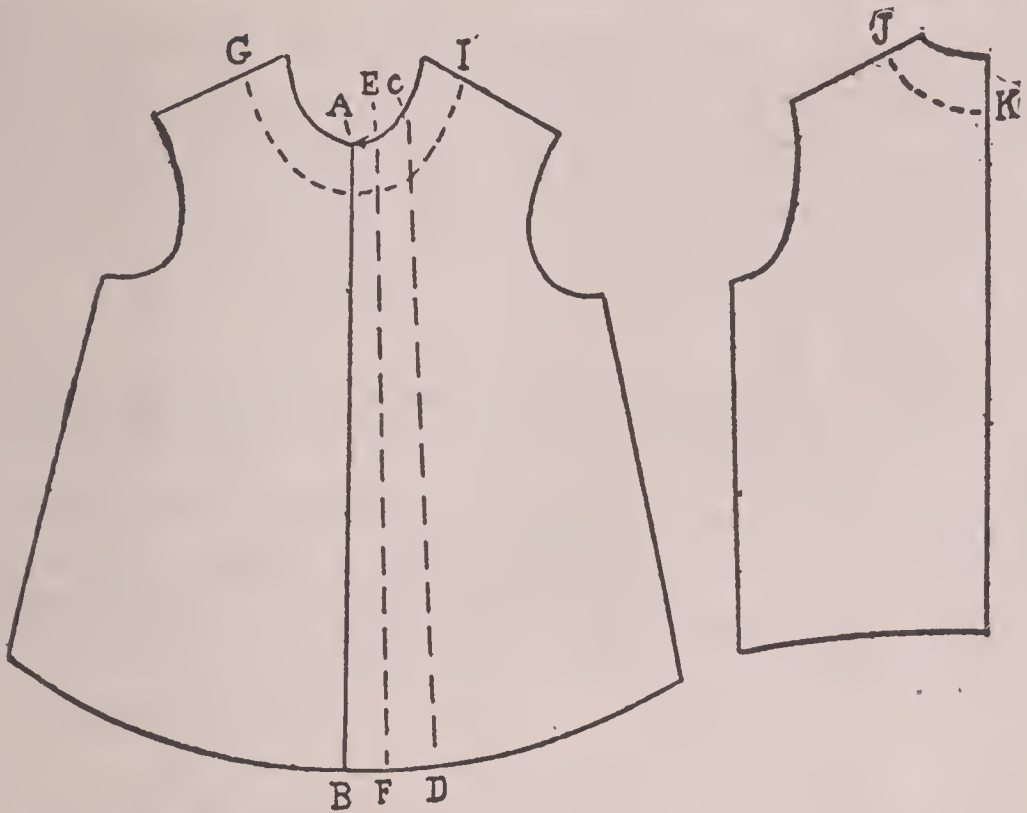


Fig. (81) The new neck and closing outline on the pattern

need fullness added at the underarm, as a bloused over effect must not give the appearance of being scant. See dotted line on diagram for the back. The amount you add is a matter of taste.

Where the front closing is at the side-front, as in this case, cut out your front and place it on another piece of paper, mark around it and then, turn it over and mark around it again, keeping the center-front on the same line each time. (See Fig. 81.) This gives you the whole front on which to work. Line

A COMPLETE COURSE IN DRESSMAKING

AB is the center-front, Fig. 81. Mark the position of the closing as line *CD*, also the amount the left front will extend under the right front as line *EF*. Mark the new neck outline on both the front and back, as lines *GI* and *JK*, Fig. 81.

Place a piece of paper under the diagram for the front and trace the right front, tracing along the neck, armhole, underarm and lower edge over to line *CD* and then across line *CD*. In cutting out the pattern, allow seams at the

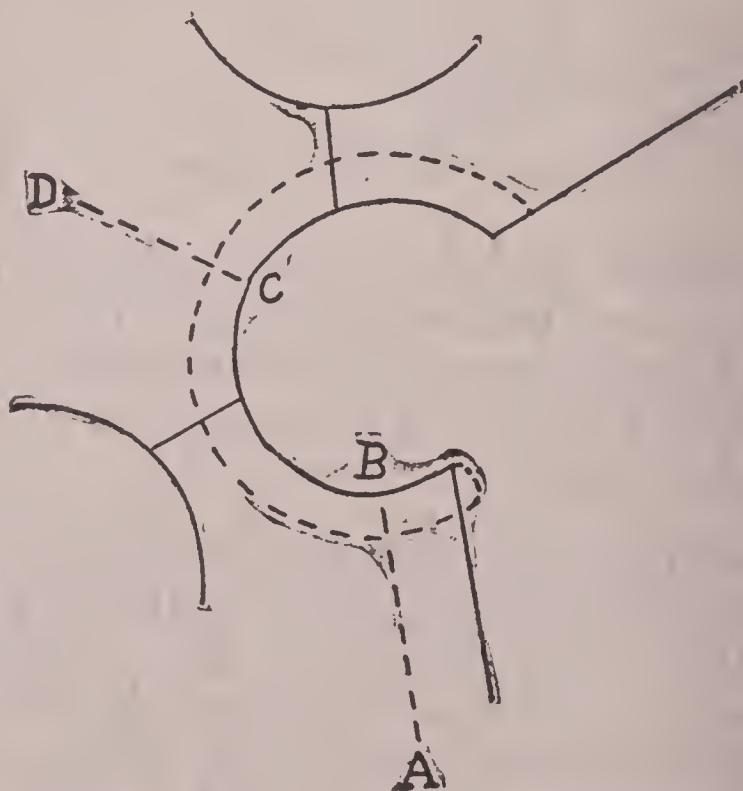


Fig. (82) Diagram showing how to make the neck facing pattern

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neck, shoulder, armhole, underarm and bottom and a hem at the line *CD*. You can use your diagram for the left front, adding a seam beyond the shoulder, armhole, underarm and bottom and a hem on the edge *EF*. In cutting out the back, allow seams at all edges, except the center-back. The center-back will be placed on the fold in cutting the goods.

