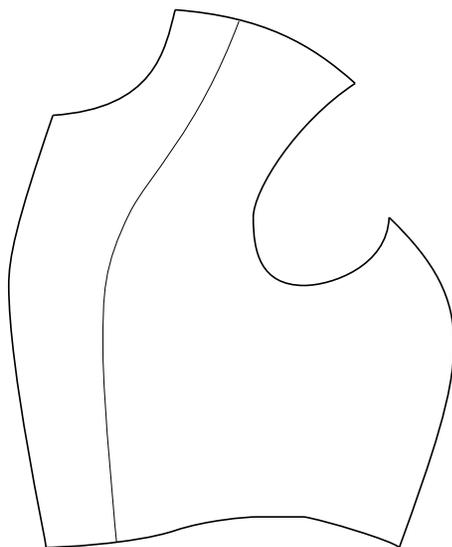


Quilting the Lining

In this module, we will construct and quilt the lining for the frock coat. Quilting the lining has couple of purposes. One is to give more shape to the chest. As you layer the pieces together, you will be helping to get that pigeon-breasted look so common to the period. The quilting itself will also shape the fabric, as you will see. Quilting the lining also gives the coat structure, avoiding the saggy appearance often found in reproductions.

The Facings

Before quilting, we must cut the appropriate pieces, starting with the facings. Draw a line on the forepart, as shown. At the shoulder, the line should be about two inches from the neck edge, and at the bottom, about three inches. The line follows the roll line for the most part, in a graceful curve down the front of the coat. At the top, try to keep the edge slightly curved towards the armseye, hollowing out at the chest line.



Cut out or trace this facing piece, as shown. All seam allowances are included.

Also make sure you have the lapel pattern piece. You will have to add the seam allowance back to the inner edge, if you trimmed it away while cutting the canvas.



Lay both pieces out as shown. Add the same inlays you did for the forepart and lapel originally – half an inch along the top neckline and, and 1 inch at the bottom of each. The one difference is along the outer edge of the lapel. Here, add $\frac{3}{4}$ " inlay. Since the turn of the lapel is longer on the outside, it's nice to have a little extra fabric, just in case.

Another important inlay to add, (not shown) as I've discovered through some experimentation, is to the neck edge on the facing. Adding about 1 inch will allow you to lay the facing onto the coat without adding the lapel dart, or excessive ironwork, giving us a smooth appearance in this area.

Though very hard to see, the same ironwork you performed on the forepart must be mimicked in the facing, at least along the front edge. Try to work it as best you can into a straight line. Note that there is no lapel dart put in the facing.

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Baste the facing to the lapel and machine stitch, using a ¼ inch seam.



Press both open in the usual manner, using a tailor's ham for the curved areas.



Module Nine — The Canvas

The Lining

It's now time to cut the lining for the forepart and sidebody. The sidebody piece is cut out as usual. On the forepart, however, you must add twice the seam allowance along the front edge that you cut for the facing pattern. I ended up just adding it on after tracing the piece with chalk, but I recommend you add the seam allowance to the pattern itself, if possible.



Add the usual inlays – 1 inch along the bottom, and half an inch at the shoulder seam tapering down the armhole. If you wish, you may add inlays to the top of the sidebody, but as I had cut them off of the wool, they were not necessary here. Add tailor tacks to make sure the inlays are accurately preserved.

Baste the front of the lining to the inner seam of the facing, right sides together. I recommend pinning



one end while you baste from the other, to ensure the fullness is worked into the seam properly. Since these are both curved seams, it will take some work getting everything to line up properly. After you are satisfied with the results, sew the seam using a $\frac{1}{4}$ seam allowance.

Press the lining over towards the back. We're not going to open this seam, as the double thickness of wool would make this area too bulky.

