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EC74-495 Menswear...Tailoring the Collar & Front Facings of a Jacket

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Menswear...



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TAILORING THE COLLAR & FRONT FACINGS *of a Jacket*



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MENSWEAR: TAILORING THE COLLAR AND FRONT FACINGS OF A JACKET

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Being familiar with terms used in menswear tailoring will help you set the collar and accurately stitch the facings. The roll or breakline referred to in women's tailoring becomes the *creaseline* in men's tailoring (Fig. 1), where the lapel and collar turn back. The line is a soft roll in women's tailoring and a definite crease in menswear.

The creaseline of the lapel usually begins just above the top button. The number of buttons on a jacket, however, may affect the beginning of the creaseline. For example, a three-button jacket is buttoned on the middle button. Check the pattern before you begin to see where the creaseline falls.

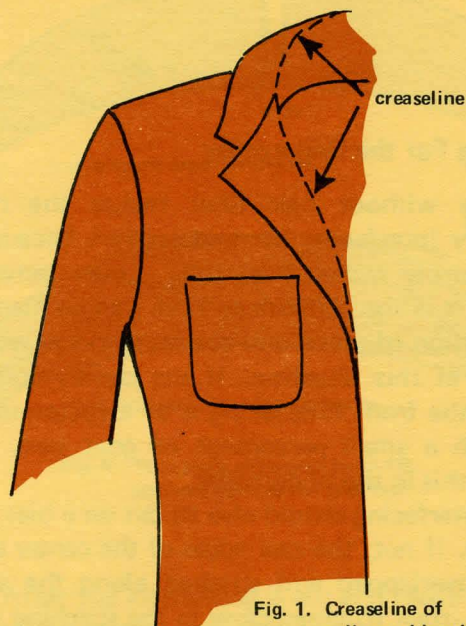


Fig. 1. Creaseline of collar and lapel

The collar *stand* lays between the neckline and the creaseline. The *fall* doubles down over the stand when a garment is worn (Fig. 2). The fall should be at least $\frac{3}{8}$ " wider than the stand. The fall also should cover the neckline seam of the garment by $\frac{3}{8}$ " to $\frac{1}{2}$ " when finished.

Another term used in menswear is the *gorgeline*, that portion that lays between the point where the creaseline meets the neckline and the point where the collar joins the lapel (Fig. 3).

The collar of a man's jacket hugs the neckline and lays flat across the back. This compares to women's collars that are often planned to stand

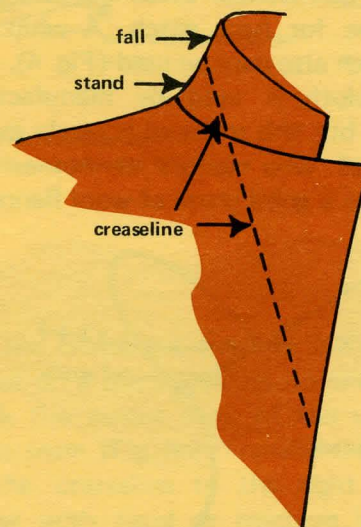


Fig. 2. Collar stand and fall

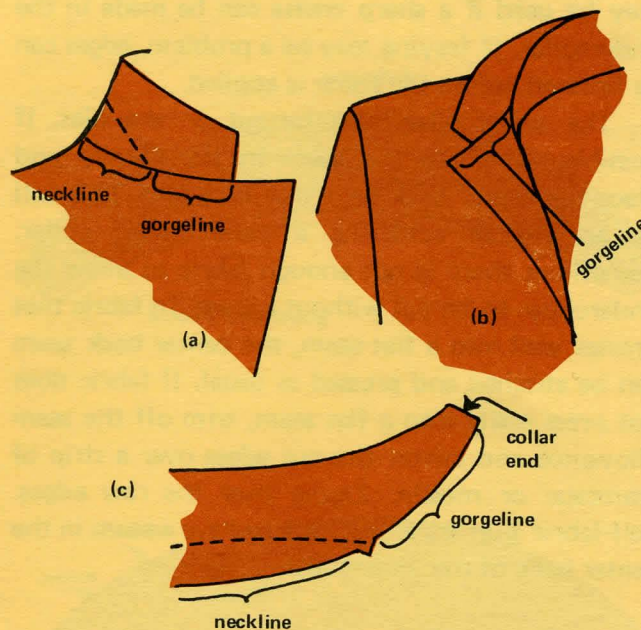


Fig. 3. Gorgeline of Jacket

away from the neck and lay loosely across the shoulders. The menswear lapel lays flat against the body while women'swear lapels are rolled to suit body contours. Special techniques assure the closer fit of the man's jacket.

