CHAPTER X

COATS AND WRAPS FOR WOMEN AND CHILDREN

WHEN selecting the style for a coat, the figure of the person is the first consideration. For instance, a very tall, slight person should select a coat which will break the long line from the shoulders to the bottom of the skirt. A three-quarter-length coat is a good selection, or for a short coat, one that covers the hips and does not define the figure to any great extent. For a short, stout person, more thought must necessarily be expended. The Eton coat often looks well; then there is the semisfitting coat, which hangs from the shoulders to the hips and does not define the figure at the waist line. The full-length coat which reaches to the edge of the dress is not to be forgotten, for it tends toward making the person look taller by the unbroken line from shoulder to foot. To obtain the most satisfactory results, an all-wool material is
the best selection of which to make a coat. It should be of sufficient body to lend itself to the shaping, or shrink to the form. All cloths do not respond to pressing in the same measure, so some need more than others.

**SPONGING THE CLOTH**

The cloth for a coat or jacket must be sponged to prevent shrinking or spotting. To sponge cloth a sheet of muslin as wide as and one half yard longer than the cloth should be thoroughly wet and wrung out. Place the wet muslin over a table, place the cloth (leaving it in the fold) one half yard from the end of the muslin. Fold the end of the muslin over on the end of the cloth and roll them smoothly together. Let them remain for about eight hours, so that the cloth may be thoroughly dampened. When the cloth has been removed from the muslin, place it over the pressing board or table; a table is to be preferred in this case as it allows the iron a greater sweep, and consequently a more even pressing. Press the cloth lengthwise with a hot iron; be sure that you press with the nap of the cloth, which should smooth from the person. A cotton cloth should be placed over the goods while pressing, to pre-
vent scorching. The cloth should be thoroughly dry before it is cut, as it is not well shrunken before it is dry. A cambric pattern should be cut from the pattern to be used, and fitted to the person, and the alterations made on it, so that the cloth may be cut accurately. This cambric foundation is very often used as the interlining or foundation, particularly in coats of light-weight material. Very few women attempt to make heavy cloth coats, as it is almost impossible for a woman to give the necessary pressure on the iron in the pressing, and therefore the coat has an unfinished and home-made appearance. However, a good-looking coat may be made at home and by a woman, if the details are carried out faithfully.

MAKING THE FOUNDATION

To shrink canvas, put the piece into a vessel of water and thoroughly wet it, wring the water out of it, place it on the ironing board, smooth the wrinkles out of it, but do not stretch it, and press it with a hot iron until it is smooth and thoroughly dry. Do not scorch the canvas. The canvas is cut through the center, allowing half a width for each side of the coat. The cambric lining is placed on the bust form, wrong side out,
and the canvas fitted to the right side of the front; the grain of the canvas is kept straight across the chest, and a dart is made from the bust line to the lower edge of the canvas at the waist line. The edges of this dart are lapped and basted flat. The canvas is basted to the cambric lining. A half yard of haircloth is cut through the center lengthwise, placed over the canvas, and fitted in the same way. The canvas is placed a little over the shoulder seam, but the haircloth is placed in such a manner that it will just reach the seam when it is stitched. The canvas is stitched in with the outside material when that is placed on the shoulder seam. The haircloth is basted firmly to the canvas around the point of the dart, and also around the shoulder, neck front, and armscye. This process of putting in the canvas and haircloth is repeated.

Fig. 40.—Canvas Coat Front.
on the left side of the coat. Then the coat is placed in the machine. Beginning at the front of the dart, a succession of circles is stitched one half of an inch apart, through canvas, hair-cloth, and cambric, forming the shape for the bust; from the armhole line to the front of the waist and neck line straight lines of stitching are made in order to keep the coat in shape, as otherwise the canvas and haircloth might bulge. The edges of the haircloth, wherever they may occur, must be covered with a strip of cambric sewn flat over them to keep the little points of hair from pushing through the lining of the coat. The coat foundation should now be placed over a firm, rounded pad; the point of the dart is well dampened and pressed into shape. The remainder of the shaped front is then dampened and pressed into shape. Should the shape of the bust be too high or too low, it may be dampened again and the form pressed to its proper position. It often happens that the canvas and haircloth do not sit in closely at the armseycye. The remedy for this is a dart cut in from the armseycye toward the point of the dart; the edges of this dart are also lapped, stitched, and pressed flat. The point of the little dart must be so flat-
tened by dampening and pressing as to be un-
noticeable.