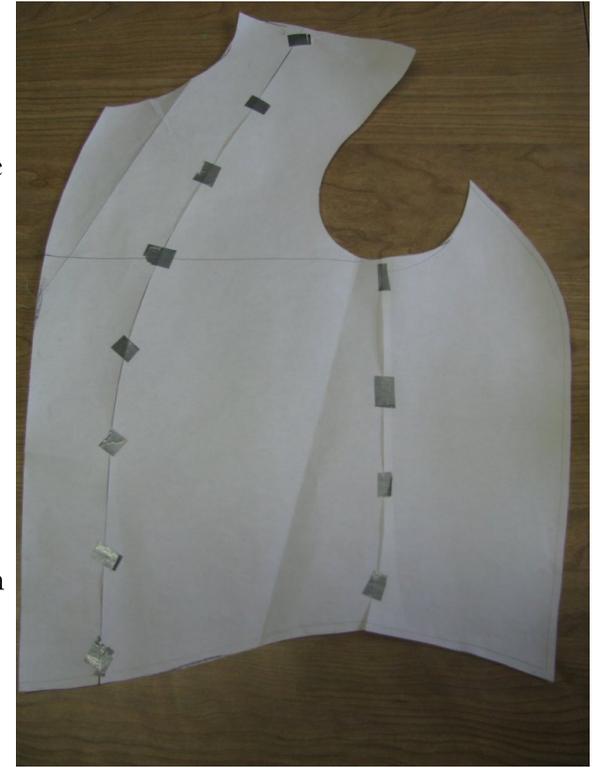
Here you can see the results from the wrong side. The wool is flat, and the lining fabric is pressed back.



Now baste and sew the lining sidebody to the forepart assembly. I forgot to photograph this step, but you should know how to do this by now.

The Interlining

Now we will form the pattern for our interlining. First take your forepart pattern and tape it back to the facing piece, not including the seam allowance you added there. Do the same with the sidebody pattern, and tape it to the forepart as well. Align the seam allowance here, not the edge of the pattern pieces. Where it springs out at the bottom, continue taping as if the spring was not there. You want the pattern pieces to be lined up straight with each other.



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Trace the pattern onto the red interlining. You need to take out half an inch all the way around the pattern. This can be done before hand on the pattern itself, or afterward by measuring and chalking the allowance. Note that the lapel on the pattern was folded back across the roll line before tracing – we don't want any added bulk in this area. The purpose of trimming half an inch off is to reduce bulk at the edges. You'll get a nice transition this way.



At the bottom of the center front, I actually did not take any seam allowance away. This is because we'll be adding a dart to the front, and the length will be taken up there. Taper the seam allowance back out to half an inch along the bottom edge.



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Along the center front, add a dart in the same way that you added it to the canvas. Only the dart below the roll line is necessary here. The other one will have been cut too short due to trimming at the roll line, and would not make much of a difference, so we can leave it out.



Also mark the side body seam line for future use.



The Padding

Lay out your wool batting, and give it a light press if necessary to remove any folds in the material. Place your interlining on top, and cut around the edge, through the batting. Since the batting is very hard to draw a chalk line on, this is the easiest method. After it is cut out, trim an additional ½ inch off the outside of the batting, again to reduce bulk.

Save the section that is removed from the armhole for padding later on.



Depending on how full you would like the chest to be, you can cut



an additional layer of batting, in a rectangular shape, to cover the chest area. Cut two layers of padding at once so that they are the same size, and trim so that they are rounded off, and slightly smaller than the main layer of padding.

Finally, cut a smaller shaped piece of padding, using the area cut from the armhole, if possible. Again, this should be trimmed slightly smaller than the piece below it, to reduce bulk and noticeable edges in the finished lining.

Preparing the Interlining

Cuts are now made in the shoulder and neck in the same manner as you did for the canvas. In this case, they can be ½ inch shorter, accounting for the amount we trimmed off of the interlining.

Also place a two or three inch cut at the bottom of the side seam. We will be adding an insert here to give the spring for the hips.

Also cut open the dart, directly on the chalk lines.



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On a bias cut, cut out 5 pair of wedges as you did for the canvas. Cut out one larger pair – 5 inches long, 3 inches wide on the bottom, and one inch wide at the top – for the hip insert.