To make pattern for the neck facing, trace the upper parts of the patterns on another piece of goods, tracing along the original lines of the diagram without seams, and keeping the shoulder edges together. (See Fig. 82.) Line *AB* is the center-front and line *CD* is the center-back. Mark the facing in any desired shape, as indicated by the dotted line.

To make the sleeve pattern use your block shirtwaistsleeve

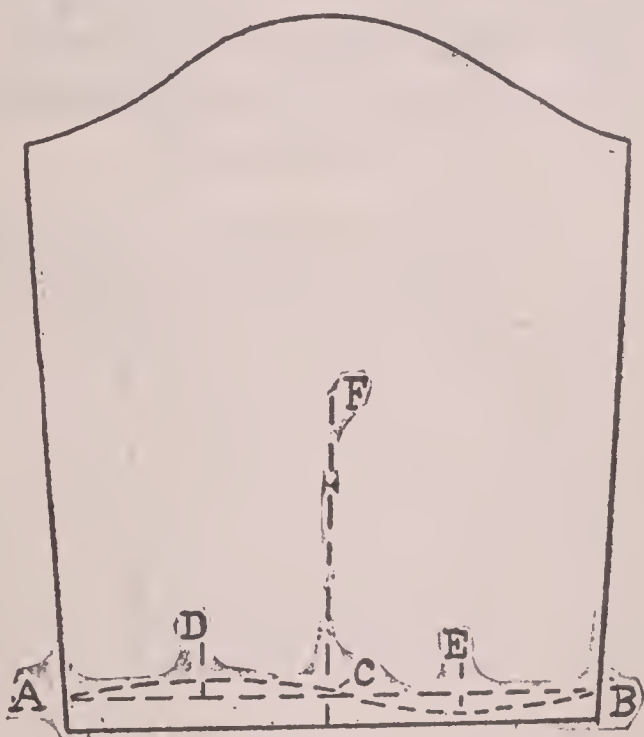


Fig. (83) Pattern for slashed sleeve

and mark around it for a diagram. (See Fig. 83.) Shorten it the width that you want the lower band and curve the lower edge as the lower edge of the flowing sleeve was curved. Mark the slash at the center as the line *CF*. The band cuff is just a straight piece of goods.

Make a two-piece skirt pattern, as described in the LESSON ON SKIRTS. On this diagram, measure the amount that the dress is below the waistline. (See Fig. 84.) Cut new pattern a seam's width above dotted line.

Cutting a Bloused Dress: Remember that you have the pattern for both the fronts. Also that the collar pattern provides for the entire piece. Cut these pieces on only one thickness of the goods.

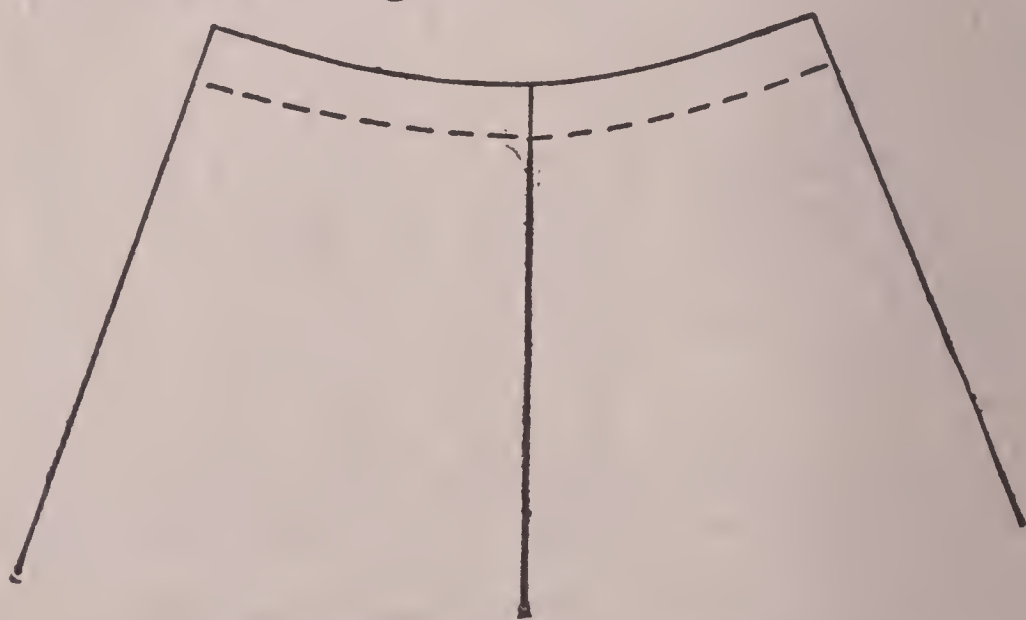


Fig. (84) Marking the low waistline on the skirt pattern

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The center-back of the waist and the center-front and the center-back of the skirt ought to be placed on the fold of the goods.

