CHAPTER XXII
COATS AND JACKETS

FITTED COATS, outlining the figure, require more care and attention in the making than fancy coats, though the latter, when finished, may look much more elaborate. The first important step is to have the cloth thoroughly shrunk, according to Chapter XIII, "Cutting Materials, Sponging, Etc."

Measure the length of the back from the collar seam to the waistline, and the length of the arm from the armhole to the wrist, and alter the pattern, if necessary, according to the directions given with it. When the cloth is ready, lay the pattern on it to the best advantage. Be careful, if there is a nap, to place the pieces so they will all run the same way of the goods. Otherwise, the pieces with the nap running in the opposite direction will shade; that is, some will look darker than others. In cloth the nap should always run toward the bottom of the garment. In velvet, but not in panne velvet, it should run upward. In panne velvet it should run downward. Be sure to follow carefully the directions accompanying the pattern, in regard to the grain of the goods; otherwise the garment will draw and stretch. (See Chapter XIII.)

When using full-width cloth—that is, fifty-two or fifty-four inches wide—many coats may be cut economically with the cloth folded lengthwise through the center, as it is folded when bought. For a long coat, however, it is sometimes necessary to open the cloth to its full width. Lay it out smoothly, with the wrong side up, and arrange the pattern upon it.

Pin the pattern carefully to the material and cut it out with sharp scissors, following the outline most exactly. After you have cut the first half, lay it face down on your material, with the pattern still pinned to it, and cut the second half. Be sure that the nap runs the same way in both halves and that you do not cut two halves for the same side—a common mistake of the amateur. Clip all the notches, and mark all the perforations, except the ones that indicate the grain line, with tailors' tacks. (See Chapter IV, "Practical and Ornamental Stitches").

THE FRONT of a cloth coat must be interlined with a soft, pliable canvas, cotton serge, or cambric, which should be shrunk before it is used. For a coat that is cut with a seam to the shoulder, the canvas is cut by the pattern of the front and side front. The canvas in the side front may stop three inches below the armhole on the under-arm seam and slope to the waistline on the side seam as shown by the dotted line in Fig. 302, or it may be used throughout the entire front. In a linen coat use butchers' linen instead of the canvas. In a silk coat use a lining material about the weight of a cotton serge, sateen or cambric, in the fronts, and a light-weight lining canvas or soft crinoline for the collar, sleeve caps and wrist. These interlinings should be shrunken before they are used.

Baste the canvas to the wrong side of the coat. (Fig. 302.) Then baste the seams of the coat and canvas together according to the notches, lapping the canvas edges flatly over each other and catch-stitching them together after the cloth seams are pressed. Try the coat on and make alterations if any are necessary before stitching the seams.

To give the coat more body over the bust, an extra piece of thin canvas not quite as heavy as used in the fronts should be applied to each front as shown in Fig. 302. Do not make a seam in the canvas to make it fit the bust, but slash it and lap the edges to make it fit smoothly in the coat. This canvas should be attached to the other canvas in the fronts by padding stitches. Fig. 305 shows how these stitches are made.
In a coat that is made with a dart instead of a seam to the shoulder in front, the canvas must be cut with the pattern of the front as a guide. The canvas should be about six inches wide along the front edges of the coat. At the waistline it should slope outward and upward to the under-arm seam, where it should stop three inches below the armhole.

Fur and fur-cloth coats are generally without seams in front. If the coat is made of fur cloth, the entire coat should be lined with cambric before the canvas is put in. (Fig. 304.) This cambric reinforces and strengthens the rather loose weave of the fur-cloth. It is also used in fur coats if the pelts are tender and perishable.

If the coat is made with a dart, the darts in the coat and in the canvas should be closed separately. Take up the dart in the coat in the usual way, but lap the edges of the dart in the canvas and tack them together. (Fig. 304.)

When the garment is an Eton or any other short jacket, the interlining in the front is cut to the waistline and to the extreme front edge, whether the jacket is single or double breasted.

