



HINTS FOR THE HOME DRESSMAKER.



Those Practical Separate Coats and How to Line Them.

THE separate coat to be so much in vogue this coming season should solve an important question for the woman to whom economy is a necessity.

A separate coat or cloak will undoubtedly form a part of every woman's wardrobe this winter, and while women who can afford to indulge themselves will have to count rigidly the cost of everything can, if necessary, get along with this same separate coat. A great variety, both in cut, materials, and designs, are shown, but if there is to be no other outside wrap nothing conspicuous can be chosen.

A coat for practical every day wear should be dark, and is generally made long, or at least in three-quarters length. Instead of being cut with just the regulation long, plain seams, it may have the fronts cut with the seam which starts in the middle of the shoulders, curving off prettily towards the under arm seam a little above the waist line. This seam will look well covered with a fancy braid, and braid can be used to advantage on other parts of the coat, really transforming it, so it will look equally suitable for more dressy occasions.

As has been said before, it seems to be the exception to find a ready-made coat suitably lined. The majority, even in the expensive ones, have a decidedly poor quality of lining used, which will at once cheapen it in the eyes of a discriminating buyer, and if a woman knows how she will be pretty sure to decide to make it herself.

Perhaps a coat has been seen on some woman and greatly admired, or perhaps it was in some shop—for one certainly sees stunning designs oftentimes—and it may not be possible to find a pattern exactly like it.

Notes always should be made of attractive points and if possible sketch it as soon as possible. It should be possible to make notes and do the necessary sketching when one is alone. Then buy a pattern which comes as nearly to the design as possible, and cut it out of a cheap white muslin, using the greatest care in every part of the work. Make the changes in the cotton cloth to correspond with the design sketched and work with it until satisfactory results have been obtained. This is by no means a waste of time; there is no danger of spoiling good materials and a good deal is learned in many ways.

When this cloth pattern has been fitted perfectly it should be ripped, cut off everywhere on the seam lines (only one-half of the pattern is necessary if both sides of the figure are alike, otherwise all of the coat must be used and the sides distinctly marked for right and left), pressed smooth, and used as a pattern for the real coat.

The coat will cut to better advantage and be much easier to make if a material is chosen without a nap which has to be looked out for, such as broadcloth. The coat material, the thin unbleached muslin which is used as the wrong side next to the coat material, all canvas and haircloth must all be thoroughly shrunken before being used. The outside cloth should be done where the purchase is made, but the other things may be done at home. Thoroughly wet the muslin and allow it to dry once or twice, then wet the third time and iron while it is still damp enough to iron smoothly. Canvas and haircloth should be rolled in a sheet or cloth which has been wrung out of cold water, and

after they are thoroughly wet through let them hang for a few moments, then press until perfectly dry.

So many and such full notes have been given on the various stages of cutting and making a coat or jacket that the instructions today will be confined to the lining of a coat. The lining is cut like the outside, with two exceptions. One extra width is allowed each side of the middle back seam for a plait, and the lining for the fronts does not have to be cut clear to the edge, as the coat is usually faced back a way with the coat material.

It is of the first importance that the lining be put in loose enough both as regards length and width—not so loose that decided folds will occur, as the satin will only break in such places, but loose enough so as to prevent any possibility of the lining drawing the outside.

The coat should be held wrong side out and, taking the lining prints, pin them in place just across the waist and then across the bust line, then up towards the shoulder, pinning it along the front of the armhole seam. It is necessary to hold the hand under the coat and be sure that all the curves are held out to their fullest extent.

Pin the lining along the shoulder and if there is no seam in the middle of the shoulder lay a plait there. If there is a seam it is lightly tacked to the cloth coat seam. When the part above the bust line has been carefully fitted, at the lower part in the same way, pinning it at the under arm and dart seams, then turn in the front edge and pin in position the entire length. Do this on both the fronts. If the fitting in of this lining has been perfectly done then it should be basted flat over the edges of the shoulder and under arm seams with long, loose stitches.

Notch the edges of the lining on both seams so they will fit into the curves perfectly and lie smoothly.

The seams of the back of the coat lining are stitched and pressed open. Instead of stitching the middle back seam on the seam line (which should be distinctly traced or marked), it is stitched a quarter of an inch in from the edge of the material, pressed open, and this extra allowance is then laid in an inverted seam on the right side, making a box plait, on the wrong side, bringing the traced seam lines over to the stitched seam. This plait is basted in its entire length, and the basting is removed and the plait is left loose to give the necessary "ease" in the lining across the back. The lining seams will have to be notched at the waist line and about two inches above and below, so as to fit into the coat curves smoothly.

Begin at the middle back seam to baste the lining into the coat, first pinning the seam at the waist line, so that waist line of coat and lining come exactly together. Now lay the seam of the lining exactly over the seam of the coat, and the lining must have been cut long enough to allow a good turning under of the seam at the shoulder and neck.

