

Chapter 5

Collars

5.1 Sewing Tips

- 5.1a *Interfacing a Collar or Lapel
When Using Transparent Fabric*
- 5.1b *Turn of Cloth*
- 5.1c *Pressing a Collar*
- 5.1d *Turning a Collar*

5.2 Band Collars

- 5.2a *Mandarin Collar*

5.3 Convertible Collar

5.4 Point Collar

- 5.4a *Classic Point collar*
- 5.4b *Narrow Straight Point Collar*
- 5.4c *Button Down Point Collar*
- 5.4d *Tab Collar*
- 5.4e *Cut Away or Spread Collar*

5.5 Flat Collars

- 5.5a *Peter Pan*
- 5.5b *Sailor*

5.6 Rolled Collars

- 5.6a *Notched Collar*
- 5.6b *Shawl Collar*

5.7 Technical Collar Designs



Collars offer unlimited design elements to a garment. The collar in Figure 5-1 is a **stand collar** that has been developed using collar stands and bands. Study the lines and the placement of the closures, they are brilliantly placed to give the feeling of a women who is enveloped in her jacket.

Figure 5-1

Stand Collar



Source: FashionStock/Shutterstock

A collar normally starts out as a rectangle that is developed and shaped off of a neckline. As a designer do not feel limited by the types and styles of collars that will be discussed. I am providing you with guidelines so please use the information as building blocks for your own creations.

When designing a collar it is important to consider that collars are classified by style—flat, stand, or rolled. The shape of the collar is determined by where it touches the neck edge, and even how they are worn such as open, closed, or convertible. Within these categories there are a multitude of variations. Remember that ultimately the job of the collar is to frame the face and neckline by highlighting, accenting, or even distracting from one's features.

Be creative with collars that have multiple pieces such as a collar with a stand. Figure 5-2 is an example of how just adding a **collar stand** with leather and using decorative stitching can add a unique detail. Notice how hand stitches add a special feature.

Stand Collar A single layer collar that stands off the neckline without folding over

Collar Stand Height at which the back collar does not roll

Figure 5-2

Collar Stand with Leather and Decorative Stitching



Source: Echezabal

Figure 5-3 shows a coat with a **Mandarin Collar**, and Figure 5-4 shows a coat with an exaggerated collar on a small stand. This style can also be achieved with the flat collar method depending on the type of fabric that is used.

Figure 5-3

Mandarin Collar



Source: Dmitry Abaza/Shutterstock

Figure 5-4

Exaggerated Collar on a Small Stand



Source: FashionStock/Shutterstock

Figure 5-5 shows a coat with oversized notched collar with a small gap between the **notches**, and Figure 5-6 shows a top with point collars that have been rounded adding a feminine touch.

Mandarin Collar A band collar that is basically a low straight band that does not connect but meets together; can have a round or squared edge

Notch Where the space between the collar and the lapel creates a wedge; also called "Gorge"

Figure 5-5**Oversized Notch Collar with Small Gap between Notches**

Source: Dmitry Abaza/Shutterstock

Figure 5-6**Top with Rounded Point Collar**

Source: FashionStock/Shutterstock

Study the different effects that a collar will have on your garment and your potential customer. You might be surprised what even a small change in a collar design or size will have on the impact of your garment.

5.1 Sewing Tips

How to achieve a perfect point on your collar.

1. When sewing your collar, sew the seam at a #2 stitch until you reach about $\frac{3}{4}$ " from the point. Stop and change the stitch length to #1 or #1.5.
2. Stitch until you are about $\frac{1}{16}$ " or two stitches away from the point seam line and while leaving the needle down pivot the collar and hand crank 2 or 3 stitches until you reach the other seam line. Leave the needle down and pivot towards the seam line (you will be squaring off the point but trust me this results in a point not a

square). The photo that is shown in Figure 5-7a is on the interfacing side as it is harder to see on the main fabric. You can see it almost forms a 45-degree angle at the corner.

3. Continue sewing for another $\frac{3}{4}$ " and stop. Change stitch length back to a #2 stitch.
4. Remove the basting stitches and grade the seam allowance. Trim the corners at a 45-degree angle. (See Figure 5-7b.)
5. Press seams open and then press the seams flat.



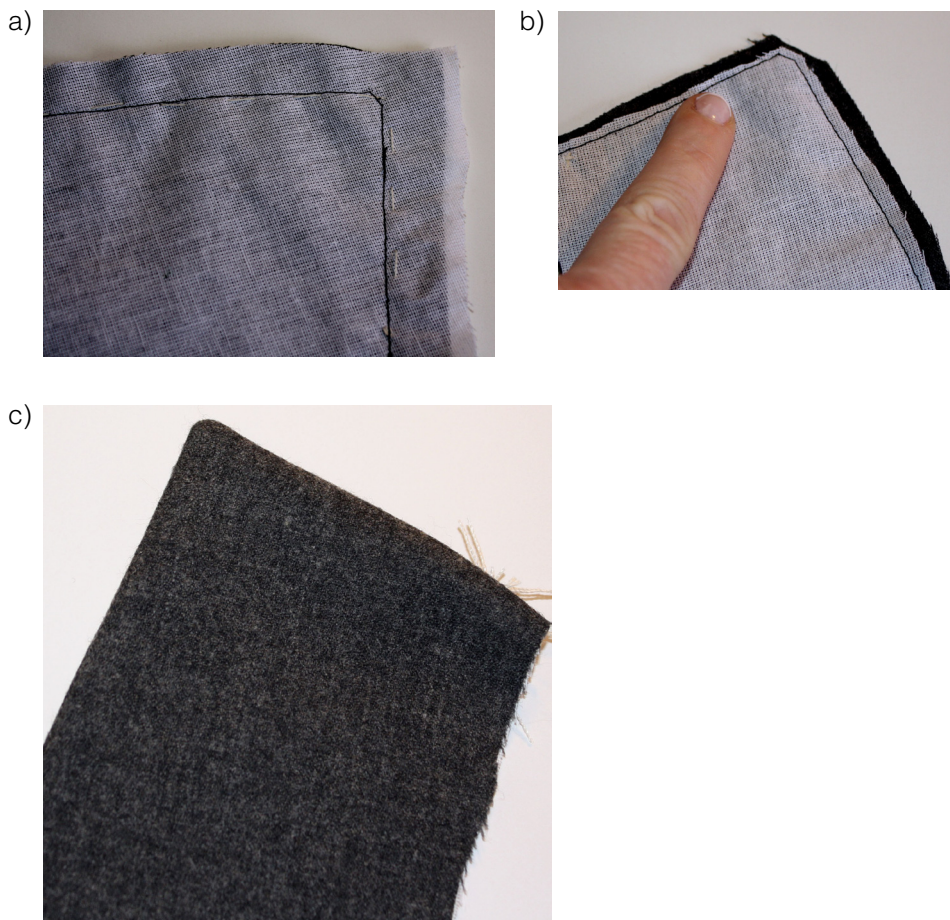
Perfect collar point

(Echezabal)

When you turn out this collar point you will be amazed at the perfect little point you have achieved (see Figure 5-7c). This tip is geared towards a regular shirt collar; however, it is very effective for collars on jackets and collars, you just may have to hand crank a few extra stitches across the point depending on the size of the collar points. This example shown is done in a tropical weight wool and cashmere. As you can see it works quite well.