The pad on which the bust of the coat founda-
tion is made is a bag made of two layers of linen
duck. One end is rounded and the other cut
straight across. A piece of cardboard is slipped
into this bag for the bottom of it. Sawdust is
then packed into the bag very hard, the straight
end of the bag is sewn firmly, and the bag is thor-
oughly soaked in water, then placed near a fur-
nace or oven until it is thoroughly dry. It is then
ready for use.

TRIMMING OFF THE FOUNDATION

When the foundation of the coat has been tried
on the person and the alterations made, if any are
necessary, it is in condition to have the outside
cloth applied or draped on it. If the design of the
coat does not call for a revers and turned-over col-
lar, the canvas extends to the front line, and the
cloth is left one inch wider to allow for turning
over the canvas. The canvas should be cut away
at the proper line, and it should never be folded
back with the cloth. The edge of the canvas is
held in by sewing a narrow tape flat on the edge.
When a turned-over collar and revers, like those placed on men's coats, is desired, much care and very good workmanship is necessary. For this style of coat the canvas extends beyond the center front line as many inches as the revers will measure when finished, plus one half inch allowance for work and shrinkage. The cloth for this style of front is cut the same width of the canvas, and is basted on the foundation around the neck, armhole, under-arm seam, down the front line, and around the edge of the revers. The revers is then creased back on the front and shaped. The canvas is slightly eased on the cloth before padding, to allow the revers to roll back in position.

**Padding**

Padding or tailor's tacking is a succession of small stitches through the canvas and cloth to hold them together and to keep the revers in shape at all points, and to prevent the canvas from stretching. In padding, the stitch is a small, slanting basting; the larger stitch is made on the canvas, and the smaller one through the cloth; this last stitch is so small as to simply take up one thread, but nevertheless it serves to hold both materials together. The stitches are arranged in
rows quite close together. The canvas is cut away to the exact size of the revers, and a piece of tape is run flat around the edge to preserve the shape and keep the edge from stretching. An allowance of one half inch is left on the cloth outside of the canvas revers. The facing of the revers is then cut. If the coat is to be double-breasted, the facing must extend the full length of the front of the coat. This facing must fit exactly with the straight grain of the goods or material. The front line of a double-breasted coat must be on the straight grain of the material. The right side of the material must be placed to the right side of the coat, placing the edges exactly together. The facing is then stitched by the machine just outside the edge of the canvas revers. The edges of the cloth are cut at the point of the revers, to avoid any bulk at the point. The facing is then turned over on the inside of the front and basted with little stitches. The seam must be on the very edge of the revers. The cloth is then basted over at the other edge of the canvas on the inside of the coat. The piece of cloth for the back of the coat is traced through the center; this tracing is placed exactly to the center back seam and basted to it.
MAKING THE BACK

Plain backs are very rarely worn now. Plaits of some sort are usually made on both back and fronts. These plaits are made in the cloth before it is applied or draped on the lining; however, the principle is the same in both plain and plaited backs. The center must be placed to the center back seam, and the material drawn or smoothed on the straight grain across the back at the shoulders. The plaits or fullness must follow the lines of the figure tapering toward the waist line. The back is basted to the lining all around the neck, armhole, and under-arm seam. The shoulders and under-arm seams are traced and marked. They are then ripped apart and the cloth or outside material basted to the lining in the seam tracings, the marks placed together, and the seams basted exactly as they were fitted. The seams should then be stitched by machine and pressed flat. If necessary, these seams may be dampened.
MAKING THE COLLAR