MAN'S TAILORED UNDERCOLLAR

The undercollar used in menswear tailoring is cut from a fabric that will allow a sharp crease in the collar. The edges are usually left raw and the undercollar is fastened to the upper collar by a special hand or machine stitch called a *fell* stitch, another name for hem stitch. A whip stitch or overhand stitch also may be used (Fig. 4).

Melton cloth is used by manufacturers for undercollars, but this material is rarely available to the individual who tailors at home. Excellent substitutes are a good grade of wool flannel, cotton

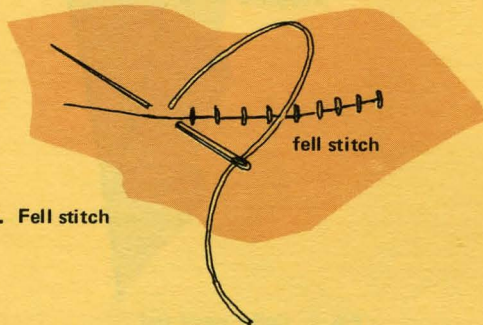


Fig. 4. Fell stitch

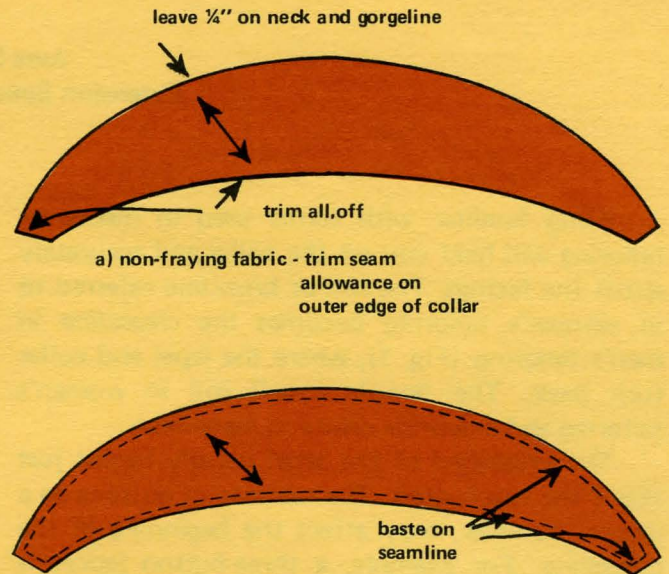
felt, a blend of rayon and wool felt or a closely woven wool fabric that will not fray. Self-fabric may be used if a sharp crease can be made in the undercollar. If fraying may be a problem, edges can be finished before the collar is applied.

The undercollar must be cut on the bias. If possible, eliminate the seam in the pattern and place the center back on a true bias fold. This will be an aid in achieving a close fitting collar. Sometimes there is not enough fabric to allow the undercollar to be cut without a seam. In fabric that presses well into a flat seam, the center back seam can be stitched and pressed as usual. If fabric does not press easily into a flat seam, trim off the seam allowance and center the cut edges over a strip of seamtape or muslin. Zigzag over the raw edges. Self-fabric that frays will have to have a seam in the center back of the undercollar.

Cutting Out the Undercollar

Non-fraying fabric. Trim the seam allowance to 1/4" on the neckline and gorgeline. Trim all of it off the other edges. Though this may be done as the collar is cut, accuracy will be increased if the collar is trimmed after it is cut (Fig. 5a).

Fraying self-fabric. Trim seam allowances to 3/8" and mark the seamline with a hand or machine basting stitch (Fig. 5b).