Figure 5-7

Creating a Perfect Collar Point



Source: Echezabal



Interfacing with Transparent Fabric

5.1a Interfacing a Collar or Lapel When Using Transparent Fabric

It's great to experiment with transparency; however, keep in mind when making collars and **lapels** that they still need interfacing (in most cases). Try a few samples to make sure you achieve your desired look. I would normally recommend a silk organza. Silk organza comes in many colors and is a great alternative to interfacing. Play around with the colors as they do effect the color of the transparency in the end. Don't assume that white is the best alternative. Hand baste your organza or other form of interfacing using small basting stitches, Trim away the excess before sewing the layers of the collar together.

5.1b Turn of Cloth

This term "Turn of Cloth" refers to the difference between the outer curved layer and the inner curved layer. This can be easily explained by taking two rectangles in the fabric and interface them as you would for your garment. Now gently roll or fold them and you will notice that the top layer appears shorter or smaller than the bottom layer. This amount needs to be compensated in your pattern making. For the consistency of explanations in this book I refer to the $\frac{1}{8}$ "

measurement difference and for the most part it works. However, you must be able to determine this on your own as each fabric has a different turn of cloth especially when it has interfacing or interlining. The reason this must be compensated for is because if it is not, the Upper Collar and the Lapel Front Facing will borrow some fabric from the **Under Collar** and Lapel forcing the seams to roll to the front exposing the wrong side and understitching. When stitching layers together, the feed dog on the sewing machine will help ease in the difference between the layers.

5.1c Pressing a Collar

Think of pressing a collar as a way to assist you in shaping or molding the collar, or any other garment areas. Most natural fabrics such as wool or cashmere can be shaped and molded with steam, whereas synthetics are more resistant so keep this in mind when deciding on your fabric. For example a shawl collar should look rolled and soft. This takes a process of steam and using something to steam over, such as a steam roll, that gives the garment shape.

You can use a steam iron, or a dry iron with a damp pressing cloth. For highly tailored garments the dry iron method is wonderful and allows you total control without risking the iron leaking on your garment. A good tip when using a dry iron is to use a 2" or 3" paintbrush to apply the water to the garment. This allows more control when dampening the fabric.

I always do a quick finger press before pressing with an iron. I find this helps set the seam open and reduces the risk of burning my fingers when trying to open the seam with the iron and holding the seam open with my fingers.

There are several pressing aids that I always recommend to have. A tailors or pressing ham, a seam roll, point press or tailor's board, clapper and a pressing cloth (I recommend

Lapel Known as the fold-over collar on the front of the jacket, coat, and even some shirts/tops

Under Collar Underside of the collar or collar facing that is not visible when worn

a piece of white or light colored silk organza so you can see through it; however, muslin is fine too). In addition a rolled up face cloth or terry cloth is handy for curved areas such as around the neck.

When pressing around curves make sure to first clip and v-notch wherever necessary. Position the seam over a tailor's ham and using the point of the iron press the seams flat. Allow to cool before removing from the tailor's ham.

When pressing open points, use the point press and the corner of the iron to press open the seams. For the edges of the lapel use the seam roll.

After the seams are pressed open, press them flat and towards the facings so that you can understitch. When the understitching is complete, gently roll the front seam to the back so that the understitching is not showing and press again using a pressing cloth.

When using wools, cashmeres, and other similar fabrics I recommend using the clapper during the pressing process. This is a very useful tool that gives the seam a beautiful finish. To use the clapper, steam the seam and lay the clapper down on the seam while applying pressure. Allow the seam to cool before removing from the ironing board.

5.1d *Turning a Collar*

When turning the point of a collar, use a point turner to gently push the corner out. For collars made of a thick fabric, such as wool, the need and thread method works best. Thread a needle with double thread and knot it. From the inside of the collar push the need through the corner and tug on the thread. This works really well. Sometimes I will just sew a loop of topstitching thread into a corner and pull it, but the needle and thread method is just as good.

5.2 **Band Collars**

Band collars are collars that have a straight or convex neckline.

5.2a *Mandarin Collar*

A band collar that is basically a low straight band. A mandarin collar can close at the center back, **center front** or on the side, with no closure or with a zipper, snap or button closure. For this example the collar will close at the center front with a button closure and rounded corners and will be self-finished. Consider how you want the finished collar to look before determining which grain-line to cut the collar on. On the cross grain you will achieve a softer collar that may fall softly around the neck. On the lengthwise grain (which it is normally cut on) you will achieve a stiffer looking collar that stands away from the neck. The lengthwise grain is the easiest to sew because it does not stretch as easily. Try a sample on the bias for a more draped effect (not very easy to sew, however).

I have included two methods of applying a mandarin collar for you to see the differences.



Band collar

Center Front Depth Where the designated point of the lapels cross over each other

Mandarin Collar Developed Without a Facing

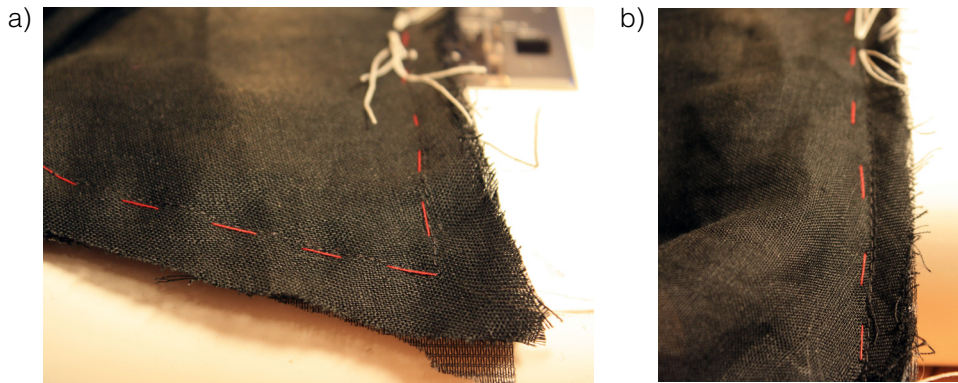
Patterns used are 2 collar pieces, one upper collar and one under-collar.

In some cases you may want to place an interlining on the Upper-Collar to add more body to the collar. Tailor tack the center fronts on the collar and the side seam notches. These directions assume that the garment is prepared and ready for the collar placement. Since this example will have a button closure it will include a front facing. Clean finish the front facing before applying the collar.

1. Prepare the garment as usual before applying the collar.
2. Staystitch the neckline.
3. Fold the facings to the wrong side and diagonal baste the front edges down to keep them in place.
4. Prepare the collar by thread tracing all of the lines on the collar including the seam allowances. Tailor tack notches.
5. Apply the interfacing to the under-collar. Interfacing should not reach the neck edge, if it does, trim away $\frac{1}{4}$ ". Apply the underlining to the **top collar** if desired.
6. Fold under $\frac{1}{4}$ " along the neck edge of the Under-Collar and press. Stitch using a #2 stitch $\frac{3}{16}$ " away from the edge.
7. With the garment facing wrong side up, align the Upper-Collar to the neck edge, pin baste in place and hand baste just inside of the seam allowance. (See Figure 5-8a.)
8. Flip the garment over and align the Under-Collar to the garment. (make sure that the collar only extends $\frac{1}{8}$ " past the facing edge) Pin baste and then hand baste in place just inside of the seam allowance.
9. Make sure the garment is out of the way and begin sewing using a #2 stitch. (See Figure 5-8b.)
10. Clip and v-notch the curves, grade seams and press open using the point of the iron over a seam roll.
11. Turn the collar using a point turner. Diagonal baste along the outside edges down from the right. The edge of the collar should be even with the facing. The $\frac{1}{8}$ " extension allows for the turn of the fabric and adjusts for the bulk of the facing at the neckline. You should now have an even edge, or $\frac{1}{16}$ " extra at the most.
12. Align the neck edges, easing in fullness as necessary. Pin baste and hand baste in place.
13. Machine stitch the edge down using a #2 stitch. For higher end garments or a less sporty finish the neck edge can be hand stitched down using a fell stitch.