Baste a piece of canvas or other interlining the shape of the neck and shoulders of the back, and about two inches deep, across the neck at the back, and similar pieces around the armholes of the back and underarm, to meet the interlining of the fronts as shown in Fig. 303. This stays the coat and prevents the breaking around the armhole. The side seams, the vents at the back and the bottom of the coat are reenforced with cambric. (Fig. 303.) Stitch all the seams of the coat. If they are to be finished with stitching or lapped seams, press them before completing the finish. (Chapter XIX.)

FOR THE STRICTLY TAILORED COLLAR cut an interlining of tailor’s canvas. Use the collar pattern as a guide, but cut the canvas three-eighths of an inch smaller at all edges than the pattern. The canvas should be shrunk before it is used. The “stand” of the collar—the part next the neck that stands up when the coat is worn—is marked by perforations. It is a crescent-shaped section which should be covered with parallel rows of machine stitching about a quarter of an inch apart. (Fig. 306.) The canvas and cloth in the turnover part of the collar, and in the lapel or revers on
the front, must be held firmly by many small stitches called "padding stitches." These stitches are about half an inch long on the canvas side and just barely caught through on the right side. Hold the collar or lapel firmly over the hand, the canvas side uppermost, and, in stitching, roll and shape the section in the direction in which it is to lie. (Fig. 305.) The stitch should be started at the line of the fold of the lapel or collar and worked in successive rows to the edge. The edges should be turned under, caught to the canvas, and pressed.

Baste the collar, canvas side up, flat on the coat, according to the notches in the collar and in the neck. (Fig. 307.) Stretch the neck edge of the collar between the notches so that it will set smoothly on the coat. The upper or turnover part of the collar must lie flat, joining the turned-over lapels at the top of the fronts, to form the notched collar.

When the coat has advanced thus far, try it on. Fold over the lapel corners at the top of the fronts and see that the collar is the correct size and fits properly. If it does not, it may be shaped by shrinking, stretching, and pressing. The front edges of the coat should lie close to the figure at the bust, and a well-fitted coat should hold itself in shape to the figure at this point, even when unbuttoned. If the coat is inclined to flare away at the front line, pin one or two small dart-like tucks about one-quarter of an inch wide at the coat's edge and running out to nothing about two inches inside the edge, to shape in the edge and take out the stretched appearance. Mark these tucks with chalk, remove the pins and slash in the canvas at each chalk mark. Lap the canvas the same space that the tucks were made, cut away one edge to meet the other, lay a piece of cambrie over the slash and sew the cambrie to hold it to shape. The cloth will still have the fulness that has been taken out of the canvas, and must be gathered on a thread, dampened and shrunk out with the iron.

Narrow linen tape, well shrunken, should be sewed to the canvas toward the inside of the coat at the crease of the lapel, drawing it taut to prevent stretching. (Fig. 302.) The edges of the lapel and the front coat edges should also be tapered, drawing the tape snug at these edges to give them a good shape. Press the fronts carefully.

An additional Interlining, if required for warmth, should be made of outing flannel or the regular silk-and-wool interlining that comes for the purpose. Cut it with the pattern of the coat as a guide, letting it extend an inch or two below the waistline. (Figs. 309 and 310, on page 122.) Slash the interlining at intervals along the bottom so that it will not bind the coat. Do not put the interlining together with ordinary seams, but tack it inside the coat, letting one seam edge of the interlining overlap the one next to it.

From the cloth, cut facings for the collar and fronts. The front facings must be cut to the shape of the front after the edges have been altered and tapered. Lay the cloth on the fronts and over the lapel corners; pin it carefully in place, holding the front and lapel in to their proper shape; then cut it to the required width. It need extend only about three inches inside of the line that marks the center of the front. The collar facing, if of cloth, must be cut on the width or crosswise of the material and must not have a seam in the center of the back.