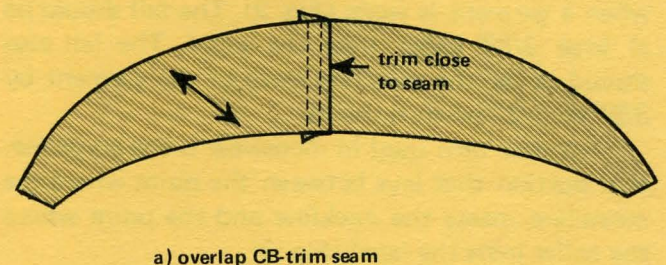


F.g 5. b) fraying fabric - 3/8" seam allowance

Interfacing For the Undercollar

Canvas without hair fiber makes the most satisfactory interfacing for undercollars because it creases sharply rather than rolls. Linen canvas is ideal, but it is also difficult to find. Canvas made of a combination of rayon and cotton works as well as the linen in this situation. If the canvas you are using for the front interfacing is of a cotton-rayon blend with a small percentage of goat hair, you could use this in the undercollar.

The interfacing should also be cut on a bias fold if possible. If not, the raw edges of the center back may be overlapped and stitched along the seam allowance, then trimmed close to the stitching (Fig. 6a). Center back seam allowances may be trimmed off and the cut edges centered over a strip of seam



tape or muslin and zigzagged into place (Fig. 6b). If there is a center back seam taken in the undercollar, the seam allowances plus 1/4" may be trimmed from the center back of the interfacing and slipped under the center back seam allowances of the undercollar. Catchstitch it along the undercollar seam (Fig. 6c). Trim the seam allowance from the outer edges of the interfacing. Greater accuracy will be gained if the trimming is done after the interfacing for the undercollar is cut out (Fig. 6d).

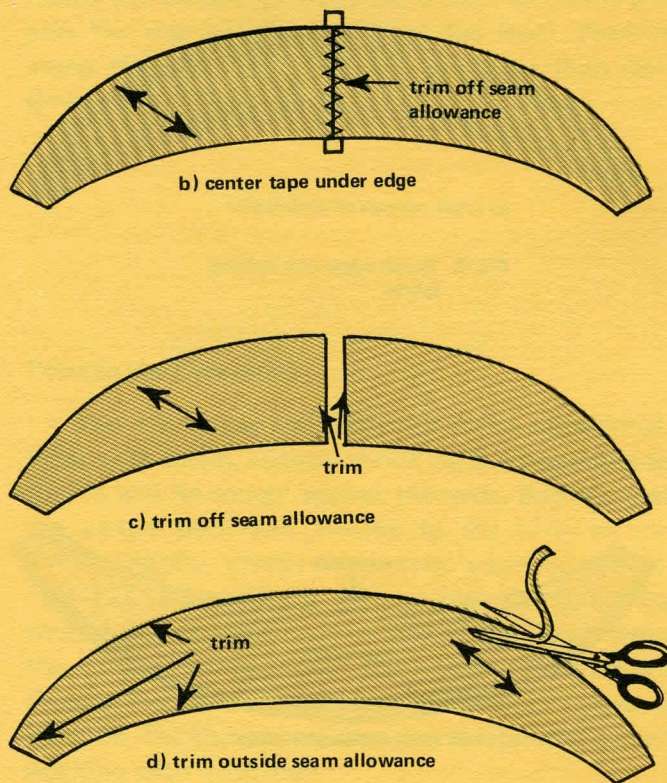


Fig. 6. Trim seam allowance from CB and outside edges of interface

After the interfacing is cut and ready to use, lay it on the undercollar. Press both on a flat surface. Check to be sure enough has been trimmed from the interfacing before proceeding.

Fusible interfacings may also be used. Trim off the seam allowances plus an extra 1/4" from the fusibles before applying them to the undercollar (Fig. 7). Experiment with scraps first because some iron-ons will not press into a sharp crease nor allow enough stretch and shrinkage in portions of the undercollar. Fusing webs can be used with a lightweight woven interfacing. Again, experiment with scraps to see if you are gaining the desired effect. The interfacing seam allowances plus 1/4" are trimmed off before fusing. Fusing webs should be trimmed just short of the interfacing.