To make a turned-over collar, like a man's coat collar, take two pieces of canvas about twelve inches long and five inches wide, shrink them, and baste them together. Cut these pieces in half and stretch both the upper and lower edges by wetting thoroughly. Iron them with a hot iron curving the edges, the lower edge more than the upper; do not stretch the center of these pieces. Place them on the neck of the person, or on the neck of the bust form, and join the pieces in the center back by pinning them together in a seam. Flatten the seam and shape the collar by molding it to the neck. This is done by turning the upper edge over on the neck until the fold fits close to the neck. The under edge is cut in a curve at the corners so that it will not tighten the coat around the curve at the front of the neck. The top of the revers is placed on the collar and the place of joining marked on both collar and revers. A line is traced on the coat
at the lower edge of the collar. The collar is then removed from the coat. The center seam of collar is then stitched by machine and pressed very flat. Four pieces of cloth are cut the size of the collar, two pieces for the under side, and two for the top or outside. A seam of one half inch is allowed on these pieces all around. The pieces for the under side are joined to fit the canvas, the seam is placed next to the canvas seam, which has been placed toward the outside of the coat, making a smooth surface for the facing proper to be placed on. The cloth is then basted to the canvas and padded, either by hand, as the revers were padded, or by stitching rows and rows of machine stitching around the lower side of collar, which is placed on the coat. The turned-over part is stitched up and down. A tape is sewn all around the edge to hold it in place. The cloth, it must be remembered, extends one half inch beyond the edge of the collar. The lower edge is cut just the required shape, and the cloth basted back over the canvas, dampened and pressed until it is perfectly flat. It is now basted around the lower edge to the coat on the traced line.
FITTING THE REVERS TO THE COLLAR

The fitting of the revers to the collar and making a neat joining is one of the most particular and exacting parts of the making of a coat. The collar is molded with the fingers around the neck line until it fits in its proper position; it must not be drawn out of this position in any way. The revers is fitted upon the collar and cut away. The collar is also cut away, leaving only a small margin to lap on the under side of the revers. The cloth on the edge of the collar is turned in and hemmed to the revers. The under side of the collar is now hemmed or machine-stitched to the coat. The facing of the coat collar is next joined in a seam, to fit the collar and basted to the edge of cloth. The seam must be placed exactly on the seam of collar, the right sides of the cloth together. These edges must be machine stitched together, turned out after the thickness of the corners has been cut away, and basted close to the edge, the seam exactly on the edge of the canvas. The cloth is then stretched over the collar and basted around the neck line to hold it in place. The joining of the outer collar and facing of the revers is the next consideration. Turn in both of
these edges after they have been trimmed down to about three eighths of an inch, and catch them together with an overhand basting stitch, which will hold them very closely together. This seam is slip-stitched together with the finest of stitches.

FINISHING OFF THE EDGES

The bottom of the coat may be finished by turning the edge to the inside over a band of bias canvas. The edge of the material should be cat-stitched to the canvas. The coat is now ready to be stitched around all the edges. This stitching should be continuous and of the same distance from the edge throughout. Beginning at the under arm, it should extend around the bottom, up the front, around the revers and collar, down the other side of the coat front, and around the bottom to the starting point. If one or more rows of stitching is made on the coat, they must be the same space apart throughout the entire coat, as this stitching serves as trimming or decoration.

THE LINING

The coat lining should be of some substantial material, such as satin or silk. If a lining of
either of these materials is used the coat will have not only a handsome appearance, but will hold its shape longer and give greater satisfaction all around. If the coat is an Eton coat, one width of the silk for the back and one for each of the fronts will be necessary. The silk for the back is laid in a plait of about one inch. This plait extends through the center of the silk from the neck to the bottom of the coat. If the coat is an extra large one, judgment must be used when the calculation as to the number of yards which will be necessary for the lining is being made. Sufficient width must be given in the back lining to enable the person to put the coat on and off easily. The plait just spoken of will help in this way. When a coat is put on or taken off, there is more or less strain across the back at the shoulders; if the lining were of the same width as the outside material, it would split or tear. When the plait is in the lining it opens or spreads and relieves the strain on the silk. Coat linings are basted roughly into the coat, and then neatly arranged along the shoulder and under-arm seams, the edges turned in and hemmed all around the seams and edges with fine, firm stitches.
A COAT SLEEVE