Close up the chest dart with a stoating stitch. This will be held very securely by the quilting, so it's not necessary to place linen over the dart.



Module Nine — The Canvas

Place the inserts into the cuts as you did for the canvas. The bottom of the side seam should be opened about 1 to 1 ½ inches, depending on how much spring you put in your pattern. By using this method, you avoid having a side body seam, reducing bulk in this area.



Trim off the ends of the inserts, flush with the interlining edge.



Assembly of the Lining

Begin by placing the smallest piece of padding onto the middle sized piece if you have one, and basting around the edge to hold it in place. If not using the middle layer of padding, baste it directly to the main padding piece, about at the level of the armhole, where the chest is fullest.

Baste the middle layer of padding to the large layer. If possible, the smallest piece should be between the two layers – something I overlooked when constructing mine.



Baste the padding to the interlining, sandwiching the smaller layers on the inside. The basting should be done along each edge. Near the armhole and bottom of the side seam, you'll need to stretch the padding slightly by hand to match the interlining, but this shouldn't be difficult. The padding stretches very easily, and will be held in shape with the quilting. Notice how the sacking extends a half inch in all directions past the wool batting.



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From the right side, locate the position of the inside breast pocket. This should be about 6 inches wide, and located at the bottom of the scye. The pocket should slope downwards slightly to make it more accessible. After



marking the pocket position, you will need to carefully trim away the padding from within a half inch around the pocket position. This will make the pocket construction process a lot easier, giving us less bulk. This step is a pain, in that you are removing some basting stitches, but it's the most accurate way.

Afterwards, baste in a strip of linen 1 ½ inch wide by 7 inches long to the interlining, covering the position of the pocket. This will give some additional strength and prevent the pocket mouth from gaping open or getting out of shape.

To hold the layers in place for quilting, and also to give some additional shaping to the chest area, we will pad stitch the assembly from the interlining side. Begin at the middle of the shoulder, and work your way down the front, splitting the chest roughly in half. Pad one side of the chest. Turn the work around and pad the other side, until you get the results pictured. The stitches should be ¾ to 1 inch in length, and the rows spaced about an inch apart. This is actually the beginning of the development of padding the chest, found in modern coats to this day.



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Next, the interlining assembly is placed on top of the lining pieces, with the wool batting in the middle. The interlining should be half an inch from the edges of the lining and inlay markings. At the front, the interlining should lie flush with the seam allowance of the lapel.



Baste around the edge of the interlining, making sure the lining underneath is smooth. Turn the lining assembly over and make sure this is the case. If not, remove basting stitches as necessary and baste again until you are happy with the results.



Module Nine — The Canvas

The next few steps will secure the lining to the interlining. It is important that there is no excess fabric in either the lining or interlining below. These stitches will prevent movement when quilting.

Baste from the lining side, a row of stitches along the side seam. In this photo you can also see where I rebasted along the waist, to remove some extra fullness.



Baste along the edge of the lining, next to the facing.



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Do one more vertical row of stitching from the front of the armseye, to the waist, halfway between the two rows of basting you already made. Then begin making horizontal rows of basting, starting at the bottom, and working your way up to the top of the shoulder.



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Module Nine — The Canvas

The more basting you do, the less movement there will be while quilting. Now make some vertical baste lines, splitting the squares in half and basically filling in any large gaps that are left.



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Quilting

There are many different quilting designs you can do for an 1860s coat, and I will demonstrate a few of those for you. The quilting will go from the most basic, to much more elaborate, so do what you are most comfortable with. You can always practice on scraps, if you wish. Quilting should stop at the edge of the lining, or at the edge of the interlining underneath, although I've seen some quilting extend into the facing.