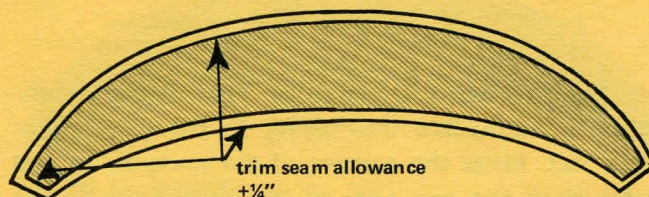
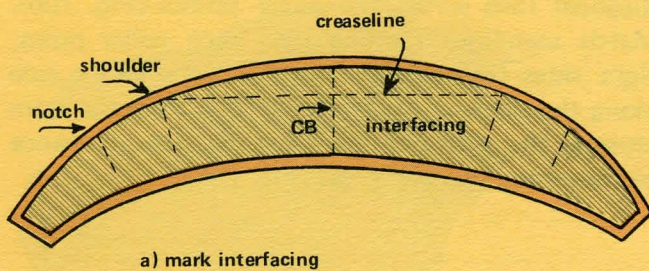


Fig. 7. Trim fusibles more than non-fusible interfacing

Mark the creaseline, notches and shoulder line with pencil or a tracing wheel on the interfacing. Also mark the center back of the undercollar if there is no seam (Fig. 8a). Transfer the markings of all but the creaseline to the right side of the undercollar with hand or machine basted marks with contrasting color thread (Fig. 8b). Do not use clips to mark construction points since the edges will not be enclosed in a seam.



a) mark interfacing

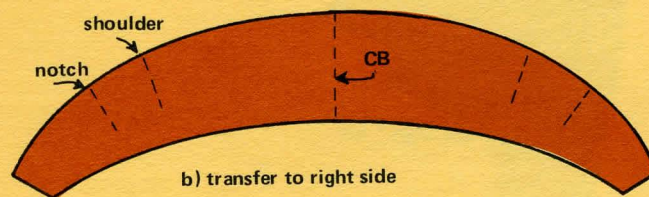
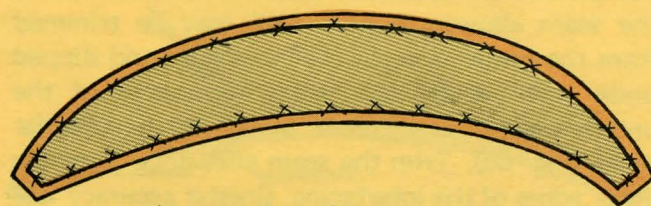
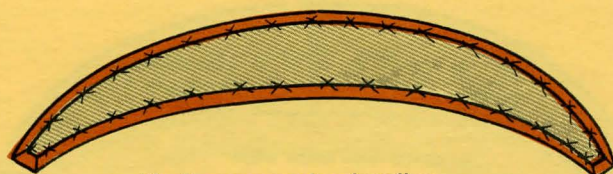


Fig. 8. Mark construction points

For Self-fabric Undercollar That Frays. Catchstitch a nonfusible interfacing to the undercollar (Fig. 9a). Miter the corners of the undercollar and catchstitch the raw edge of the undercollar to the interfacing (Fig. 9b).



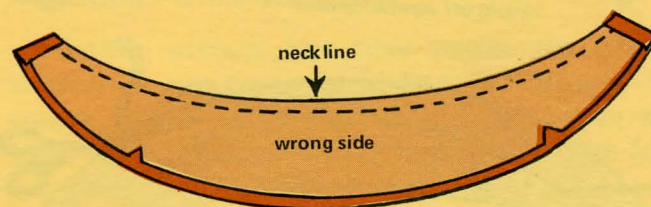
a) catch stitch interfacing to undercollar



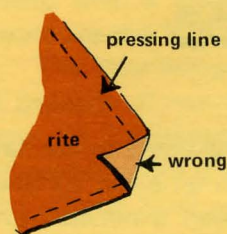
b) miter corners of undercollar

Fig. 9. Finish edges of a fraying fabric.

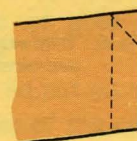
Mitering the Collar Points. Press under the seam allowance of the outside edges (Fig 10a). Press a diagonal fold across the collar points (Fig. 10b). Match seamlines running into each collar point, right sides together, the stitch on the wrong side along the diagonal crease (Fig. 10c). Trim the seam close to the stitching line. Turn the seam allowance to the wrong side and press (Fig. 10d).