Top Collar/Upper Collar

Upper part of the collar that is visible when folded over

Figure 5-8**Mandarin Collar without a Facing**

Source: Echezabal

Mandarin Collar Using the Sandwich Method with a Facing

This method is similar to the above method; however, the neckline is sandwiched between a facing. This example is made out of an Irish Linen that is very light weight. I wanted to maintain the integrity of the softness of the linen so I choose a lightweight non-fusible transparent interfacing to stabilize the fabric. As you can see that even after it is interfaced and basted in, it still looks a bit unstable and it is, so it takes plenty of basting and special handling to achieve the results I am looking for. (See Figure 5-9.)



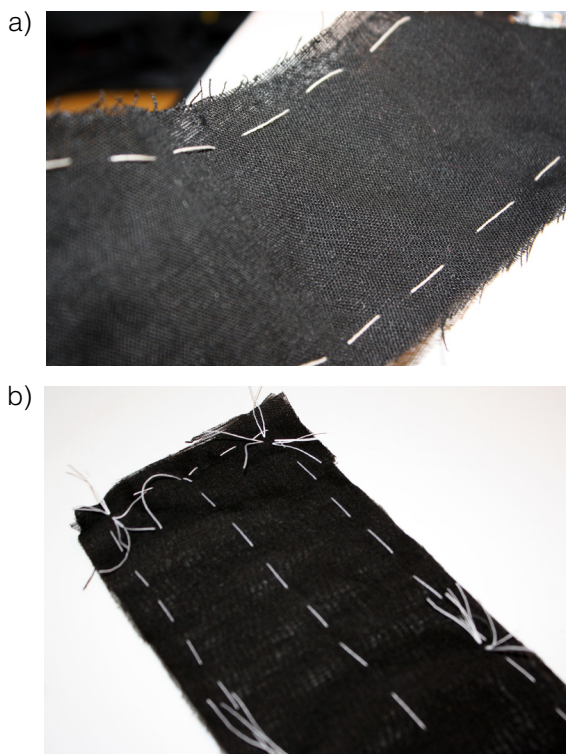
Mandarin Collar with a Facing

(Echezabal)

Figure 5-9**Mandarin Collar with a Facing, Interfaced and Basted in**

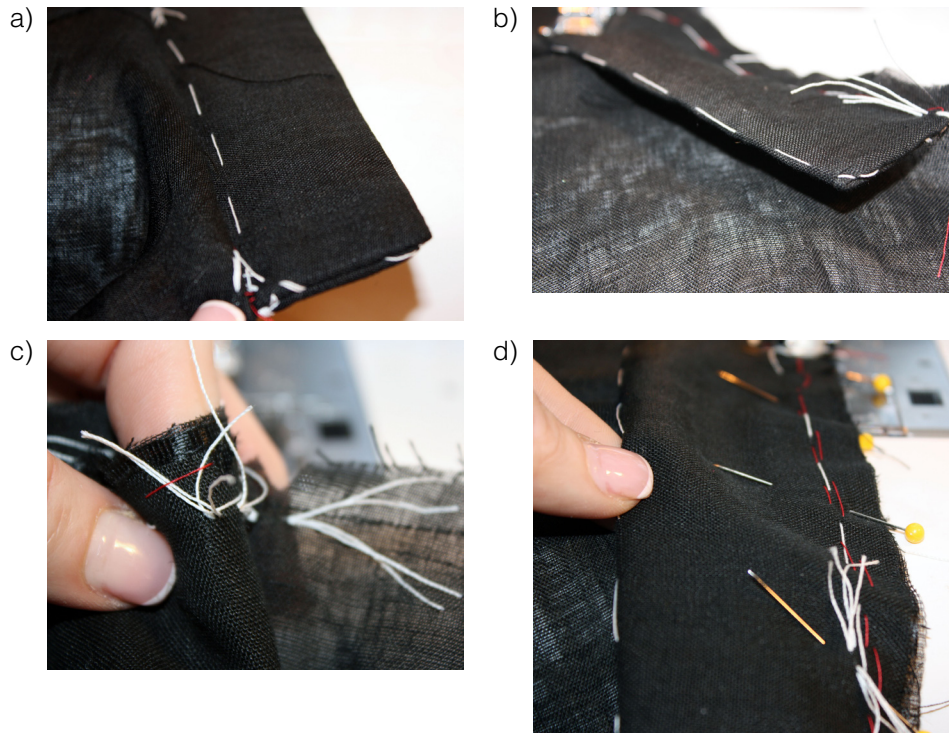
Source: Echezabal

1. Prepare the collar by basting in the interfacing. (See Figure 5-10a.)
2. Thread trace all of the lines on the collar including the seam allowances and fold lines. Tailor tack the notches. (See Figure 5-10b.)