Fit the collar facing to the canvas collar and join it to the front facings, matching the notches on the collar and the front facings. Press the seams open and baste to the canvas collar and to the front of the coat, turning in the edges of both coat and facing. This finish is for visible closing, when the buttonholes are to be worked through both the outside and the cloth facing.
A SINGLE-BREASTED COAT PATTERN allows a lap which is ample for the buttonholes on each front edge beyond the perforations that mark the center of the front. It may be finished with visible buttons and buttonholes or with a fly which conceals the fastenings. (Fig. 308.)

For a Fly Facing, leave the facing of the right side of the front separate from the coat below the lapel, as it will form the fly for the invisible buttonholes. Turn the edge of the cloth under on this right side. From the crease of the turned-over lapel to the bottom of the coat stitch on the upper or finished side of the coat one or more rows of stitching as a finish about a quarter of an inch from the edge. Then face this side with a piece of the silk lining. (Fig. 308, page 121.)

The cloth facing for the right side must itself be faced upon the side toward the coat with a piece of the same lining (Fig. 308), and should be stitched a quarter inch in from the front edge. Baste the cloth underfacing to the inside of the right-hand side of the coat, and at the center line stitch with one row of stitching through both coat and facing to hold them firmly together. Buttonholes are then worked in the facing at equal distances apart. The front edge of the facing should be tacked to the coat midway between the buttonholes. Now continue the row of stitching at the edge from the place where it began at the top of the right side around the turned-over lapels, around the collar and down the left side.

COLLAR FACINGS of velvet are sometimes used, but instead of being applied directly over the canvas the edges of the velvet are turned under and catch-stitched to the cloth collar. If a velvet collar facing is used instead of one of the same cloth, it should be made of a seamless bias strip of velvet. Do not stitch the edges of the collar, but only the cloth turned-over lapels. One-eighth of a yard of velvet cut on the bias is usually enough for a collar facing. All pressing and shaping of the collar must be done before putting on the velvet facing.

The shawl-collar facing is sometimes cut in one with the front facing. The collar proper is cut and joined as just described—stitched to the body of the coat and pressed. The two facing sections are joined at the back, and the seam pressed open. The facing is pinned in position with wrong sides together. The outer edge of the facing is turned in even with the fold edge of the coat. Baste the free edges of the facing in place, being careful to allow sufficient ease for the roll. The edges are basted and stitched. Turn up the bottom edge of the coat over a narrow strip of bias cambrie, and catch the coat edge to it. (Fig. 302, page 119.)

If Padding Is Needed, a few layers of sheet wadding decreasing toward the edges may be basted around the armhole from the front of the shoulder to the back, deepening under the arm, and made thick or thin as the figure may require. (Figs. 309 and 310.) If you wish to make the shoulders look more square, place a triangular piece of wadding on the shoulder with the point at about the middle of the shoulder seam and the wider part at the armhole, making the wadding thick enough to give the required squareness to the shoulders. If the shoulders are uneven, fit the upper one and pad the lower one with a triangular piece of wadding. (Fig. 309.)

Baste the Seams of the Sleeves and try them on. If they need any alteration in size around the arm, make it at the seam marked by outlet perforations. A bias strip of canvas, or whatever is used in the fronts, three inches deep should be basted into the wrist just above the turning line of the hem part, and the cloth turned over and catch-stitched to it. (Fig. 311.)
If a vent or opening is provided at the outer seam of the sleeve, the extension on the upper part is turned under for a hem; and the lower part, neatly faced with the lining, forms an underlap. This opening may be closed by buttons used as a decoration or by buttons and buttonholes. Finish the edge with one or two rows of machine-stitching to match the stitching on the edges of the coat. If stitching at cuff depth is desired, it must be made before closing the outside seam.

Cut a piece of cambric in the same outline as the top of the sleeve and about three inches deep, and baste it in position to the inside of the sleeve. (Fig. 311.) Gage the top of the sleeve with two rows of gatherings, as shown in Fig. 312. This is done by taking up a short stitch on the upper side and a longer stitch on the under side. All the stitches of the second row should be directly underneath those of the first row. Baste the sleeves into the armholes, try the coat on to see if the sleeve sets right, and then stitch it.