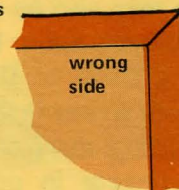
a) press seam allowances under



b) press diagonal across points



c) stitch and trim diagonal



d) turn and press

Fig. 10. Miter collar points

Establish the Creaseline

The creaseline may be established several ways. It may be held in place by temporary hand or machine basting stitches. It may also be established permanently by a machine-stitched line, using the regular size stitch or a hand backstitch (Fig. 11). Use matching color thread.

Tape is not usually used on undercollars of man-tailored jackets. If you want to use it, place it below the creaseline in the stand area, so that it will join the line of the tape from the lapel. Place it along the edge of the creaseline rather than centered on the creaseline.

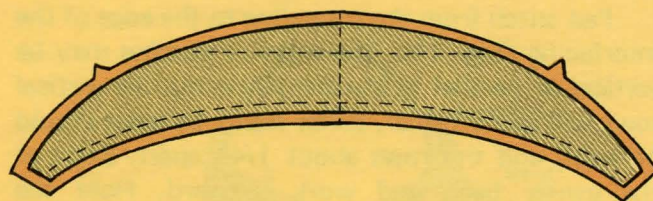


Fig. 11. Establish the creaseline

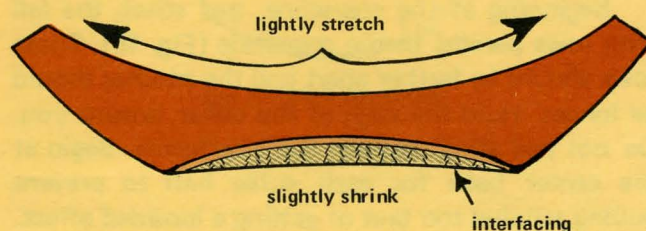
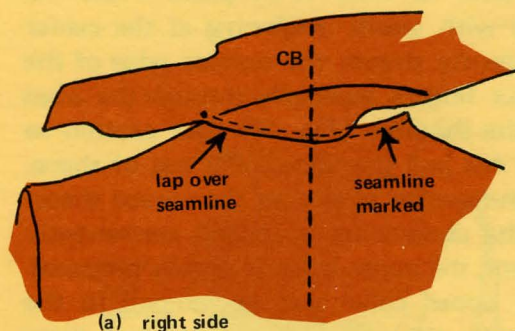


Fig. 12. Press creaseline

Press in the Creaseline

Lay the collar flat with the stand uppermost. Press with steam, slightly shrinking the creaseline so that it will fit snugly against the neck. Beginning at the center back and moving to the ends of the collar, slightly stretch the outside edges of the fall (Fig 12). This will put a curve into the collar. Be careful not to shrink or to stretch the collar from the original proportions. Remember that you are shaping the collar to the neckline without changing its lines. Let the undercollar dry completely before working with it further.



Test for Fit on the Garment

Pin the undercollar to the neckline of the jacket, carefully matching center back and construction marks. Lap the stand edge of the undercollar over the seam line of the garment neckline (Fig. 13). If all points match perfectly, you are ready to pad stitch.

If the construction points do not match and the neckline has stretched rather than shrunk, you may need to reshink or recut this edge so that it does fit. Recut the whole collar if it is too much out of shape. Check at this time to be sure that the fall comes at least 3/8" below the neckline seam.

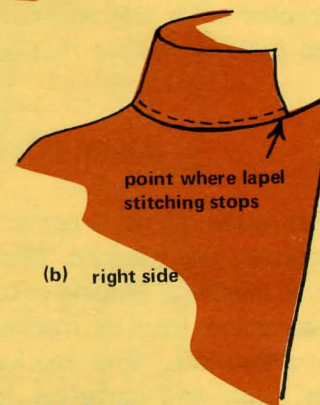


Fig. 13. Test undercollar for fit

Pad Stitch the Stand

Pad stitch from the creaseline to the edge of the interfacing (Fig. 14). The rows of stitches may be vertical or parallel to the creaseline, but the vertical rows will give a firmer, stiffer stand. Stitches should be small and the rows about 1/4" apart. Begin at the center back and work outward. Hold the neckline edge toward you. Stop the stitches at the edge of the interfacing. Be sure not to pull stitches too tight or to let them show on the right side.