You will need a waist lining cut the same shape but shorter than the outside waist, to hold it up and make it blouse over. Use your waist pattern for cutting this, making it the length of line *CDI* in diagram 80.

Use a net, china silk or mulle for the lining. The dress style is suitable for any medium weight goods. A fine serge or tricotine works to advantage in a bloused-over effect. Or, it might suit your purpose better, in a heavy crepe silk, rough weave sport's silk or a cotton such as ratiné, cotton homespun, gingham or chambray.

Making a Bloused Dress: If you are using cotton material or silk, make French seams in the waist joinings. In woolen goods, open seams that are bound will look better. Your best plan will be to finish the waist and waist lining separately and just join them at the waistline. Make French seams in joining the lining pieces, and turn narrow hems at the neck and armhole of the lining or finish these edges with narrow lace.

Hem the edges at the closing of the lining and run gather threads around the bottom,

first marking the center-front and center-back.

Turn the edges at the closing of the waist, baste and press them. In a case of this kind, often the edges are left unstitched. If this leaves a raw edge at the back of the hem, either turn a very narrow hem on the edge (one-eighth inch) and stitch it before turning the edge at the closing or bind the edge.

Place the neck facing on the wrong side of the waist with the edges even at the neck. Stitch around the neck and turn the facing onto the right side of the dress. Turn under the raw edges of the facing and press them. Then, stitch around the outer edges of the facing, except where it extends beyond the edge of the waist at the closing. Here, line the end of the facing which projects beyond the waist.

Gather the lower edge of the waist. The easiest way of finishing the waistline is with a casing and elastic. This does away with the troublesome finish of a grosgrain belt and placket closing.

Draw up the gather threads in the waist and lining just a little, throwing fullness at the sides of the fronts and back. The waistline must be kept sufficiently large so that the waist will go over the head when the

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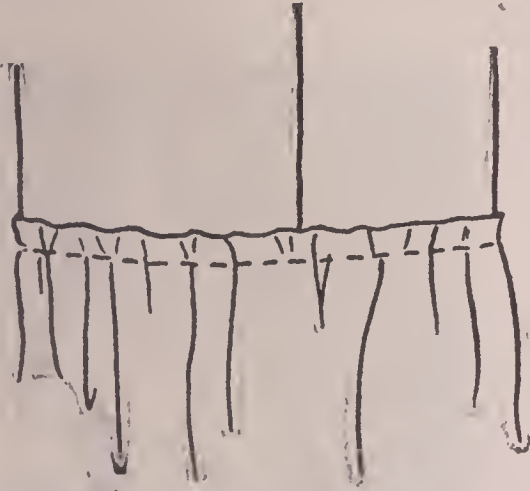
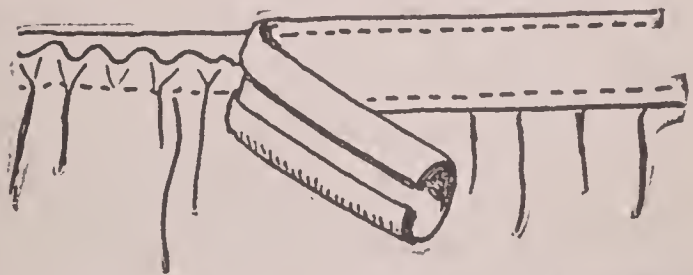


Fig. (85) Joining the waist and skirt

closing is lapped and pinned at the bottom. Baste the waist to the lining at the bottom, leaving the lining free from the waist across hem.

Now you are ready for the skirt. In cottons or silk, French seam the joinings; in woolens make open seams. Gather the top of the skirt marking the center-front and center-back. Then, join the top of the skirt to the bottom of the waist and lining. (See Fig. 85.) Note that the raw edges of the seam come on the right side of the dress. Cover the raw edges with a bias fold as shown in Fig. 86. Leave an opening where the fold laps so an elastic can be inserted. Try on the dress to turn the hem at the bottom.

Bind the slash in the sleeve and make an open seam or a French seam at the sleeve joining, the same as in the rest of the dress. *Fig. (86) The casing stitched over the raw edges*



Put on the band cuff at the bottom, the same as a binding. Bind the sleeve to the armhole.

Making a Pattern for a Basque Dress:

There is just one danger that beginners are apt to make in copying a basque style such as shown in Fig. 87—they make it too tight. Watch the fit. The so-called “basques” nowadays are really a semi-fitting waist.

You can use your block waist pattern in copying it. Your best plan will be to cut the pattern in cheap mus-

lin or percale and fit it. Pin the dart at the side front, just where you want it, taking out enough goods to give the waist a square, boxy look. Also, fit the underarm seam, if necessary. Probably you will find that the back needs all the fullness it has.