In some sleeves the fulness at the top is taken out by small darts. These are marked with tailor’s tacks, as directed on the pattern, stitched, cut and pressed open. Often, if the fulness is slight, it can be shrunken out entirely. It is first gathered with one row of very fine gatherings and then placed over the small end of a tailor’s padded cushion. (Illustrated on page 61.) A damp cloth is laid over the sleeves and they are pressed with a hot iron until dry. (Figs. 314 and 315.)

Work the Buttonholes, the top one just at the lowest corner of the turned-over lapel, and sew the buttons at the left side to correspond, sewing through coat and canvas, but not through the facing.

Flat lead weights about the size of a quarter are tacked in the bottom of the coat to weight it properly. They should be covered with the lining satin so that they will not wear through the lining.

THE LINING is the final step of coat-making; the outside must be entirely finished, the pockets put in, and all the ornamental stitching done before beginning on the lining. Silk or satin is unquestionably the only satisfactory lining for a coat. One of the several silk substitutes may be used for lining a gown, but only the greatest necessity for economy excuses its use as coat-lining. White satin of a good firm quality is attractive, but satin matching the shade of the cloth is more serviceable.

Cut the lining from the same pattern as the cloth, allowing for any alterations which have been made in fitting.

Cut the lining of the fronts to extend to the front facings only, and cut the back pieces each one-half an inch wider than the pattern to allow for a small plait in the center back. Leave good seams, as the lining must be quite easy in width as well as length. (Fig. 316.) If it is tight it will draw the outside of the coat and make wrinkles.

Baste a small plait at the center back to avoid any possibility of tightness. With the back piece of the lining basted in the coat, the two outer edges will be raw. Catch these raw edges flat with a loose basting-stitch to the inside seams of the coat over which they lie. Now take the next piece of the lining and baste it through the center to the corre-
sponding piece of the coat, then turn under the edge toward the back and baste it down like a hem over the raw edge of the back piece, notching the edges of both seams at the waistline and immediately above and below it, so they will fit the curves of the coat.

Repeat this method with each piece of the lining. Turn it up at the bottom, allowing a little of the cloth to show.

After all the edges are turned under, and basted over the preceding pieces and over the raw edges of the facings in front, and over the edges of the collar at the neck, they are neatly felled down to the cloth. (Fig. 316.) Be careful not to catch through the cloth to the outside. The lining of the sleeves is cut like the outside, and the seams are stitched and pressed open. The lining is slipped inside the sleeve and hemmed down at the hand and on the small opening at the back of the wrist if there is an opening allowed in the sleeve pattern. It is then drawn up in place, and basted through the cloth of the sleeve about five inches from the top. Then draw up the sleeve lining, turn in the raw edge, and baste it to the coat lining all around the armhole and fell it in place. If the sleeves are to be interlined, the interlining should be tacked to the sleeve lining. It is used on the upper part of the sleeve only, and should stop three inches below the upper edge and three inches above the wrist edge. (Fig. 313, on page 123.)

Occasionally one has to line a coat for which there is no pattern. If the coat has had one lining and it is only a matter of replacing it by a fresh one, rip the old lining apart and press each portion open. Fold the new material with the two cut ends together, and, taking one-half of the old lining, lay it carefully on the material so that it will cut to the best advantage. Mark the seams, or, if the lining will crease, turn back the seams and crease the sewing line. The seams may all be stitched save the under-arm and shoulder seams. The extra half-inch plait is basted down the back, and the basting is not removed until the lining is hemmed in. Tack the seams of the lining to those of the coat, with long loose stitches. Fold under the seams of the back at the underarm and the shoulder, and hem them down with small stitches.

If the coat has had no previous lining, place the garment wrong side out over the padded bust form, and fit a piece of silk to the front. The material for the back is creased down the center back and basted in one-half inch to form the plait previously described. Pin the lining straight across the back the entire length of the form. Crease the silk along the line of the seam, and cut, allowing three-eighths-inch seams.