Figure 5-10**Preparing and Thread Tracing the Mandarin Collar**

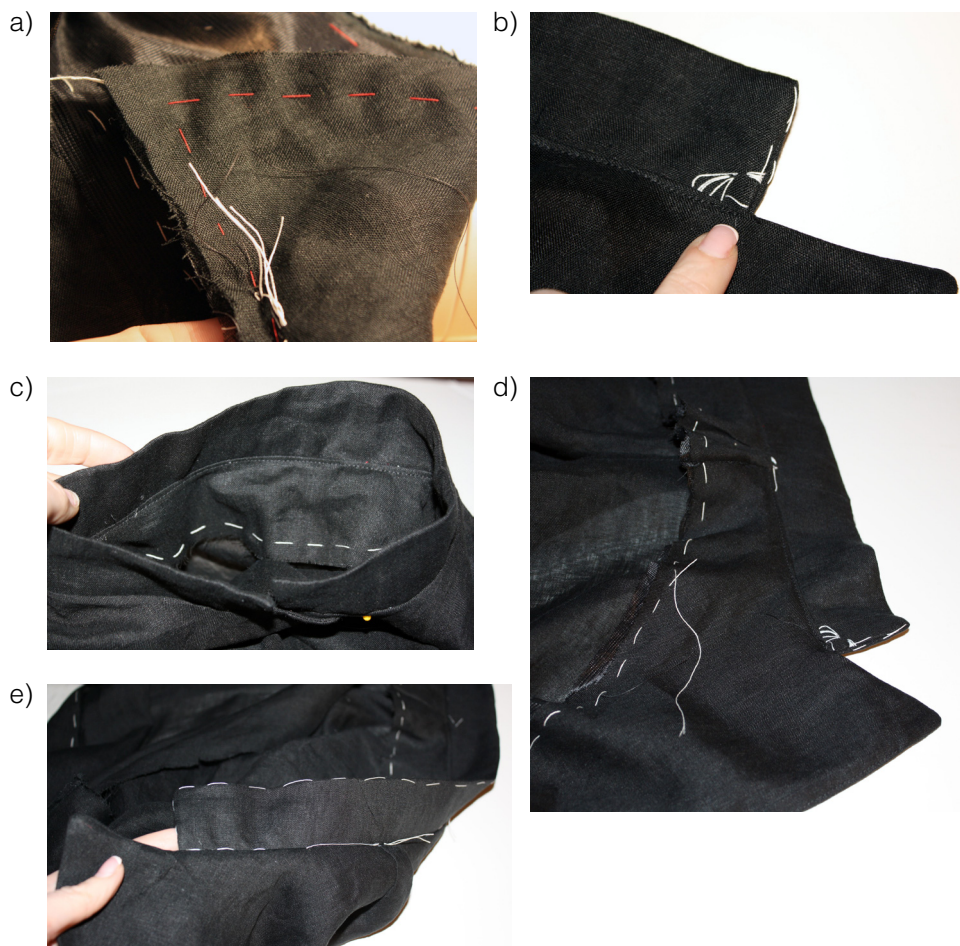
Source: Echezabal

3. Prepare the neckline as usual by putting in any darts, pleats, or gathers. Staystitch the neckline.
4. Fold the collar with right sides together along the fold-line.
5. Pin baste and hand baste the ends together at the seam allowance.
6. Stitch using #2 stitches and backstitch.
7. Press seams open and then press seams flat. (See Figure 5-11a.)
8. Grade seam allowances and trim corners, turn right side out and press. (See Figure 5-11b.)
9. Hand baste the raw edges together at $\frac{3}{8}$ ".
10. Align the collar to the neck edge aligning the tailor tacks. (See Figure 5-11c.)
11. Pin baste and hand baste in place. (See Figure 5-11d.)
12. Stitch along the seam line using #2 stitches and backstitch at the ends.
13. Clip to the staystitching where necessary.
14. Press seams open then press seams flat towards the garment.
15. Sew the neckline facing to the front facings (or back facings). Finish the raw edges of the facing.

Figure 5-11**Continuing the Mandarin Collar**

Source: Echezabal

16. Align the facings to the neckline matching tailor tacks and seams. Pin baste and hand baste in place. (See Figure 5-12a.)
17. Sew together using #2 stitches.
18. Press seams open and then flat.
19. Understitch the facing along the neckline and the facings. (See Figure 5-12b.)
20. See Figure 5-12c.
21. Press from the right side of garment.
22. Image of facing and collar from the wrong side of the garment. (See Figure 5-12d.)
23. Image of facing and collar from the right side of the garment. (See Figure 5-12e.)

Figure 5-12**Completing the Mandarin Collar**

Source: Echezabal

5.3 Convertible Collar

A **convertible collar** is a one-piece high stand rolled collar that can be worn open or closed. When it is worn open lapels are formed. This collar is sewn directly to the neckline. A convertible collar is customarily used on dresses, blouses and casual unlined jackets. Generally the convertible collar is not considered on high end garments; however, in some garments it can be used depending on the fabric and the finishes. In the high end garments the convertible collar would be used with the open seam finishing as opposed to the sandwich method. In this example the open seam method will be used which means that the neckline will be finished with facings and the collar will be stitched to the facings as opposed to sandwiched between the garment and the facings. This method reduces bulk commonly found when using the sandwich method because the seams are able to be pressed open.

Pattern pieces for the convertible collar include: Upper Collar, Under Collar, and Front Facing. The under collar and facing are interfaced.

Convertible Collar A one-piece, high stand, rolled collar sewn directly to the neckline that can be worn open or closed; forms lapels when worn open

1. Prepare the collar as usual (the neck edge should remain open and unfinished).
2. With right sides together, align the collar facing to the neck edge of the garment, matching tailor tacks and notches.
3. Pin baste in place and then hand baste in place.
4. With right sides together align the collar to the facing.
5. Pin baste and then hand baste in place.
6. Using #2 stitches, stitch the seams beginning and ending 14" away from the ends being sure not to catch the seam allowances from the collar.
7. Fold the front facing in place and pin baste then hand baste in place.
8. Stitch beginning 1/4" before the notch until the end and do the same for the other side.
9. Clip into the seam line, 1/4" from the facing edge through all of the layers.
10. Press seams open and clip where necessary to allow the collars and facings to lay flat.
11. Fold under the neckline facing and slip stitch the neckline edges together (this can also be machine sewn).
12. Gently press the garment collar and facings.

5.4 Point Collar

This style is most commonly found on men's shirts; however, it is a beautiful **collar** for women's shirts as well. The collar is cut so that the collar points are quite close together. The following measurements are standard, but remember your designs don't need to be.

The following collars are all point collars and are technically made the same. There are size and placement differences as well as a tab added; however, you should be able to follow these directions for them.



Point Collar

(Shutterstock)

5.4a Classic Point collar

In a **Classic Point Collar**, there is a small spread between the collar points, typically 3/4" with the collar point lengths of 2 3/4". (See Figure 5-13.) This collar is assembled with a band and a collar. Cut the band on the long grain to avoid stretching around the neckline. Consider the structure and end result you want in order to determine what stabilizer to use in the collar and the neck band. For this example I will use interlining for the band facing; however, you may decide to use it on the band and the band facing. I am also using 1/2" seam allowances. Some companies will use 1/4" and this is quite normal; however, for the simplicity of keeping things the same, I use 1/2" throughout. These instructions assume that the garment is ready for the collar to be applied.

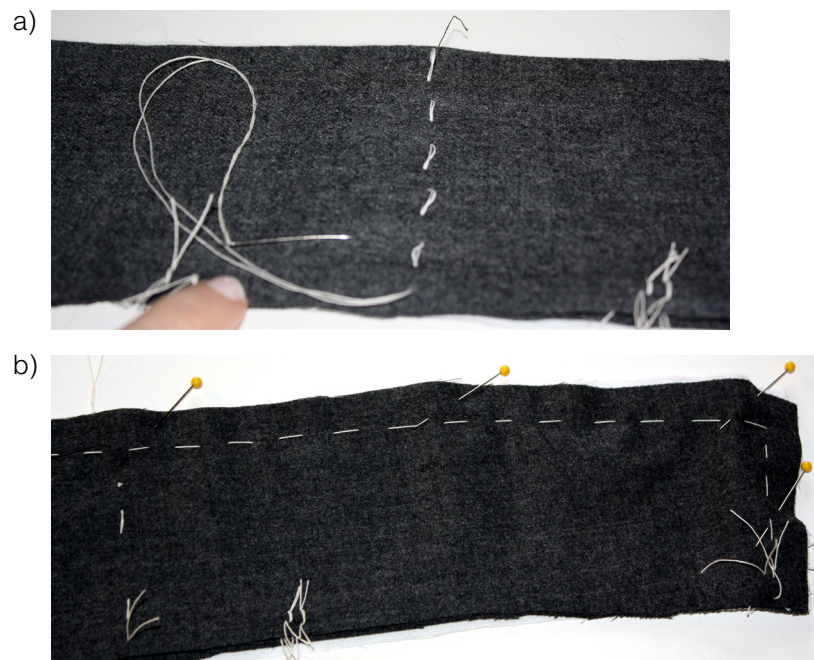
Point Collar Collar style most commonly found on men's shirts, but also beautiful on women's shirts; cut so the collar points are quite close together

Classic Point Collar A collar with a small spread between the collar points, typically 3/4" with collar point lengths of 2 3/4"

Figure 5-13**Classic Point Collar**

Source: Echezabal

1. Tailor tack notches and thread trace the center back lines. (See Figures 5-14a and 5-14b.)

Figure 5-14**Tailor Tacking and Thread Tracing the Point Collar**

Source: Echezabal

2. Underline the collar band facing and interface the Under-Collar.
3. Turn under $\frac{1}{2}$ " on the collar band. (See Figure 5-15a.)
4. With right sides together pin baste and hand baste the two collar pieces together. (See Figure 5-15b.)