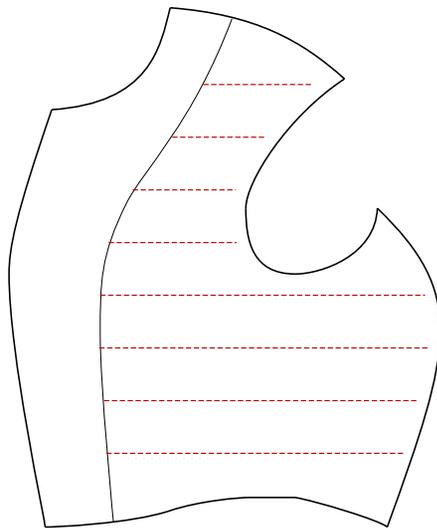
If you are machine quilting, the stitches length should be at about 20 stitches per inch. The goal was not to see the individual stitches, but to get the appearance of a solid line of quilting. Lines may be drawn in chalk, but with the more elaborate designs, this is not possible, and you will have to use your eye.

If sewing by hand, the proper stitch to use is the side stitch. Since the side stitch locks in place the previous stitches, it is more secure, and almost invisible to the eye. Stitches should be about 8 per inch.

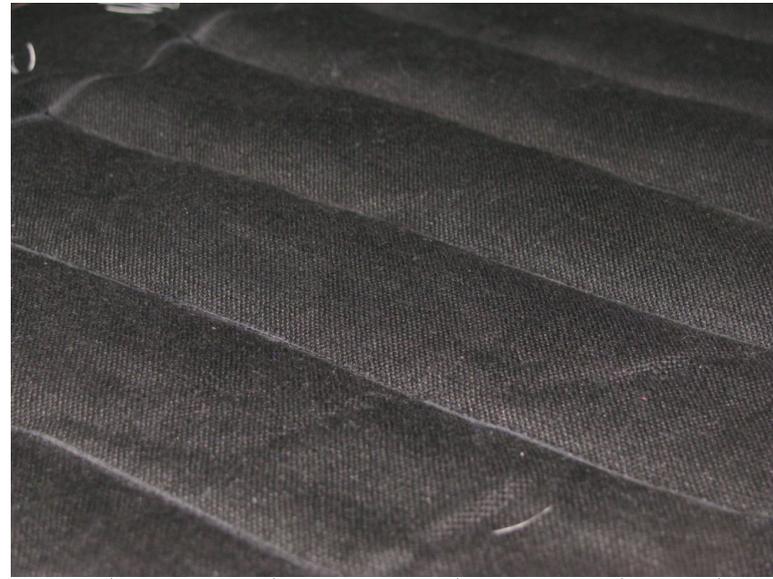
Note that coats made at home by those untrained in proper tailoring methods, or produced for the military often used a basic running stitch for quilting. It's up to you to do what is most appropriate for your specific project.

Horizontal Lines

This method of quilting is one of the most basic, and consists of rows of horizontal stitching spaced at intervals down the front of the coat. I like to begin by drawing a horizontal line in chalk just below the scye. Do



this for both halves of the lining at the same time so that they are at the same location, and try to have the lines follow parallel to the weft, if possible.



From there, space the remaining lines at equal intervals. I find 2 inches is a good distance to start with. If you have a very large coat, you can increase the spacing to get a more balanced look. Likewise, with a smaller coat, you can decrease the spacing to about 1 ½ inches to fit the same amount of rows on the coat.

This style of quilting can be done by machine or with a side stitch.