Fig. (87) Basque frock of taffeta

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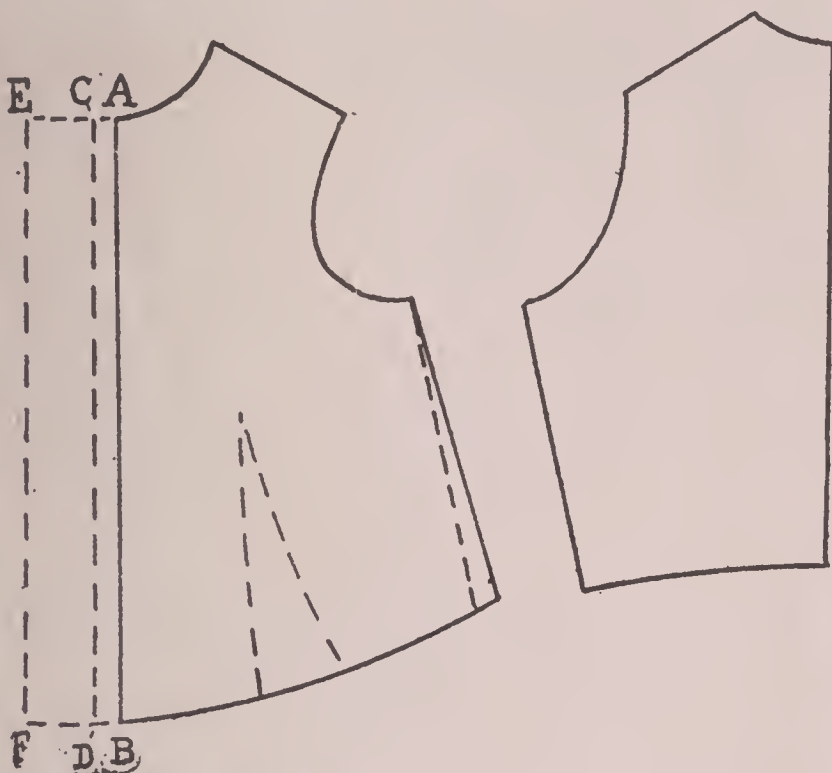


Fig. (88) Diagram for making basque waist pattern

Then, rip apart this test garment and mark the same changes on the diagram, Fig. 88. Allow a lap and hem at the center-front. The collar is just a straight piece of goods, cut the length of the neck of the dress and wide enough to fold double.

Such a waist requires a full skirt to make it look its best. Usually, a gathered skirt is used. Fig. 89 shows a diagram for a gathered skirt. *AC* is the center-front and *BD* is the center-back. Decide the length you want the skirt at the center-back and apply this

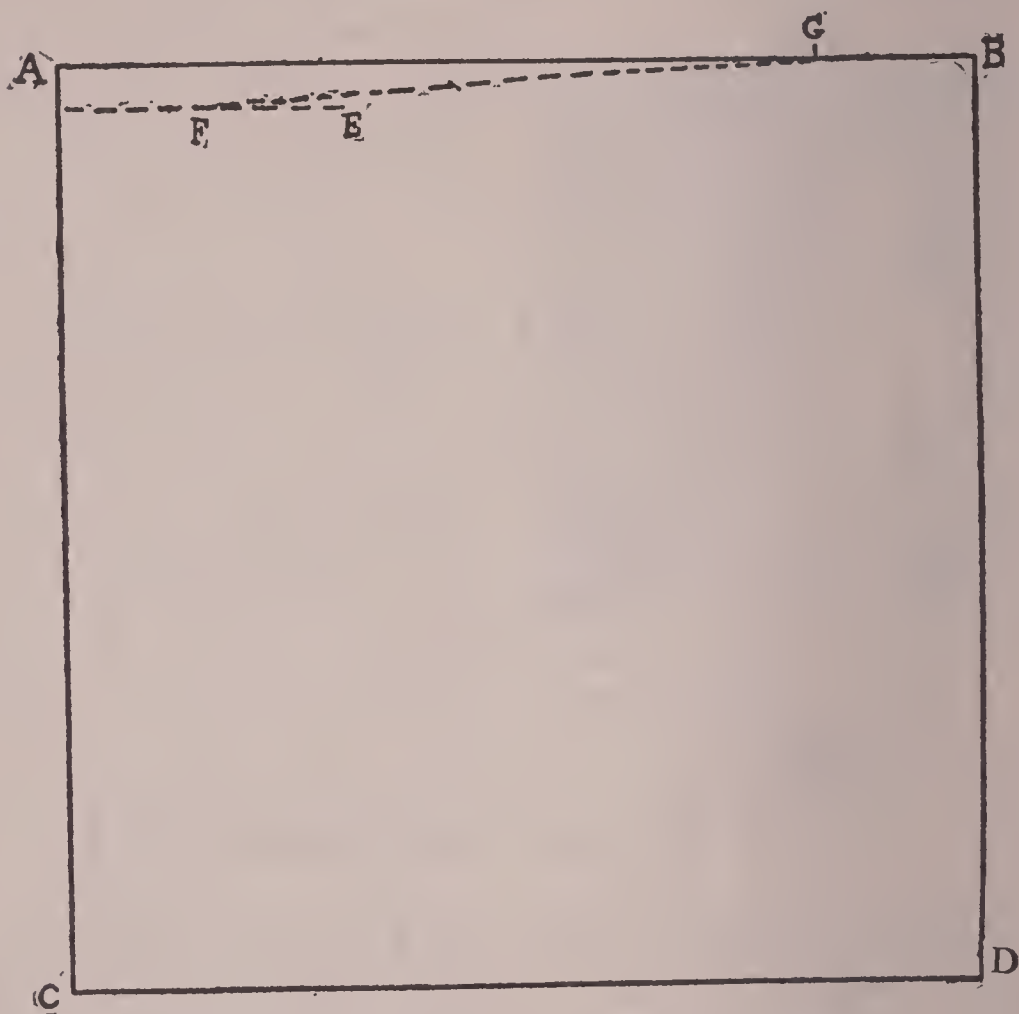


Fig. (89) Diagram for gathered skirt pattern

measurement along the line *BD*. Draw lines at right angles to line *BD* at the top and bottom over to the center-front, making the skirt as wide on the half as you desire. Measure down from the top on the center-front line one inch and from this point, draw a line at right angle to the center-front line, as line *EF*.