A coat sleeve is necessarily larger than the dress sleeve, and the elbow is less evident. The sleeve is always cut on the straight of the goods, the grain running perfectly straight on both upper and under portions around the upper part of the arm; any swing from the straight is made from the elbow to the wrist. The sleeve is placed together exactly like the waist lining sleeve: is stitched with a half-inch seam, and notched twice at the break of the arm on the front seam. When the sleeve is stitched it should be turned inside out and placed over the sleeve press board, or any round board which will fit inside a sleeve; this board must, of course, be covered with some sort of covering of flannel and muslin. Mark the sleeve the length desired, place a piece of bias canvas at the bottom on the inside, and turn the cloth over it, catch the edge of cloth to the canvas. Machine stitch the edges once or twice to correspond with the stitching on the remainder of the coat. Press the bottom of the sleeve flat by placing the sleeve right side out on the board and pointing the iron in the sleeve so that the bottom is pressed all around in a circular way; never
holding the sleeve together and pressing it flat in that way. The lining is cut about one and one half inches longer at the top and one inch longer at the bottom than the cloth sleeve. The lining is stitched together and slipped over the sleeve and basted in its proper position, the front seam of the lining to the front seam of the sleeve. The lining around the hand is folded into one quarter of an inch from the bottom and hemmed. The lining at the top is basted to the sleeve about three inches from the edge. The cloth sleeve is gathered around the top with two rows of fine running stitches, beginning about four inches from the front seam and extending to four inches from the back seam. The sleeve is sewn into the coat in the same manner as was the sleeve in the waist: the front seam to the notch at the front armscye. The gathers in the outside sleeve are pulled up to fit the required space on the coat, and basted in. The coat should be tried on the person and the fullness of the top of sleeve satisfactorily adjusted. The sleeve should be stitched in by machine, the inside of the sleeve toward the person sewing. Almost a straight line should be preserved from the back armscye to the point where the fullness begins at the back of the sleeve. This
straight line gives the coat a tailored effect, and shoulders a broader appearance. The fullness or gathers beyond the seam should be trimmed to a small margin. This margin should be turned back on the coat and sewn to the lining. The sleeve lining must then be pinned in position. The gathers should be put in the lining at the top and drawn up to fit the sleeve. The edges should then be folded in and pinned so that the lining edge covers the machine-stitched seam. The sleeve lining is then ready to fell into the coat.

PRESSING

To properly and successfully press a coat, it is absolutely necessary to have the proper press boards and pads. All the pressing should be done on the wrong side except the last, or finished, pressing. The collar should be placed padded side up on the board, both edges stretched and dampened, and then pressed into shape by holding one end up and pressing in the form of a loop, so as to obtain a round effect. Dampen the revers on the padded side along the fold and press, stretch the edge a trifle and press until dry. This makes the edge of the revers fit closely to the coat, as it will follow the slope of the figure. To press
the facing of a coat, take a piece of wet muslin—unbleached muslin serves this purpose very well—place over the facing and press. Remove the damp cloth, and finish pressing over a dry cloth. Press the collar and revers in the same way. Do not press the fold of the collar and revers flat at any stage of the pressing. The coat sleeve at the shoulder should be placed over a pad. A cloth should be wet, wrung out, and placed over the coat on the right side, and pressed with a hot iron. The entire coat should be pressed, using a wet cloth and hot iron to give a finish. To remove shine caused by pressing, use a thoroughly wet cloth and a hot iron. Place the coat over a pad and lay the cloth over the shine. Hold the iron near the wet cloth with one hand and raise, with the other, the cloth against the hot iron; this will force the steam directly on the shine. Do not allow the weight of the iron on the cloth.

**AN ETON COAT**

An Eton coat is a short coat which does not reach to the waist line, but fits the figure closely. (It is called so from the style of little jacket worn at Eton College, England.) To make this jacket or coat, a cambric pattern is fitted to the figure
and used also as the foundation on which the jacket is builded. One half yard of tailor's canvas, which has been previously shrunken, and one half yard of haircloth will be necessary to make the form for the front of the coat. All the canvas used on a coat should be shrunken before using.