- Using a #2 stitch sew at the $\frac{1}{2}$ " seam allowance. Refer to tips on making nice points for how to sew the corners. (See Figures 5-15c and 5-15d.)

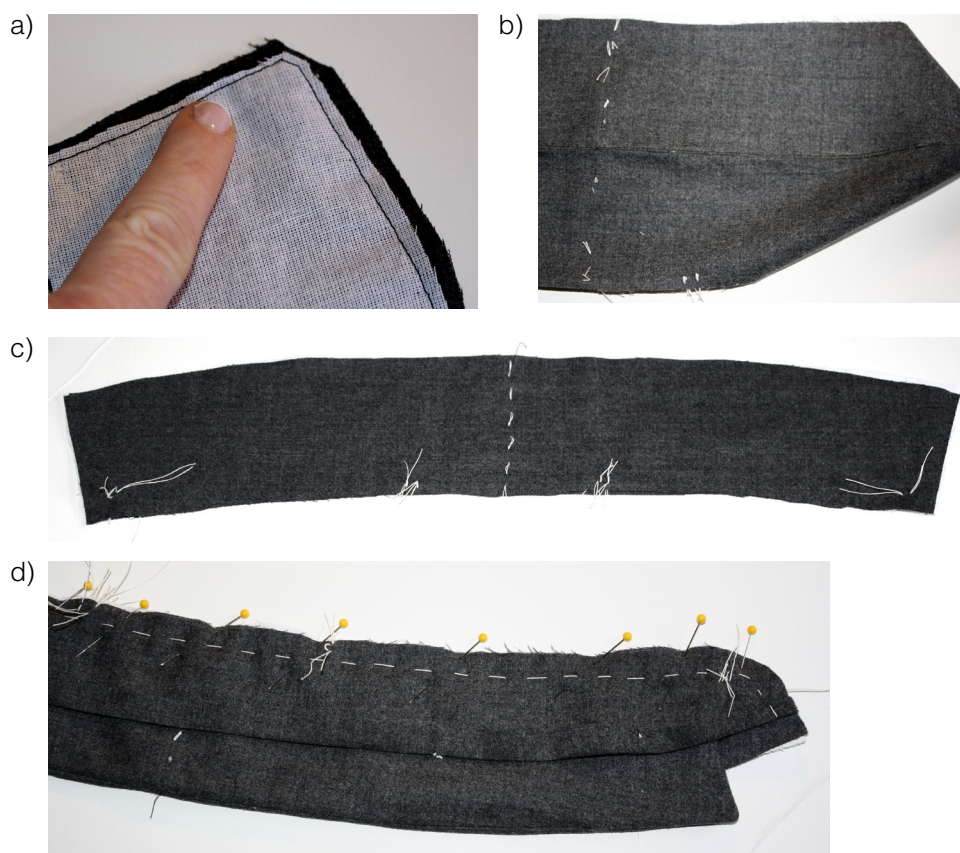
Figure 5-15

Continuing the Point Collar



Source: Echezabal

- Grade the seam allowance on the collar and miter the seam allowance on the corners. (See Figure 5-16a.)
- Press seams open using the point press and the tip of the iron and then press seams flat towards the Under-Collar. If you do not have a point press handy, use a regular wooden ruler. It really works nicely for helping to get those sharp edges.
- Understitch the collar on the side with the interfacing. (See Figure 5-16b.)
- Turn out the collar and press rolling the Upper-Collar seam towards the back. (See Figure 5-16c.)
- Align the collar band (with the interlining) to the collar (the side without the interfacing) matching notches and tailor tacks. Pin baste and then hand baste just inside of the seam allowance. (See Figure 5-16d.)

Figure 5-16**Continuing the Point Collar**

Source: Echezabal

11. Place the band with the interlining over the other side of the collar right sides together and pin baste and then hand baste just inside of the seam allowance.
12. Sew the collar bands together at a $\frac{1}{2}$ " seam allowance and a #2 stitch.
13. Grade, clip and trim seam allowance.
14. Press seams open over the point press on the curved edges.
15. Press the collar right side up with a pressing cloth.
16. Press the front facings of the garment to the wrong side and diagonal baste the edges of the fold together.
17. Align the collar band to the garment with the collar on top, matching notches and tailor tacks. Pin baste and hand baste the edges together just inside of the seam allowance.
18. The facing edge of the garment should extend no more than $\frac{1}{16}$ " beyond the collar edge.
19. Begin stitching using #2 stitches about $\frac{3}{8}$ " away from the end until you reach $\frac{3}{8}$ " away from the other end.
20. Press seams open and then press the seams flat.

21. Align the edge of the band over the raw edge of the neckline and pin baste and then hand baste in place.
22. Edge stitch this edge down.

Another method I like to use which is found in menswear is about the same except you reverse the steps in applying the collar so that the final edge or topstitch is done on the outside.

Also remember that wherever I call for topstitching, you can also consider hand stitching. It really changes the look so think about how you want your end product to look.

5.4b **Narrow Straight Point Collar**

In a **Narrow Straight Point Collar**, there is a small spread between the collar points, typically $\frac{3}{8}$ "– $\frac{1}{2}$ " with the collar point length up to $3\frac{1}{2}$ ".

5.4c **Button Down Point Collar**

This is used on casual shirts. Small **buttons** are found on each side of the collar.

Figure 5-17

Button Down Point Collar



Source: Shutterstock

5.4d **Tab Collar**

In a **tab collar**, a small tab is found between the spread of the collar points and is fastened with a button. This collar is normally only worn with a tie, but again don't follow the norm!

5.4e **Cut Away or Spread Collar**

This type of point collar is very popular because it offers a large variety of design options. The spread collar reveals more of the upper shirt area and can be designed using a variety of widths and proportions. There are three types of a **Spread Collar**: Classic, Medium, and Wide.

Narrow Straight Point Collar

A collar with a small spread between the collar points, typically $\frac{3}{8}$ "– $\frac{1}{2}$ ", with the collar point length up to $3\frac{1}{2}$ "

Button Down Point Collar

A collar with small buttons on each side of the collar; used on casual shirts

Tab Collar A collar with a small tab between the spread of the collar points and fastened with a button; normally only worn with a tie

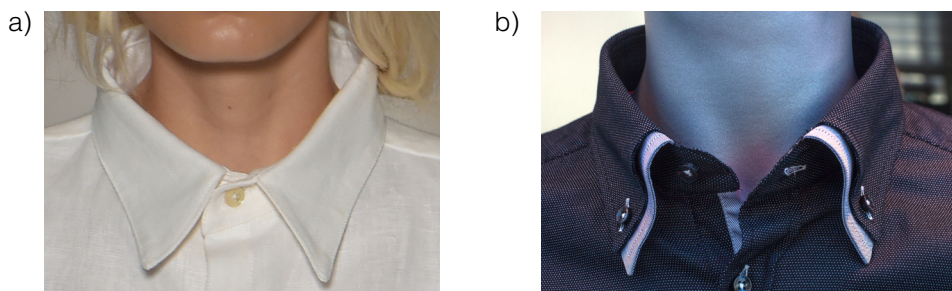
Cut Away or Spread Collar

A very popular type of point collar that offers a large variety of design options; reveals more of the upper shirt area and can be designed using a variety of widths and proportions; three types: Classic, Medium, and Wide

Make it a double collar by sandwiching the two collars together! (See Figure 5-18b.)