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From the center-back curve, a line which will touch this new line near the center-front. This gives you the new upper line.

The average woman requires a skirt that is an inch longer in the back than in the front. Of course, if a woman is unusually large across the back, she will need even a greater difference between the front and the back. Place the seam in the skirt, according to the width of your goods.

In cutting out the pattern, allow a seam at the top and a hem at the bottom.

Use your block tight fitting sleeve, allow a hem at the bottom.

Cutting a Basque Dress: Place the center-back of the waist pattern on the fold of the goods. Also the center-front of the skirt. It is immaterial whether you place the skirt seams at the sides or back.

An easy way of cutting the skirt, is to cut off even lengths of the goods, pin them together and then lay on the pattern, folding the goods to bring the seams where you desire. It is an easy matter to shape the top.

If the front edges of the waist are placed on the selvedge of the goods, they will not need a finish. Keep the center of the sleeve on the straight of the goods.

A basque dress is especially pretty in taffeta silk. It needs a firm texture and should never be made up in slinky goods, such as crepe silk. Broadcloth, fine serge, tricotine and such cottons as French gingham and fine chambray are also suitable for the style.

Making a Basque Dress: Stitch the darts in the fronts, first from the wrong sides. Then, turn the goods in the darts toward the front and stitch again on the right side of the goods, just in front of the darts.

Make French seams at the shoulder. Bind the sleeve to the armhole and close the sleeve and underarm seam in one stitching, making French seams in medium weight goods or open seams in heavier goods.

Turn and press the hems on the fronts. It is a matter of taste whether or not they are stitched.

Fold the collar double lengthwise and stitch across the ends.

Place the collar on the wrong side of the waist and stitch one of the raw edges to the neck edge of the waist. Turn the collar into its finished position, turn under the raw edge and stitch it in place or catch it down by hand.

Close the seams in the skirt, making French seams in medium goods or open seams in woolens. At the left side, where the underarm seam of the waist will come, make a placket, using a continuous facing to finish it. Gather the top of the skirt.

Join both the skirt and waist to a grosgrain belting, making the opening in the belt at the left underarm. First baste the skirt to the belt, then turn under the lower edge of the waist and baste it to the center of the belt. The waist will be free from the belt from the front closing to the underarm seam on the left side. Stitch around the waistline just above the bottom of the waist. Where the waist is free from the belt, finish it with a narrow facing.

Cover the raw edges of the top of the skirt from the center-front to the left underarm with a fold of the goods. Try on the dress to turn the hem at the bottom.

Fasten the belt with strong hooks and eyes and the waist to the belt across the left side with snaps. Finish the front closing with material loops and bottoms.

Making a Pattern for a Surplice Dress: Use your block waist pattern in making a pattern for a surplice waist that is shown in

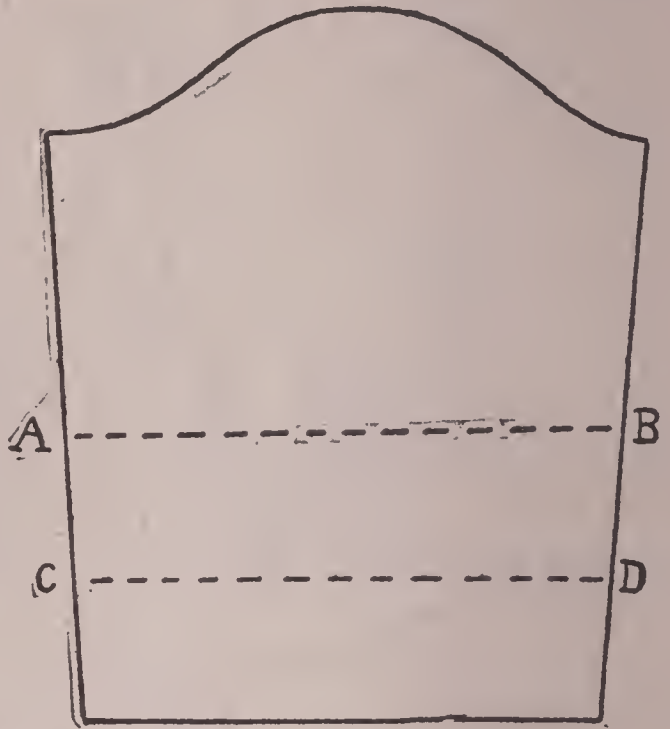


Fig. (90) A Tie-on Surplice dress

Fig. 90. The back you can use just as it is, adding seams of course.

You need both your fronts to work on, that is, you must have a diagram of the complete front. (See Fig. 91.) Place the block front on another piece of paper and mark around

Use the front and back patterns to make the collar as described in making the collars for the STRAIGHT HANGING DRESS.