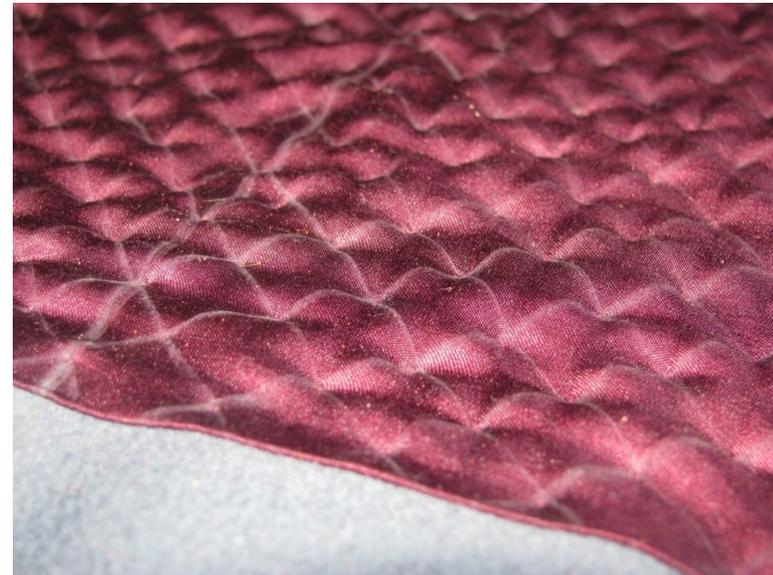
Hand Quilted Squares

This is an interesting method of quilting that I found instructions for in *Garment Making, a Treatise*, by J. Williamson, published sometime in the 1880s. It's a little late for the time period but I chose to include it here since it's the only instructions I've been able to find.

Begin by drawing horizontal lines across the lining, spaced at whichever interval you prefer. Next, draw biased lines with the same spacing, either at 45 degrees, or at your preference giving a diamond-shaped pattern. The material is then supposed to be pressed along the lines, though I left that step out.



Instead of quilting rows of stitches, you simply make a single side stitch at each intersection. This gave a very interesting affect, and is extremely soft and luxurious compared to the machine stitching. I encourage you to experiment with this method. If you do use this method, be sure not to press the quilting, during pocket construction or at any other time. The quilting will flatten into a wrinkled mess, ruining all the work you did. Don't ask how I found this out . . .



The original instructions

Quilting is of two descriptions, the one consisting of rows of side stitching crossing each other so as to throw a diamond pattern, of which we need say little here. Then there is Quilting that is preceded by the use of an iron to crease the material to the pattern to be represented, after which it is basted on the interlining, consisting of either Wadding or Domett, and sewn with a Side stitch at each corner only. This kind of Quilting is used for linings of Dressing Gowns, and some- times for extra warm Overcoats, the pattern being produced by

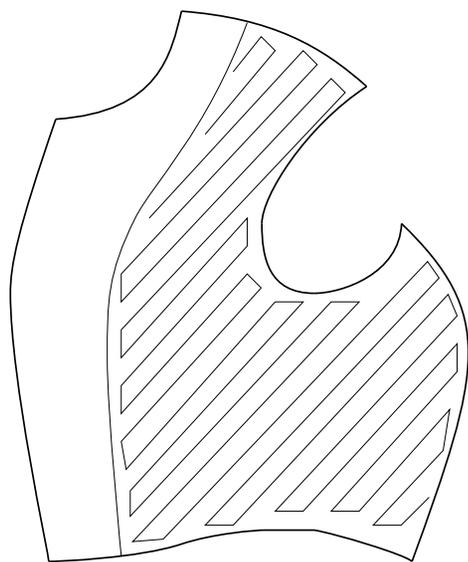
first creasing the silk or other material straight with the warp from top to bottom in rows from two to three inches apart, and then creasing other rows across the woof at any desired degree of inclination, the same distance apart as the straight ones, by which a diamond pattern is given. A Quilting of the same description is also used for the body linings of Military clothing, and the side linings of dress and frock coats, in which cases however the creasing is not more than three-eighths of an inch apart each way, so as to give a square instead of a diamond pattern. In this Quilting the appearance of the cross creasing can be produced by the method of sewing, but if made with the iron, the one used for the perpendicular rows will be hot enough to crease the cross ones after the former are done.

Bias Rows

This style of quilting is the next step up in terms of difficulty.

Begin by drawing a line on the bias, from the bottom front edge of the lining, to about the armhole, or wherever it ends up.

From here, draw parallel lines spaced anywhere from $\frac{3}{8}$ to $\frac{3}{4}$ inch apart, depending on your preference. At the ends, connect the lines alternately, so that the quilting can be done at one time without stopping. These end lines should flow harmoniously with the edge of the lining.



This quilting, being more elaborate, should be done by machine.



Here is a photo of an original coat quilted in this manner.