Figure 5-18

Cut Away or Spread Collar



Source: FashionStock/Shutterstock (a); Shutterstock (b)

5.5 Flat Collars

This type of collar is normally found on ladies and children's wear. They can have a front or back opening, or if wide enough, such as on a sailor collar they can be made without an opening. Flat collars are most commonly applied using the sandwich collar method; however, in some cases they are finished off with a bias binding or facing. This is one of the easiest types of collars to assemble. Try to be creative with this type of collar. In the right fabric you can make it an interesting detail. Consider trimming it, or making it in a transparent fabric.

The flat collar in Figure 5-19 has a trim that was inserted before completing the collar construction. This collar was sewn by sewing up the 3 sides leaving the neckline open, grading and pressing as usual. The right side of the collar is sewn to the right side of the neckline and then finished on the inside of the neckline by folding under the remaining edge.

Figure 5-19

Flat Collar with Trim



Source: Shutterstock

5.5a *Peter Pan*

A flat collar that comes in a variety of sizes and widths and is typically finished with rounded edges. This type of collar is commonly found on children's wear. The following example of the **Peter Pan** Collar is finished with a facing. There are three pattern pieces that are used: the Upper Collar, the Under Collar, and a neckline facing. The Under Collar and facing is interfaced.

1. Interface the under collar and tailor tack the markings.
2. With right sides together, align the upper collar with the under collar leaving the neck edge open. The under collar should be slightly smaller than the upper collar. You will need to gently and ever so slightly stretch them to fit. (This allows for the under collar seam to roll under after topstitching.)
3. Pin baste together and then hand baste just inside the seam allowance.
4. Stitch using a #2 stitch along the seam-line.
5. Grade seam allowances and clip or v-notch around the curves.
6. Using a pressing ham or point press (use the curved edges only), press the seams open and then press them flat and towards the under collar.
7. Using a #2 stitch, understitch the under collar. You may not be able to reach all areas comfortably so only do where you can reach easily otherwise the collar may stretch. If necessary hand pick stitching can be done for the areas that could not be reached.
8. Diagonal baste all along the outside edges of the collar to hold it flat and gently press on the front side over a pressing ham using a pressing cloth.
9. Allow to cool before removing.
10. For a beautiful hand tailored finish look, a slight roll adds a nice effect. To achieve this, lay the collar over your hand with the upper collar facing up and pin baste the neck edges together wherever they fall. Sometimes they will not line up exactly when you do this technique but it is fine. Baste in place following just inside of the under collar seam line.
11. The neckline for this type of collar will be curved so make sure to stay-stitch the neckline before applying the collar.
12. Assuming that this collar will have a back closure, align the two collars by lapping one over the according to your pattern while matching the center front tailor tacks. This may only be $\frac{1}{4}$ " or $\frac{1}{2}$ ". Hand baste using small basting stitches.
13. Align collar to neck edge making sure that where the two collars meet falls exactly on the center front of the neckline. The finished edge of the collars should be $\frac{1}{4}$ inch inside of the seam allowances on the center back.
14. Pin baste and then hand baste in place.
15. Apply interfacing to the neckline facing.
16. Clean finish the facing edge at this point.



Peter Pan collar

(FashionStock/Shutterstock)

Peter Pan A flat collar that comes in a variety of sizes and widths and is typically finished with rounded edges; commonly found on children's wear

17. Align the facing over the garment aligning the tailor's tacks and notches, pin baste and then hand baste in place.
18. Using a #2 stitch begin stitching by starting at the center front to the center back. Flip the garment over, overlap 2 or three stitches and continue stitching to the center back. This technique is especially useful for long curved stretches to help avoid stretching out the neckline. If you have a short neckline span and feel confident that it won't stretch out, then just start stitching from the center back with the collar on the top side.
19. Clip and v-notch the neckline edges to the stitch line through all of the layers.
20. Grade seams.
21. Press seams open over a pressing ham using the corner of the iron and then press the seams flat towards the facing.
22. Understitch the facing starting and ending 1" away from the ends.
23. Using a pressing cloth and a pressing ham, gently roll the neckline seam to the back so that the understitching does not show and press. Allow to cool before removing from the ham.
24. Hand tack the facing down over the shoulders seams using a loose whipstitch.
25. After the zipper is installed, turn under the facing edges bending them back so that they are away from the zipper and whipstitch in place.

Lew Radin/Shutterstock



Rolled collar

Sailor Collar A collar that is squared over the back and shapes to a V shape in the front

Roll Line The soft folds line where the lapel or collar facing fold back

Notched Collar A collar that forms a notch with the lapels of a garment at the seam where collar and lapels join; traditionally has pointed collar ends

5.5b *Sailor*

This collar is squared over the back and shapes to a V shape in the front. The directions for the **Sailor Collar** are about the same as for the Peter Pan Collar, making adjustments for the shape.

5.6 Rolled Collars

This type of collar differs from a flat collar because there is a **roll line** that separates the collar stand and the fall area. A notched collar and a shawl collar are considered roll collars. The roll line determines the size of the stand and the fall. There are two methods for the rolled collars, the two piece method and the one piece method. The two piece method has separate upper and under collars. The upper and under collars on the one piece method are separated by a fold. Higher end garments typically will be made with the two piece collar method; however, the choice of method may also be determined by what type of fabric will be used as well as if a neck facing will be used.

5.6a *Notched Collar*

A **Notched Collar** is typically found on jackets and coats in both men and women's wear garments. It can also be used anywhere there is a neckline such as a blouse or dress.

The dress in Figure 5-20 is highlighted with a beautiful notched collar. It really is the feature of the dress and a perfect example of how to use a notched collar on a dress without losing the femininity of the dress.

This type of collar can be made in just about any type of fabric. It can be installed using the sandwich method for the lower price point garments and the open facing method explained below.

Figure 5-20

Notched Collar Dress

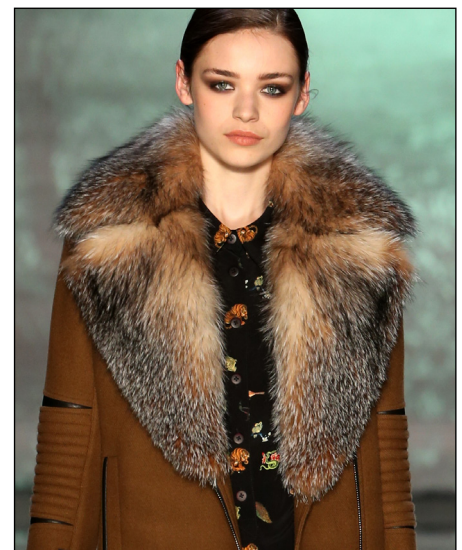


Source: FashionStock/Shutterstock

Pattern Pieces for the Notched Collars

Under Collar, Upper Collar, Back Neck Facing (depending on the method), Lapel Facing. The Under Collar and Facing pieces are interfaced. Examine the effect that interfacing will have on your garment and consider interfacing both the Upper and Under Collar. In most cases I find this adds a more luxurious look. Keep in mind that you can use different weight interfacings on different pieces. Just keep making samples!