Use your shirt-waist sleeve pattern for the sleeve diagram

as shown in *Fig. (92) Diagram for short sleeve pattern*

Fig. 92. Mark

where you want the lower edge of the sleeve to come as line *AB*, also where you want the bottom of the circular cuff to come, as line *CD*.

Place a piece of paper under the diagram and trace the outline of the cuff. Divide the cuff into equal parts, cut it apart and spread it at the bottom to add fullness, as shown in Fig. 93. Add seams at all edges in cutting out the cuff pattern. Also in cutting out the sleeve pattern, allow seams.

With such a waist, you can use either a straight gathered skirt or a two-piece skirt



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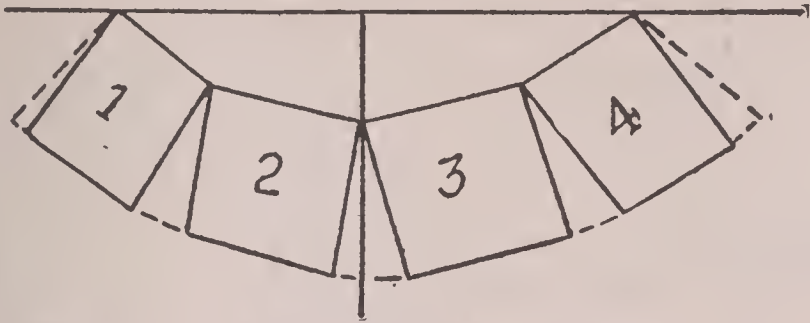


Fig. (93) Spreading the cuff to make it circular

with a little fullness in the top. The type of the skirt depends on the goods that you are using and the figure of the person who is going to wear the dress. If the goods is thin and the woman slender, make a straight gathered skirt. If the woman is inclined to be stout or the goods is a little heavy make a two-piece pattern. The panels at the sides are just straight pieces, about eighteen inches wide.

Cutting a Surplice Dress: Place the center-back of the waist on the fold of the goods. Also the center-back of the collar and the front of the skirt ought to be placed on the fold. It is a matter of taste whether you have a seam in the back of the skirt or cut it on the fold. In cutting waist front, place center-front on the straight of the goods. The center of the sleeves should be placed on the straight thread.

Medium weight materials are best to use

for a surplice style. Taffeta silk, a medium or heavy crepe silk, charmeuse satin, chiffon velvet, broadcloth, velour, fine serge, wool voile, cotton voile, dotted swiss, organdie, gingham, chambray or any such texture will make up successfully in such a style.

Making a Surplice Dress: Close your shoulder seams first, using the seam that is best suited to the texture of the material. Then, sew on the collar. Baste along the front edge to prevent stretching.

Next, sew the cuff to the sleeve, and the sleeve to the armhole. Then, close the sleeve and underarm seams; leaving the right seam open, two and a half inches above the waist line. The sash end of the left side passes through this opening when the dress is on. (See Fig. 94.)

Join the sash ends to the ends of the front and finish the surplice edges of the waist, the sash ends and the bottom of the waist. Binding makes a neat finish for these edges.

Join the top of the skirt to a gros-grain belt that fastens at left side, just in front of the side panel. Tack the back of the waist over this belt.



Fig. (94) At the right side the sash passes through the opening in the under arm seam



Try on the dress to turn the hem at the bottom.

Making a Pattern for a Dance Frock: Even if you are planning just a little dance frock, such as Fig. 95, use your waist pattern as a foundation on which to work.

Here, too, cut your pattern in muslin and fit it to the lines you want the new waist to take. Rip the waist and mark these changes on the diagram.

(See Fig. 96.)

Fig. (95) Dance frock of tulle and taffeta

Of course, you

do not want a dart in the front of your dance frock. You can eliminate it by dividing the portion from the dart to the underarm seam, as shown by the dotted lines in Fig. 96. Place another piece of paper under the diagram and