Elaborate Quilting

This is the most challenging design, and the one I actually used on my coat. To begin, make sure the position of the breast pocket is marked. First, sew one or two rows of stitching down the front of the lining, next to the facing. The first row should be right on the edge, 1/16 from the edge of the facing. The next row, should be 1/4 inch away, parallel with the first row.

Next, a 1/4 inch above the pocket line, start a row of stitching going from the edge of the interlining at the armscye, towards the facing. When you get to within 1/4 inch of the first rows of stitching you made, turn upwards towards the top of the shoulder. Turn just before you get to the edge of the interlining, and continue in the same manner along the armscye. When you get to within 1/4 inch from where you started, turn, and start a new row. Continue quilting in this manner until you get to the middle.



Do the same process with the bottom half of the lining. I did this piece of lining all in one section, but the second piece I did it in two separate halves, splitting at the side seam. I liked the results better when it was split up this way.



The rows of stitching can be placed further apart if desired. 1/4 is good however, because you can use the edge of the sewing machine foot as a guide.





Cross Stitching the Interlining

The front edge of the interlining is not held down, except by the temporary basting stitches. At this point, it is necessary to cross stitch the edge of the interlining to the seam allowance of the center front seam.



Remove the Basting Stitches

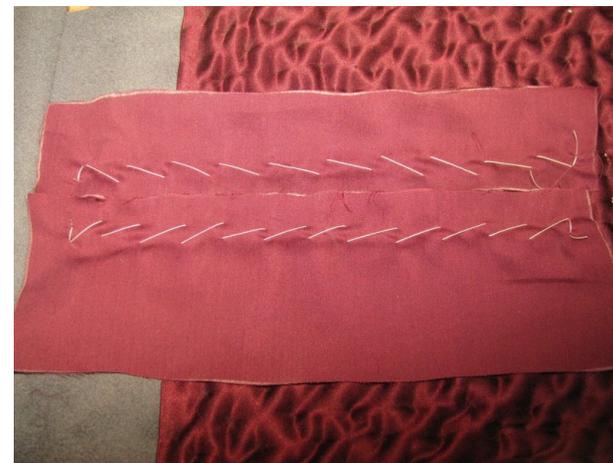
Now you must go through the tedious process of removing all of the basting stitches. If a thread is caught in the machine stitching, snip close to the stitching, and pull from the other side, and it should come out. This step took almost as long as the quilting itself did!

After removing the basting stitches, give the linings a light press from the right side. They'll be inclined to curl inwards, but that is okay, as it will aid in shaping the coat.

Breast Pockets

It's time to construct the interior breast pockets. These are known as 'jeatted pockets' in the tailoring trade, and consist of two 'jeatings' on the top and bottom of the pocket opening. These are one of the most basic pockets, and with practice, you'll be able to create all kinds of variations. I highly recommend practicing this type of pocket at least 10 times on a variety of scrap fabric. Accuracy is, as usual, of utmost importance.

First, cut two pocket jettings out of lining material, both 1 ½ inches wide, by 1 inch longer than the desired pocket width.



Baste the jettings, right sides together, to the quilted lining. The pocket should extend slightly on to the facing, which should have been marked already.

Mark the precise ends of the pocket with chalk.

Machine stitch between the marks, two parallel rows of stitching. The stitching is $\frac{1}{4}$ inch on either side from the pocket cut line. Use your presser foot as a guide. Note here how my stitching is not equal on either side. If this happens to you, remove the stitches and try again, as there is no way to correct the mistake later on.



Note how the stitches line up at each end.



Cut open the pocket down the middle line. Stop $\frac{1}{2}$ inch from each end. From here, cut diagonally, directly to the ends of the stitches. This will give you two little triangular flaps at each end, which will be used to secure the ends of the pocket. Do not cut through the jetting pieces – these must remain whole, or you will weaken the pocket.



From the underside, you can see the cuts more clearly. I had to retrim the upper left corner to get it closer to the stitching. If you do not trim to the end of the stitching, you'll get ripples in the pocket. Likewise, if you trim beyond the stitching, you'll end up with a hole in the pocket.