1. Prepare shell of garment as usual.
2. Interface both the upper and under collar pieces and the lapel facings. Hand baste the interfacing at $\frac{3}{8}$ " using small running stitches. Trim off the remainder of the interfacing by holding your scissors at an angle and trim close to the basting stitches.
3. Tailor tack all markings on the shell and the under and upper collars.
4. Pin the under collar to a pressing ham and press the neckline collar helping it to take shape. Allow to cool before removing from the ham.
5. Align the under collar to the neckline matching up the center back and the tailor tacks.



Notched collar

(FashionStock/Shutterstock)

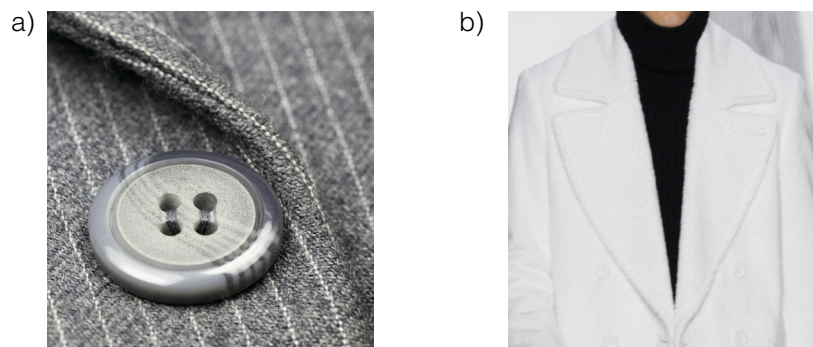
6. Pin baste and hand baste the under collar to the neckline beginning and ending at the tailor tacks using small running stitches.
7. Machine stitch the under collar to the neckline using #2 stitches at the ½" seam allowance.
8. Align the upper collar to the lapel facing matching the tailor tacks and pin baste in place.
9. Hand baste the facing to the garment being sure to stop at the tailor tacks.
10. Baste the upper collar to the under collar matching the tailor tacks.
11. Machine sew the upper and under collars together beginning at the first tailor tack and continue to the other tailor tack. Backstitch 2 stitches and do not stitch past the tailor tacks. Be careful not to stretch out the collar.
12. Move the seam allowances out of the way towards the collar and put the needle into the garment directly into the tailor tacks. Sew down the facing. Flip the garment over and do the same for the other side.
13. You should not have sewn over any of the seam allowances where the collars meet the facings.
14. Clip around the necklines where necessary and press the seams open over a seam roll or pressing ham. Use a point press to get to the points of the collars.
15. Understitch the lapel to the **break point** on the facing side below the break point and on the face side of the lapel above the break point. The break point is where your lapel begins to bend back and normally where you would put the first button. (See Figure 5-21a.)
16. Attach the necklines of the collars by pinning them to the neckline and clipping in ½" from the facings. If you are not facing the neckline or adding a lining, turn the seam allowance under and pin and then slip stitch closed. If you want a facing, add a facing to the neckline by attaching the neck facing to the edges of the shoulders on the facings.

Break Point Where the end of the lapel rolls at the extension

Notched collars can be any size you want. Although a notched collar is considered a classic or traditional type of collar it does not have to be. The image in Figure 5-21b shows an exaggerated size notched collar. Notice the proportions though. The coat is oversized and can handle the large lapels.

Figure 5-21

Notched Collars



Source: Shutterstock (a); Nata Sha/Shutterstock (b)

5.6b Shawl Collar

A **shawl** collar is an outstanding example of a rolled collar that combines the collar with the lapel and can be adapted to many designs. This collar can be small and delicate or enormous and enveloping.

The shawl collar is commonly thought of as the type of collar you see on a tuxedo jacket or formal men's wear. However, it has come a long way from only being associated with formal wear. It is a beautiful alternative to a notched collar and can be found on jackets, coats, dresses, blouses, and evening gowns. A shawl collar can be adapted basically anywhere there is a center front opening. By studying the technique behind the draping, you will be able to understand the way it falls and how to handle and control the shape, the width, and the actual way it forms. This design can add many variations to your designs just by controlling the width, length, and the height of the roll.

The under-collar is cut in harmony with the garment front with a center back seam joining the collar together. The upper collar and lapels are cut as an individual pattern piece which eliminates a seam between the collar and the lapels that is seen in a notched collar.

1. The first step in preparing your Shawl Collar is to interface the front of the garment and the back as well. Your pattern pieces will dictate where these are placed.
2. The neckline of the shawl collar is expansive and needs to be stay-stitched.
3. If there are darts or seams that will intersect with the neckline, prepare those at this point.
4. Sew up the shoulder seams, leave the side seams open.
5. Stay-stitch the neckline of the front facing using #2 stitches. Use reinforcement stitches (#1 stitches) within a half inch of the corners.
6. Clip to the corners at a 45-degree angle.
7. Sew up the center back seam of the under collar. Press seams open and leave flat.
8. Align the Under Collar to the neckline matching up the corners with the shoulder seams and pin baste in place, then hand baste just inside of the seam allowance.
9. Clip, grade and press seams open.
10. Align the Shawl Collar facing and lapel to the Upper Collar facing and lapel. Pin baste in place and hand baste in place.
11. Stitch from the center back down using #2 stitches.
12. Flip the garment over and stitch over 3 or 4 stitches and continue sewing until the end.
13. Grade seams, clip, and V-notch where necessary.



Shawl collar

(FashionStock/Shutterstock)

Shawl The extended lapel that includes the collar part

14. Press seams open and then press them flat towards the facing.
15. At this point you can attach a lining or clean finish the raw edges.

5.7 Technical Collar Designs

The following are some drawings of different types of collars that can be incorporated into your designs. Think of ways to make them your own.