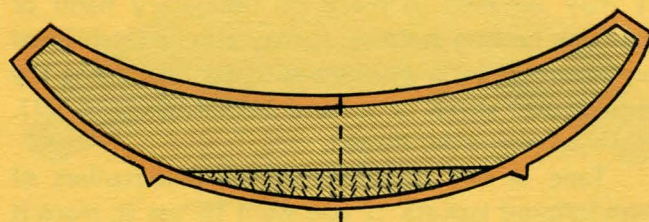


Fig. 14. Padstitch the stand

Pad Stitch the Fall

Beginning at the creaseline, pad stitch the fall with rows parallel to the creaseline (Fig. 15). These rows should be farther apart and the stitches should be longer. Hold the edge of the collar toward you. Do not pad stitch outside the interfacing. Begin at the center back for each collar half to prevent pulling stitches too taut or getting a lopsided effect.

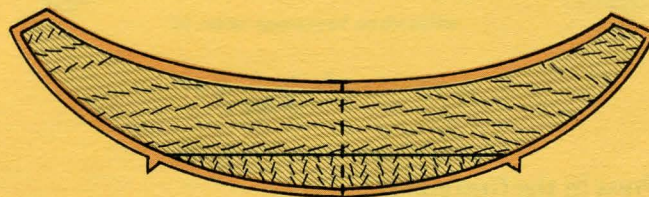


Fig. 15. Padstitch the fall

Final Shaping of the Undercollar

Place the undercollar around a curved area such as a tailor's ham or a turkish towel rolled into a ball. Place it in the same position as it will be when worn. Use pins to hold it in place. Press the creaseline in with steam. Beginning at the center back again, gently stretch the outside edge of the fall with your fingers, especially through the areas going over the shoulder (Fig. 16). Use caution so that you do not pull the undercollar out of shape. Allow the undercollar to dry on the curved shape.

Before the undercollar is applied permanently to the garment, the upper collar is usually prepared. Though the upper collar can be molded to the undercollar after the undercollar is attached, there is less bulk to handle if it is molded in the next step.

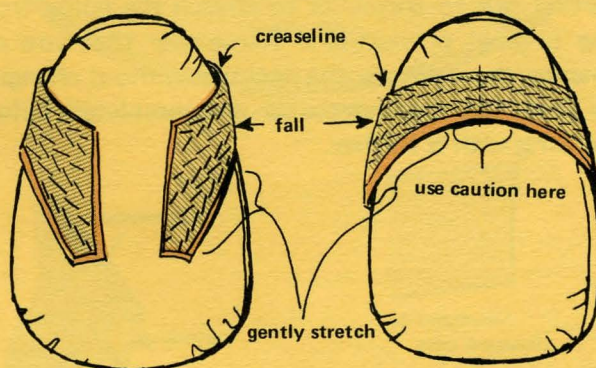


Fig. 16. Final shaping of the undercollar

UPPER COLLAR

The upper collar is cut according to the pattern and corners are mitered. Mark the seamlines with hand or machine basting stitches. The center back and gorgeline may be marked with clips into the seam allowance. The marking on the neckline center back and gorgeline is an aid to accuracy when the collar is stitched to the garment. The marking on the outside seamlines is an aid to accuracy when corners are mitered. Corners are mitered in the same way as for the undercollar.

Mold the Upper Collar

While the under collar is still on the curved form, match corresponding construction points on the outside edges of the fall. Wrong sides will be together. Use pins to hold them in place. Fold the stand area of the upper collar under at the creaseline so that it corresponds to the creaseline of the undercollar. The stand area will be sandwiched between the upper collar and the under collar (Fig. 17). Use pins to hold. Steam press to mold the upper collar around the under collar.

Upper collars are usually cut a bit larger than under collars to allow for needed give in the upper collar. Allow for this and do not try to shrink the collar or mold it too tightly to the undercollar. Allow the collar to dry and lay it aside so that the shaping will be retained until needed. The upper collar is stitched to the garment after the facings and undercollar are applied.