A BOX COAT

The cloth for a box- or loose-fitting coat is usually of a weight sufficiently heavy to hold the shape. This style of coat may be made long or short, lined or unlined, according to the material. If covert, melton, kersey, or cloths of like weight are used, the seams are usually bound neatly and thoroughly pressed, and no lining placed in the coat. If lighter weight cloth is selected, a silk or satin lining is used. Sometimes an interlining of flannel is placed in the light-weight coats. This interlining extends across the back and chest, and of sufficient length to protect the lungs. The collar of a box coat may be made like a man's coat collar, or may be stitched flat to the neck of the coat. A piece of canvas should be cut to fit the armhole from the front armscye, joining the canvas and haircloth around the armhole to the shoulder seam. If the coat is interlined this piece
of canvas is covered with a piece of silk, and is held in the coat by a close basting around the armhole. The reason for placing this canvas around the armhole is to make a firm foundation for the sleeve; if there was no stay at this part the cloth would wrinkle across the back. In lined coats this piece of canvas is attached by cross stitches to the interlining around the outer edge of the canvas.

**A TIGHT-FITTING COAT**

This style of coat must have all the portions cut separately and basted to the corresponding portions of common cambric. The lining should be eased on the cloth, particularly above and below the waist line, and the waist line marked and joined in the same manner as the tight lining is joined. The length from shoulder to waist is allowed one half inch longer than this measure for a waist, and from one half to one inch around the figure at waist and bust lines, allowing for the extra thickness of the dress waist worn under a coat. Particular attention must be paid to the lines of a tight-fitting coat; all the seams must be evenly stitched by machine and pressed flat. These seams may be stitched on either side close to the seam, or half an inch from the seam, as a
trimming. The front of this coat must be cut with the center front line on the straight grain of the goods; any shaping to the curve of the figure should, if possible, be made in the front dart. The fronts are lined with a piece of canvas the width of the buttonhole, plus an inch at least. This canvas must also be cut on the straight, otherwise the edge of front would stretch and ruin the appearance of the coat in a short time. The collar for a tight-fitting coat is usually made like a man's coat collar. The bust should be made as usual, with canvas and haircloth, and the canvas placed around the armhole. (See Eton Coat.)

To line a tight-fitting coat the silk for the fronts must be cut large enough to allow a plait one inch deep, which is placed at the center of the shoulder seam and extends toward the bust about four or five inches. This plait is placed there for ease across the fronts. The front dart of the lining, having been stitched and pressed, place it exactly over the seam of the coat and baste it with basting stitches to the seam of the coat. Ease the silk lining over the center front, turn it in about one eighth of an inch from the edge and baste. Ease the silk from the front dart back to the armhole. Turn in the silk at the shoulder line and
baste the front silk over the back. Turn in the silk at the under-arm seam and baste the front over the back. The back is cut with a seam, allowing three quarters of an inch for the back plait. All the portions of the lining are cut one half inch higher at the top and one inch longer at the bottom. The portions are all stitched together regularly and pressed, except the under-arm and shoulder seams. Fold the plait in the center back, pin it at the waist line and at the neck. Then pin the back portion along the rounding seam, turn back the free part, and sew the seam of the lining to the seam of the coat about one quarter of an inch from the machine stitching. Turn the silk over and pin along the next seam and proceed as before. Ease the lining up to the shoulder seam around the armhole and over to the under-arm seam, then baste. Turn in the lining all around the bottom and neck, being sure that the lining is full on the coat, and hem neatly.

COATS FOR CHILDREN

A child’s coat is usually made on the box-coat pattern. This style of coat fits the shoulders and chest, but falls to the bottom loosely. Great care must be taken in the fittings, as the side
seams are liable to dip or hang below the line intended for the bottom of the coat, owing to the fact that both front and back are cut like gores at the under-arm seam. Many and various are styles which may be built on a box-coat foundation. A very smart coat may be made for a girl of ten or twelve by laying a box plait on either side of the back and front in such a manner that these plaits will exactly meet at the shoulders. The width of these box plaits should be determined by the width of the chest; a plait of about three inches is usually made in this style coat. The front opening may be made double breasted, or with an extra box plait of corresponding width applied to cover the opening. The box plaits for such a coat may either be applied, that is, made of extra material, or made in the pieces intended for the coat proper. When the plaits are made in the pieces of material an allowance must be made for twice the width of the box plait extra on the width of back and front. For instance, if the back of the coat measured fourteen inches across the back at the armscye and two box plaits are to be laid in the back, it would be necessary to allow twelve inches extra for these plaits, that is, six inches for each three-inch box plait. These plaits may be
stitched down to the bottom of the coat or left open a few inches from the bottom. A belt of the cloth of which the coat is made, or a leather belt, holds this coat in place, by being slipped into an opening made in the plait along the stitching. This opening is finished by a buttonhole stitch all around the raw edge to preserve it.