Pin on the side portion, keeping the same grain of the material. Fold back the material along the line of the sewing, and cut it away, allowing seams. Turn under the seam, baste and hem it to the back portion. The next portion is cut out in the same manner, the seams creased and hemmed. Care must be taken to keep the grain of the lining the same as that of the garment, and also to baste the lining in very easy so that it will not draw the outer material and cause it to wrinkle.

**THE HALF-LINED COAT.** Top coats, storm coats, motor coats, etc., should only be lined to about twenty-five or twenty-six inches from the neck. (Fig. 316A.) You need a lining in the upper part to cover the interlining and to make the coat slip on and off easily. There is no real need for a lining in the lower part, and it wears out so quickly, from rubbing against your skirt, that it is really better not to use it.

The Interlining. The interlining is used in all coats, not for the sake of additional warmth, but in order to give the material sufficient body so that it will not break and look poor and flimsy when the coat is on the figure. The best interlinings are soft French canvas, cotton serge or cambric. The interlining should be cut according to the directions given in the "Illustrated Instructions."

After the interlining is cut it is laid on the wrong side of the coat, with the edges and notches of the coat and interlining even. The interlining is then pinned and basted in place.

The Seam Edges. When a coat is lined to the waist only, the seam edges in the lower part of the coat must be finished neatly. Heavy materials like wool velvet and
army cloth are really self-finished, for they are so closely woven that they will not fray and can be left raw quite satisfactorily.

Tweed, cheviot, mixtures, etc., will fray and must be bound. The seams should be bound with ribbon seam-binding, the color of the coat. Seam-binding comes in different widths and you can get it wide enough for even a heavy coating. Put the seam-binding on by hand with an easy running stitch, sewing it neatly and evenly. (Fig. 252, chapter XIX.) The seam-binding should run up well above the line of the lower edge of the lining.

The Lining. The coat lining should be cut with the coat pattern as a guide, following the directions given in the Illustrated Instructions. The lining must be cut slightly wider than the pattern. A lining must be loose and very easy. If it draws at all, it will wear out almost at once. In a half-lined coat the lining comes only to about twenty-six inches from the neck. Put the lining in according to the directions given in the Illustrated Instructions in the pattern.

AN UNLINED COAT. An unlined coat needs interlining. The interlining for the front of the coat should be cut and put in according to the pattern instructions. The interlining in the front of the coat should be covered with a facing of the coat material. The part of the interlining left exposed back of the facing should be covered neatly with a lining.

In cloth or linen the raw edges of the interlining and facing of the side fronts should be bound together. In silk they may both be turned under three-eighths of an inch, facing each other, and stitched. In either case, these edges should be left loose from the coat; they should lie against it, but should not be caught or stitched to it.

A yoke-shaped piece of lining material must be used in the back of the coat. It should be six inches deep at the center, and run straight across the shoulders. Turn under its lower edge three-eighths of an inch, and stitch it in a narrow hem. Then baste it to the back of the coat at the shoulders and neck, leaving its lower edge free.

The shoulder edges of the back yoke should be turned under, and then basted and felled carefully over the shoulder edges of the front lining.

In silk the coat should be finished with French seams. In a coat of cloth the seams may be pressed open and the edges bound separately with silk seam-binding or they may be bound together, turned to one side, and stitched down flat to the coat. If they are pressed open, they need not be stitched again unless you prefer to stitch them on both sides of the seam. In heavy wash materials the seams can be handled in the same way, using a cotton seam-binding instead of silk. Be sure the binding is shrunked. It should be the same color as the coat. Or, on a linen, cotton rep, etc., you can use the flat stitched seam.

The lower edge of the coat should be turned under according to the instructions on the pattern, weighted with lead weights at the seams, and its raw edge either hemmed or bound.
A RUSSIAN BLOUSE JACKET is not difficult to make. Follow the same directions for laying the pattern on the material and marking the perforations that are given on page 130. Face the jacket opening, and insert the pocket as directed by the pattern instructions. Baste the body portions together, try on, and stitch. The seams should be pressed open and the edges bound. Or, if lapped seams are preferred, the seams should be cut wider and finished according to the method described in Chapter XIX, "Tailored Seams." Finish the front and lower edges of the jacket according to the pattern directions.