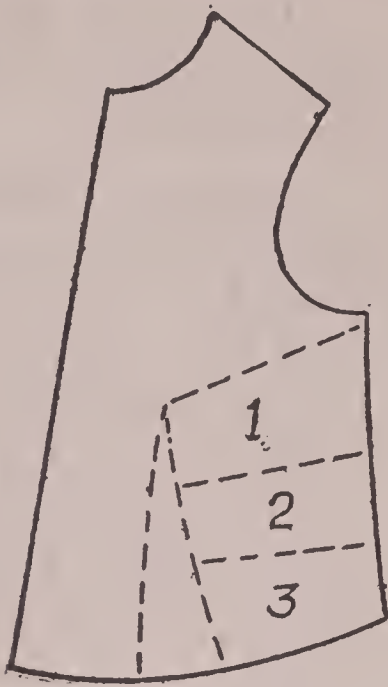


Fig. (96) Diagram for front of waist pattern

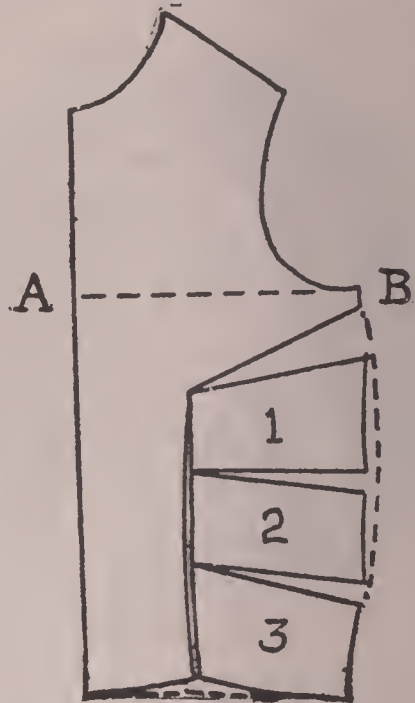


Fig. (97) Diagram showing how to eliminate dart

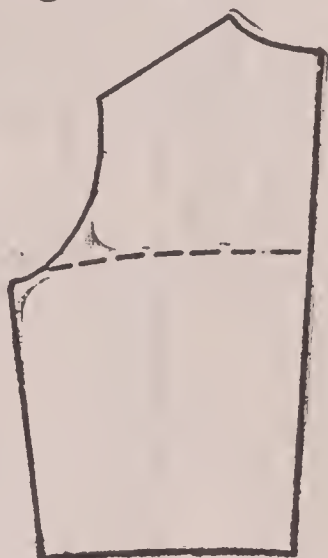
trace sections 1, 2 and 3. Cut these out and place them on the diagram again, closing up the dart and throwing the fullness at the underarm. (See Fig. 97.)

Also mark where you want the top of the waist to come as line *B*. When the waist is made up, the fullness that is thrown in the underarm seam can be taken up in small pleats or gathered. In cutting pattern, allow seams at all edges, except center-front.

Mark the top of the waist on the back diagram, as shown in Fig. 98. In cutting out the back pattern, allow seams at all edges except the center-back.

Cut your lining pattern the same height but fit the front with a dart at the side-front as in the original diagram, Fig. 96.

For your foundation skirt, you can use either a straight gathered skirt or a two-piece one with a little fullness at the top. Remember when there are overskirts, that the foundation ought to be scant. You need contrast in size between the foundation and the tunics. Make straight patterns for the tunics, the desired depth and divide the bottoms into equal points.



*Fig. (98) Diagram of
back of bodice waist
pattern*

Cutting a Dance Frock: Figs. 99 and 100 show the pattern placed on the goods.

You will have a pretty effect if you use taffeta and tulle or taffeta and chiffon for such a dress. Or, you might substitute a Spanish lace overskirt instead of the tulle tunics.

Making a Dance Frock: The bodice is made with a lining, usually of china silk or net. (See Fig. 101.) 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 grosgrain belting.