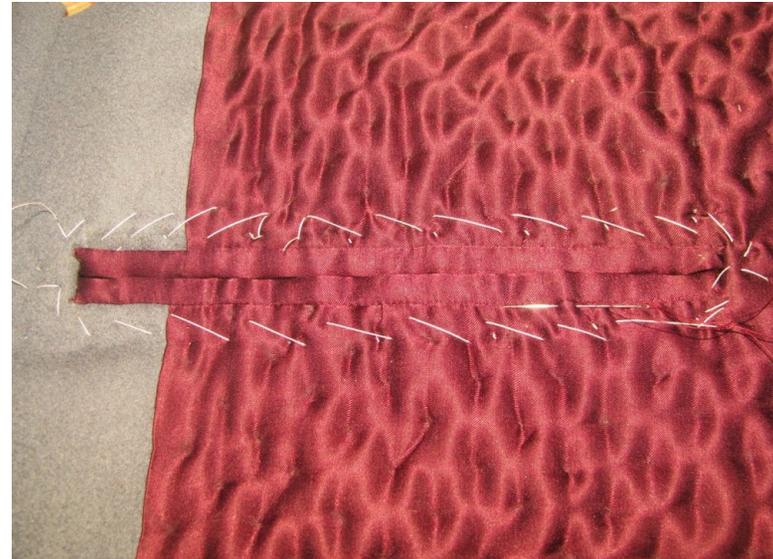
Fold the jettings to the inside, one at a time, and baste them securely. I like to begin basting from the middle of the jetting to one end, then start at the middle and work to the other side, as the ends are the trickiest part to do. Tuck the triangular ends under, and baste them as well. This step takes some practice, but if you take your time and think analytically, you'll get it.



Here is a view from the underside, showing how the triangular piece should be pulled under, and the jetting resting neatly on top.



Using a side stitch, stitch along 1/16 below the bottom jetting. The stitches should be almost invisible, and about 10 per inch. This may also be done by machine if desired.



Cut two pocket bags, about 8 inches deep, and 1 inch wider than the finished pocket. Fold the top edges to the inside by $\frac{1}{4}$ inch.



Baste the top edge of the pocketing so that it lays just below the level of the top stitching you put in. In this photo, I put the pocketing too far below.

Fell the pocketing to the jetting using 8 – 10 stitches per inch. Remove the basting stitches.



Cut another piece of lining fabric, with the same length as before, and about 2 inches wide. Baste the pocketing to the facing, right sides up, and fell. Remove basting stitches. Trim about $\frac{1}{2}$ an inch off the bottom of this pocket bag. This way, the facing will fall over the pocket opening.



Place the pocket bag and facing, right sides together, on top of the other pocket bag, aligning them at the sides and bottom.

Baste the two pocket halves together, being sure just to catch the pocketing, not the quilting underneath.



Draw the pocket seam lines with chalk. The outer edges should align with the edges of the pocket opening, and be parallel to the center front line of the coat. The bottom should of course be horizontal. Finish off the corners with a nice curve.



Stitch the pocketing by machine or by hand, as desired. At the top, it's often easier to finish by hand.



Baste the pocket mouth closed from the outside, catching all layers of the pocketing and quilting, and side stitch the ends, as shown. These should be about 12 to 16 stitches per inch, for extra security. You'll have to do this as a prick stitch – passing the needle all the way through to the bottom for each stitch. Make sure the flap is pushed under properly for a nice clean finish. This will secure the edges of the triangles.



Top stitch using a side stitch, going through all layers of the pocketing.



At the ends, using a side stitch, tack the flaps of the pocket down with a nice 'D' shaped stitch line. The stitches are exaggerated here for more clarity – they should be just pinpricks. Again, use 12 to 16 stitches per inch.



As an alternative to the side stitching, it was also common to finish the pockets by machine. The stitches could fall 1/16 inch below and above the jettings, or could be placed on the jettings themselves.

What's Next?

In the next module, we will insert the linings, close the shoulder and back seams, and construct some cloth covered buttons for the back plaits.