The deep collar on the jacket should be lined with a piece of lining material of the same shade. The collar should be turned under a seam's width at its edge and finished with one or more rows of stitching or braid around it. The lining is also turned under a seam's width, and hemmed to the underside of the collar, covering the stitching. The neck portion of the collar is joined to the neck according to the notches, with the seam toward the outside of the jacket or blouse. The collar lining is then turned under at its neck edge and hemmed to the neck of the blouse, concealing the seam.

Bind the seams of the sleeves in the same manner as the seams of the jacket, and face the wrist with a cuff, according to the directions of the pattern. Baste the sleeves in the armhole, try the coat on, and if the sleeves set properly stitch them in by machine and bind the raw edges.

The coat is fastened with buttons and buttonholes either in a visible or blind closing. If a blind closing is desired, a double strip of lining is cut for the fly and stitched one-fourth inch from the outer edge, and again along the inner edge, through all thicknesses. It is tucked along the outer edge of the coat midway between the buttonholes. If a visible closing is used, the buttonholes should be carefully worked, using the eyelet buttonhole. Directions for working eyelet buttonholes, as well as the correct manner of sewing on the buttons, will be found in Chapter II, "Buttons."

A belt either of the material or of leather is slipped through straps of the coat material which are fastened at each under-arm seam. When a cloth belt is used it should be stitched at its edges to correspond with the stitching on the jacket.

There are many variations of the Russian blouse jacket, but the methods of finishing them vary so little from this model that the worker will have no trouble with them whatsoever.

FOR A NORFOLK JACKET, cut the material carefully as directed and mark the perforations for seams, box plaits, pocket opening, etc.

Bring the thread lines marking the box plaits together, baste and stitch. This makes a large tuck, which is flattened to form a box plait by bringing the seam exactly under the center. As each one is flattened it should be basted one-quarter of an inch from each fold edge. Press well. The box plaits at the front must match those of the back on the shoulders.

If the box plait is applied, cut the plait by the pattern. It is better to stitch the plaits separately and slip-stitch them to the jacket. Interline the belt with canvas, and hem a lining to the turned-over cloth. When the jacket is made with a seam running to the shoulder in both the front and back portions, the simulated box plait is applied afterward over these seams, covering them.

Insert a pocket in each side of the jacket in the manner described on page 106, Fig. 273, in the chapter "Pockets." Face the fronts with canvas from the shoulders as shown on page 132. Join the back of the jacket to the side and front pieces, and press the seams open. In the upper corner of the front that is to turn over as a continuation of the collar, the canvas and cloth should be held together with the "padding stitch." In Fig. 323 is shown an inside view of the front with the canvas and pocket in place.

The collar is cut from the cloth, and a canvas interlining for it is cut a seam's width smaller at all edges than the collar itself. The space from the perforations that mark the turning line of the collar to the neck edge should be stitched with several rows of machine stitching. The remainder of the collar is to be filled with padding stitches, as shown in Fig. 305. The cloth edges of the collar are turned over the canvas and catch-stitched to it. The collar is then hemmed by hand to the outside of the jacket, the end of the collar and the turned-over corner at the top of the jacket fronts forming a notch collar. The canvas should be trimmed away a seam's width from this corner and down
the front of the jacket. Cut a facing for the collar and a front facing like the front, extending back an inch beyond the turned-over corner at the top.

Lay the front facing face down on the outside of the jacket fronts and stitch a seam around the corner and down the front of the jacket; turn it over and baste near the edge. Baste the collar-facing to the collar, turn under the edges and slip-stitch to the collar and to the front facing where it joins it at the top. Stitch one or two rows around the edge of the collar and down the fronts. Turn up the bottom of the jacket according to the pattern directions.

Cut the back lining like the cloth back, but allow a half-inch plait down the center of the lining. Cut the lining of the front and side pieces in one, laying a dart-like plait from the shoulders, running out to nothing about five inches down. Full directions for lining a coat will be found on pages 123 and 124.