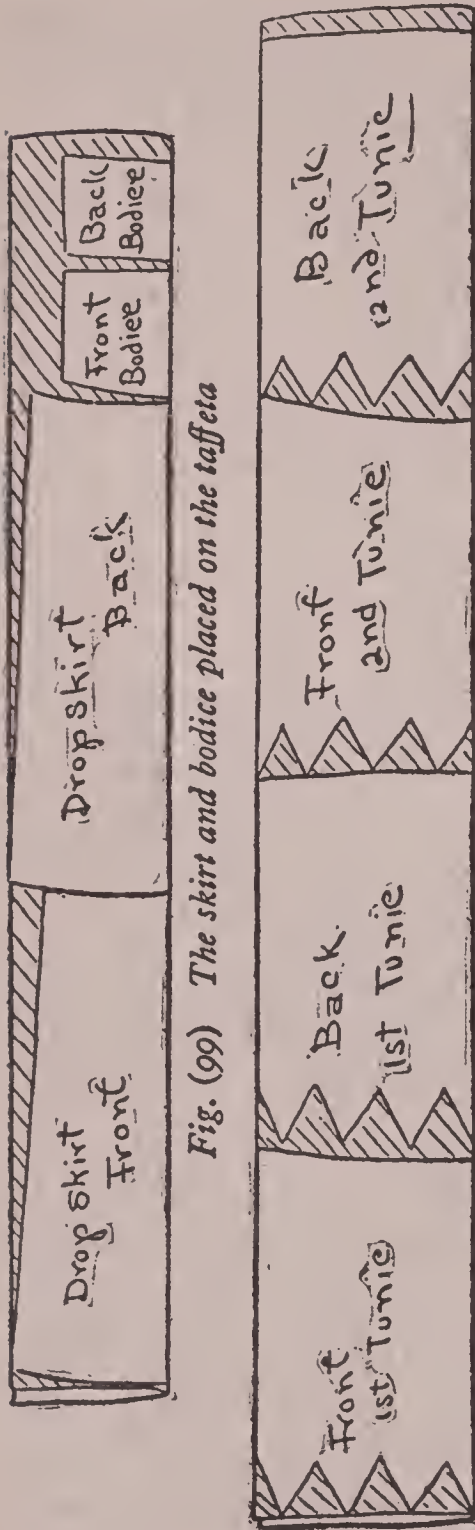


Fig. (99) The skirt and bodice placed on the taffeta

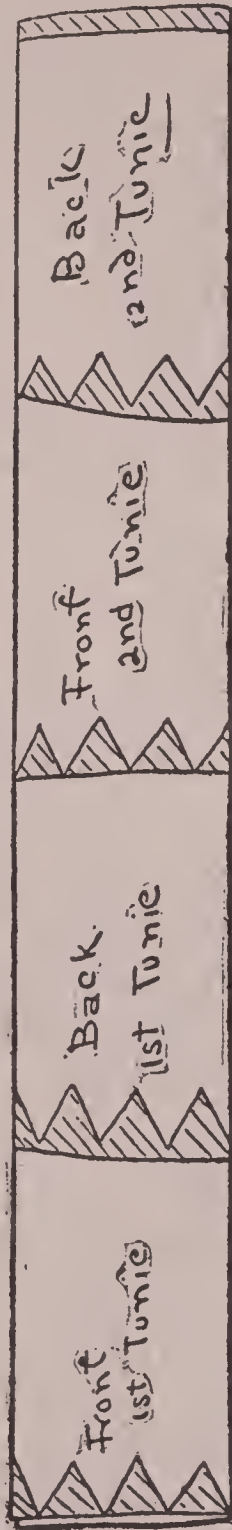


Fig. (100) The tunics placed on the tulle



Fig. (101) The lining for the bodice

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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 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. 102. 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. 103.) Finish closing with snaps and belt with hooks and eyes.

Copying Other Styles: Styles are so varied nowadays that it is impossible to give more than one example of each general type. However, do not consider the time wasted

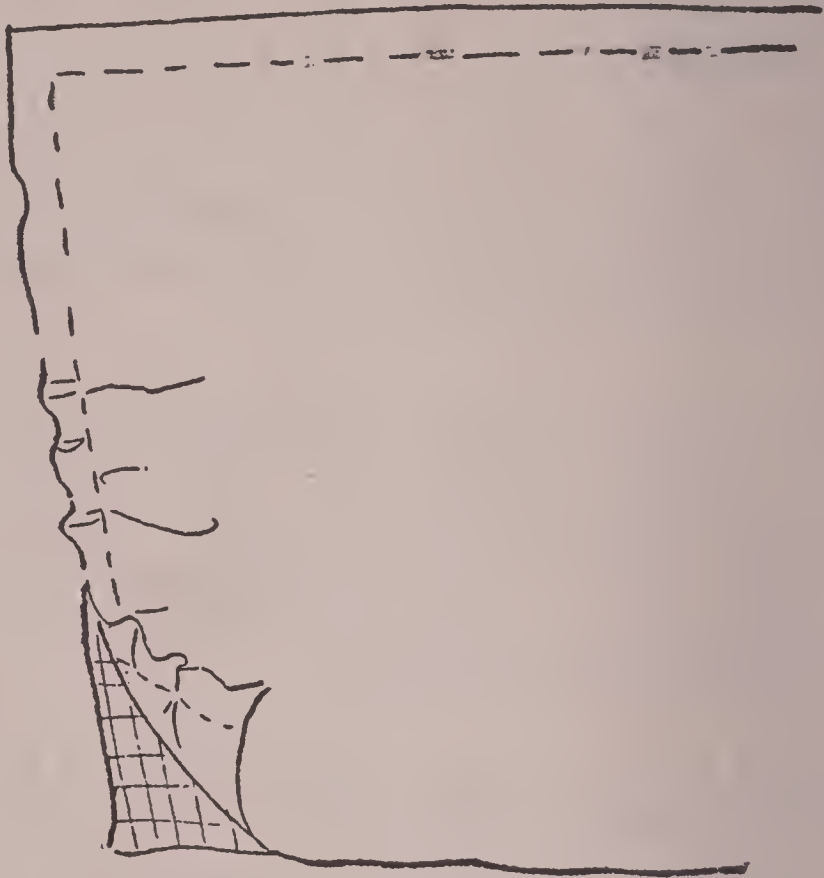


Fig. (102) Sewing the outside to the lining

in making a diagram of a style which you do not want to make up in goods. It will give you the principles you need for perhaps some other style which you will want to cut in gingham or crepe, silk or serge.

Now you have the essence of the knowledge. It's up to you. Go ahead and apply it in copying any style you see. With this lesson and the one on **PATTERN MAKING**, you

HOW TO MAKE DRESSES

can make any pattern from the ground up, so to speak.



Fig. (103) Finishing the closing

Make sure before leaving this lesson that you understand why each step is taken. Be able to make each diagram without the book in front of you. It's the knowledge you have in your head that really counts. See also, if you can vary the designs a little. Practice yourself copying styles from your favorite fashion magazine.

TEST QUESTIONS

When you feel that you have thoroughly mastered DRESSES, write out the answers to the following questions:

What is the proper way to stitch with heavy embroidery cotton on a sewing machine?

What is quilling?

A COMPLETE COURSE IN DRESSMAKING

What is the proper way to cut fur?

How can you prevent a straight hanging dress from poking out in the front?

How can you do away with a dart at the shoulder of a dress and still have it fit nicely?

What is a practical way of making a waist blouse over the waistline?

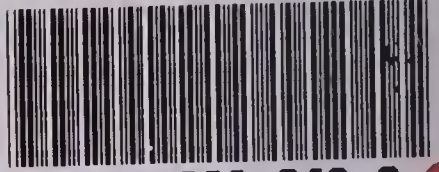
Is a straight gathered skirt shaped at the top?

How do you locate the dart in basque waist?

Should a basque waist fit tightly?

Compare your answers with the lesson. It will help you to review the work. When you study the lesson on PATTERN MAKING, compare carefully with this lesson. One will help you with the other.

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