Figure 5-22

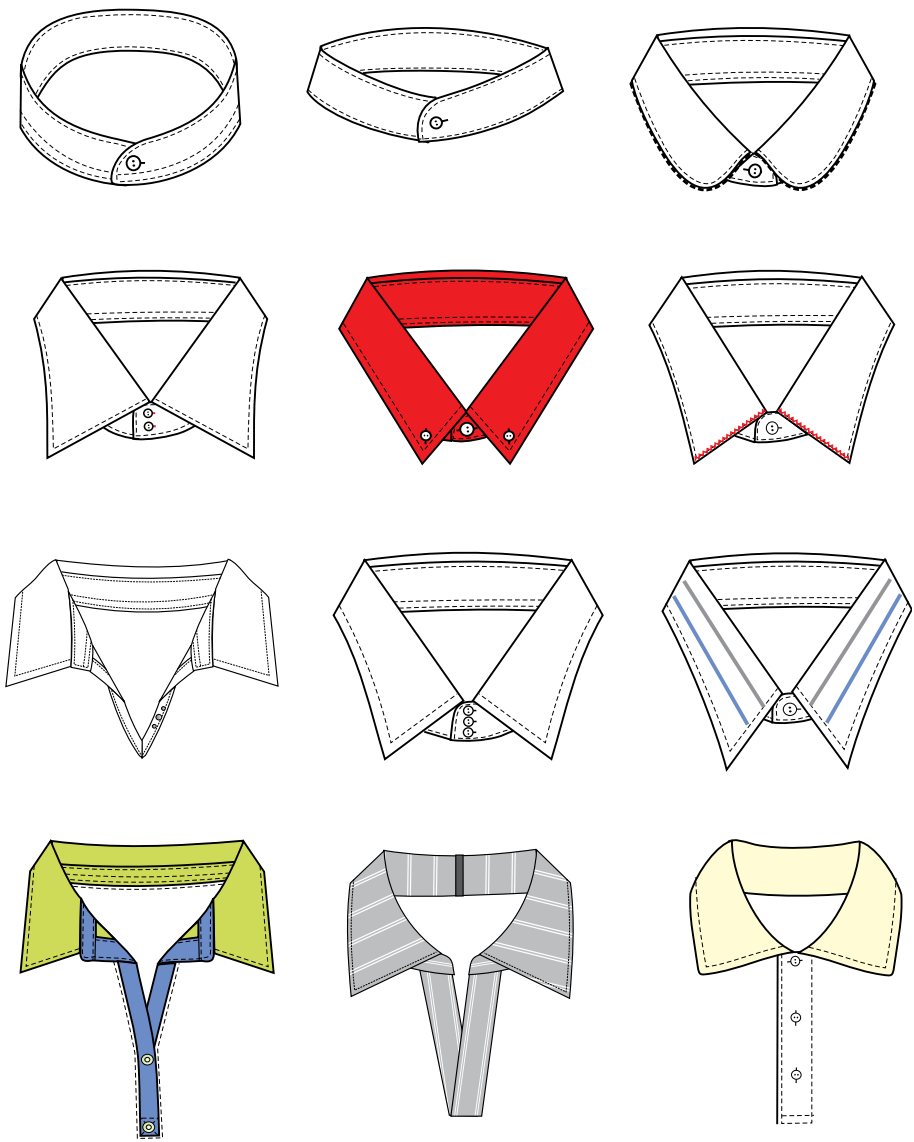
Technical Collar Designs

a)



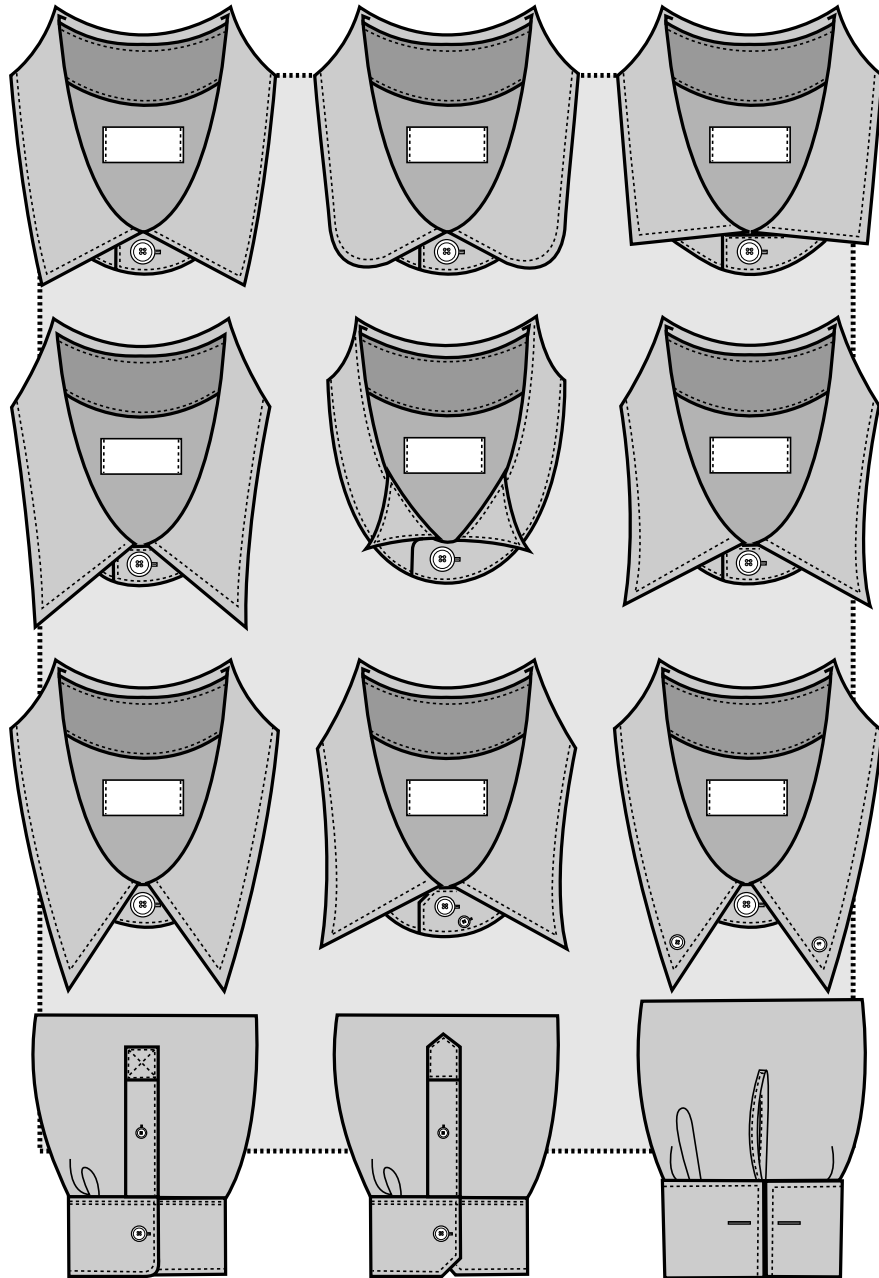
continues

b)



continues

c)



Source: Shutterstock

KEY TERMS

Break Point, pg. 110	Notch, pg. 91
Button Down Point Collar, pg. 105	Peter Pan, pg. 107
Center Front Depth, pg. 95	Point Collar, pg. 101
Classic Point Collar, pg. 101	Roll Line, pg. 108
Collar Stand, pg. 90	Sailor Collar, pg. 108
Convertible Collar, pg. 100	Shawl, pg. 111
Cut Away or Spread Collar, pg. 105	Stand Collar, pg. 90
Lapel, pg. 94	Tab Collar, pg. 105
Mandarin Collar, pg. 91	Top Collar/Upper Collar, pg. 96
Narrow Straight Point Collar, pg. 105	Under Collar, pg. 94
Notched Collar, pg. 108	

ADDITIONAL KEY TERMS

Cloverleaf Collar A notched collar that has rounded collar ends

George Line Where the seam on the lapel is sewn to the collar and the facing

Portrait Collar A large collar that is developed on a wide neckline that supports a fold over collar while overlapping in the front of the garment. It typically squared off in the front and back and extends to the shoulder seams

Revere This is the part of the lapel that does not include the collar where the reverse side shows (what we know as the facing). Think of this as when you turn the collar back—what you see is the underside. (Try to think of ways to be creative with this!)

Wing Collar A band collar that is typically stiff and the points of the collar are folded outwards.