One-half of the lining is turned back so that the middle back seam of the coat can be seen, and an edge of the lining is tacked loosely to one edge of the coat seam. The lining is then laid back again and spread over to the next seam; this is tacked to the cloth in the same manner as the middle back seam, and so on with all the seams until the under arm seams are reached.

Always be careful to have the waist line point of each seam rest exactly on the coat waist line. Turn under the edges of the under arm and shoulder seams and baste to position over the front lining at these places, then turn under the edge at the back of the neck and baste it over the collar facing.

It is better in a long coat to turn up the bottom of the lining and lay it in a hem about one inch wide, hem it, and then tack it invisibly to the coat at the seams only.

It is necessary to hold the coat right side out and try it on before any tacking down is done, and to frequently hold it up and try it to see if there are any faults in the way the lining has been put in. Lining seams should be stitched up outside of the traced lines so that in width it will not be too tight, and it must also be loose in the length, but not so loose as to show below the bottom of the coat naturally.

The sleeve lining is cut the same as the cloth sleeve, the seams are basted, stitched, and pressed open, and the coat sleeve is turned wrong side out and the lining is left wrong side out. Then one edge of the outside seam of the sleeve and the sleeve lining are tacked together the same as the coat seams were. Then holding on to the top part of the coat sleeve carefully turn the sleeve lining right side out, turning it over the band part.

Of course before a sleeve is ready for the lining it must be entirely finished, canvas put into the wrist, and the edge of the sleeve turned over the canvas to a depth of at least three-quarters of an inch.

Then the sleeve lining is turned under on its lower edge and basted over the turned over cloth of the sleeve and hemmed down. As the sleeve lining was cut the same length as the cloth, turning up the hem on the cloth will leave the lining about an inch longer than the cloth, and this will leave the necessary "ease" in the lining so that it will not draw.

About two inches below the top of the sleeve baste the lining to the sleeve all the way round, then turn the sleeve right side out. The sleeves are basted and then stitched into the armholes, not stitching in the sleeve linings. Then the sleeves are pulled a little way wrong side out, the sleeve lining is turned in and hemmed to position over the seam, first gathering the folded edge of the lining between the same points that the outside is gathered.

Sometimes the lining of the coat is turned back around the armhole, and the sleeve—including the sleeve lining—is stitched in, then the seam is turned towards the coat and caught down around the entire armhole to the coat padding, notching the seam well wherever necessary. Then the coat lining is turned in and hemmed to position over the seam. This latter method makes the sleeve set off from the shoulder better, and really gives a better appearance than the method first spoken of.

When a velvet facing is used on a coat collar: a quarter of a yard on the bias is usually required. The collar is first made of the cloth, then the velvet is laid over the collar on what is to be the upper side when the collar is lying down, and completely covers it on the side that joins the neck, but on the outer edge it is turned under to the second row of stitching and invisibly hemmed to the cloth.

This leaves a narrow border of cloth beyond the

velvet. Care must be taken in fitting the velvet to fold the collar over at the proper line and allow the velvet full enough to lie flat over this fold. Silk should be used in basting the velvet to the collar, and each stitch must be out when removing the basting, so that the velvet will not be marked.

As many coats on directoire and empire lines are to be fashionable, detachable vests will be a necessity. These are made of silk, satin, and figured or checked cloths or velvets, which are just the thing for the purpose and blend in tone with the coat fabric. Buttons and braids are plentifully used as trimmings. Instead of a back lining to the detachable vests an elastic is fastened across the back at the waist line, which serves to hold it in place. Many vests are, of course, attached to the coat.

Furs that are worn much are bound to get greasy and soiled, and this is always noticeable by a dull appearance and a generally matted look around the neck.

While it certainly takes time to clean furs, it is well worth while, and if carefully done before putting away they are in readiness for the fall. However, if they were neglected in the spring they must certainly be done before being worn. Outdoors is the best place to clean them. They need first a careful combing; if they are long haired and coarse a heavy comb may be used; if they are fine they must be combed with a finer comb. Great care must be used not to tear the furs. Then lay them on a cushion and beat thoroughly with a small rubber beater.

If they look greasy take a clothes brush wet in clear water and stroke as the furs run, evenly and smoothly, until the surface is really wet. Then hang them up to dry. After this is done whip them again. Then take good care of them. Never put them away after being worn until they have been lightly shaken and brushed, and put them away when you get home instead of allowing them to lie around and collect unnecessary dust.

Shirts and waists in one are accompanied by a loose jacket, and dark shantings and fine serges are the favorite cloths. Elbow sleeves are supplemented by wash leather gloves. There is nothing more comfortable to the hand; though they become soiled quick-

ly one can wash them overnight on the hands and they will be clean and dry in the morning.

A square chiffon veil is invaluable for traveling and should be so arranged that the face and neck in front, as well as the back and sides, are protected. Some are glad to protect their hats, but it is better to provide a bag in which to hang the hat up, and to take proper care of one's skin and yet get the full benefit of fresh air.