MATERIALS FOR CHILDREN'S COATS

Among the materials from which very attractive and useful coats may be chosen are eiderdown; a warm, serviceable woolen goods, which will make a very nice coat for a baby or small child. Cashmere and bedford cords hold their own in popularity for the little ones. These materials may be interlined if worn in the winter, and will wash. Heavy cords and taffeta silks make more elegant and dressy coats. For heavy winter coats, velvets, plush, and bear skin cloth, a sort of plush with a very long nap, usually white, are very much in demand. Broadcloth is also very much worn. Coats of these materials suggest heavy laces, silk-cord frogs, or handsome buttons as trimmings. For summer wear there is nothing more satisfactory for babies and small children than piqué and linen. These materials
may be had in colors, but good taste suggests white.

There is very little difference in the styles and materials used for little boys and girls, until they get beyond babyhood. At about five years, a little boy usually aspires to reefers and trousers. These may be bought ready to wear, particularly the reefer. From five to fourteen years old a girl usually wears a coat made as stated before, on the box-coat model.

**CAPES**

Capes are rarely worn now except for evening wear. A very pretty model is the "Red-Riding Hood" cape; this is cut like a circular skirt with a seam down the center back and fitted at the shoulder in one dart. To make this cape a warm one suitable for winter wear, I would interline with flannel to the hip line. Be sure that the interlining is eased on the cloth, as it would tighten the cloth otherwise. The hood is a circular affair lined with satin or silk. The lining and outside cloths are cut exactly alike; the right sides of both are placed together and machine stitched. These are then turned out and the edges basted. Two rows of machine stitching one half inch apart are
made about one and one half inches from the edge, catching the silk and cloth together and forming a casing for the ribbon draw string which, when drawn up, adjusts the hood to the shape of the head. The lining is fitted to the cape and eased on the cloth. It is then hemmed all around to the cloth, which was previously turned up to the required length. The cape may be fastened with hooks and eyes, or by a cord and tassel placed around the neck and fastened at the center front to secure it in its place. This cord may be tied in one knot or in a bowknot, according to the thickness of the cord. A pocket should be placed on one side of the cape lining just above the knee. This pocket may be made of a double piece of the lining cut nine by twelve inches, and gathered at the bottom by two rows of hand stitching to the required width—about four inches. A casing is made at the top, into which is placed a piece of flat hat elastic about four inches long; this is placed in the top so that the pocket will admit the handkerchief, fan, etc. The pocket should be machine stitched down the sides and across the bottom to the lining.

This style of coat may be worn by a young girl or by her mother. It is usually made of broad-
cloth. For a young girl, white, red, tan, lined with pale blue or pink, are very attractive. For an older woman black cloth, lined with white or some light-colored silk or satin, is most serviceable. Braid trimmings with a touch of gold thread or braid add much to the appearance of a black coat or cape. The hood attached to this style of cape is quite popular as a protection for the head, and incidentally very attractive.

THE ADJUSTABLE SHOULDER FORM

A very clever tailor has worked out the difficulty both tailors and dressmakers experience in getting a good-looking shoulder in a coat or cloth waist. Even the most symmetrical figures need padding more or less to fill out the hollow places that are found at the shoulders. This padding at each fitting was changed, as it was an experiment, and there was scarcely anything definite to it. This tailor has produced a most practical device, inexpensive and easily made, or it may be had at the shops where tailor findings are kept. It is an adjustable shoulder form, made from the lightest-weight canvas into the various shoulder lines, and suitable to the lines demanded by the season's styles. This little device is placed on the person’s
shoulder a little in advance of the point; in shape it extends from the neck line over the edge of the armhole line. It is made of two pieces of canvas lapped to fit and stitched flat. It is then dampened and pressed into the desired shape. If the shoulder is extremely drooping, a layer of wadding, or as much as is necessary, may be placed under this form and tacked to it. The shoulder form may be sewn to the material or interlining to secure it. It may be had in the different weights to suit light or heavy materials, and to fit the different shapes in shoulders; the low or straight, the mannish or flat, and the shoulder which holds out the top of the sleeve.