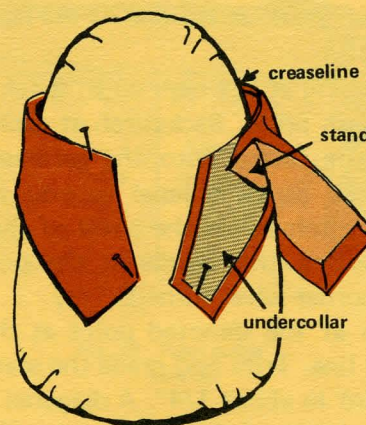


Fig. 17. Mold uppercollar

Permanently Seat the Undercollar

Overlap the 1/4" seam allowance left on the neckline and gorgeline edges of the undercollar over the seamline of the garment. Baste the collar into place close to the edge. The permanent fell stitch will be put in after the uppercollar is in place.

TEST FOR FIT ON THE INDIVIDUAL

Try the jacket on the individual to check for fit. Make any needed adjustments to assure that the undercollar hugs the neck and lays flat before proceeding.

FRONT FACINGS

Accuracy is important when the facings are marked for construction points and when these points are matched to the body of the garment. Carefully mark the slash line where the stitching ends on the lapel. Most facing patterns allow for slight ease where joined to the garment, and the pattern piece will be slightly larger through this area than the jacket front.

The front and back linings are stitched to the front facing along the shoulder line before the facing is stitched to the garment (Fig. 18). There is no back facing as is usual in women's garments. The lining sleeves are put in by hand later with a fell stitch. The underarm seams of the lining are stitched by hand or machine after the upper collar is stitched on.

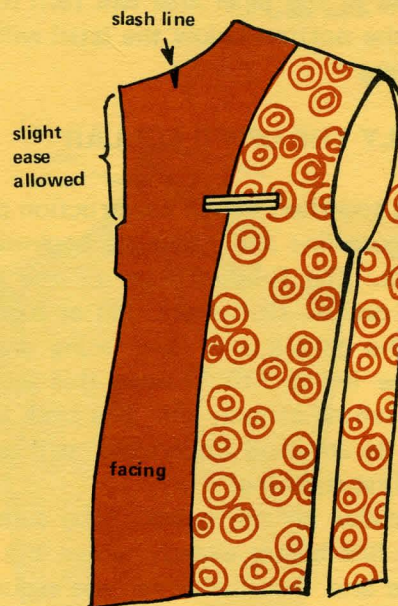


Fig. 18. Front facing

Turn the garment right side out. Place the facing on the garment, right sides together. Beginning at the hem edge, match construction points up to the slash mark at the end of the lapel. Pin. Baste if necessary.

Beginning at the hem edge, stitch the facing up to the slash point. Backstitch at each end. Be sure to ease the facing onto the garment and slightly stretch the garment lapel as you stitch. Take a diagonal stitch across the point of the lapel, rather than pivoting the needle at the point to give a sharper corner when turned.

Slash at the denoted point at the end of the stitching line. Trim and grade the seams around the lapel point to about 1/4". A diagonal cut across the seam allowance of the lapel point will help to give a sharper corner when turned (Fig. 19). If interfacing has been stitched into the seam, trim it as closely to the seam as possible.

The seams down the front are graded so that the widest layer will lay next to the portion that shows on the outside of the garment (Fig. 19). The lapel will be graded so that the widest area will lay next to the facing. At the point where the facing reverses from the outside to the underside, clip into the seam and reverse the grading. This will keep the widest seam allowance on the top and prevent a ridge from showing on the right side. Usually 3/8" for the wider seam allowance and 1/4" for the narrower are sufficient. Press seams open, then to one side. Those in the lapel area will turn toward the garment, the portion below the lapel will turn toward the facing.

APPLY THE UPPER COLLAR

Right sides together, match construction points of the collar gorgeline and neckedge beginning at the slash mark. The finished edge of the upper collar will lay on the slash mark. Pin or baste the collar along the gorgeline of the facing and the neckline of the lining. Stitch along this seamline (Fig. 20). Backstitch at each end. The back of the garment with its attached undercollar will not be caught in this first stitching.

Turn the collar up and check to be sure that your stitching line begins exactly where the lapel stitching ended and that the collar was accurately placed (Fig. 21). You should have what looks like a continuous seam line from the right lapel point to the left one. Also check to be sure the edge of the under collar falls just under the finished edge of the upper collar. There should be no bulges where the

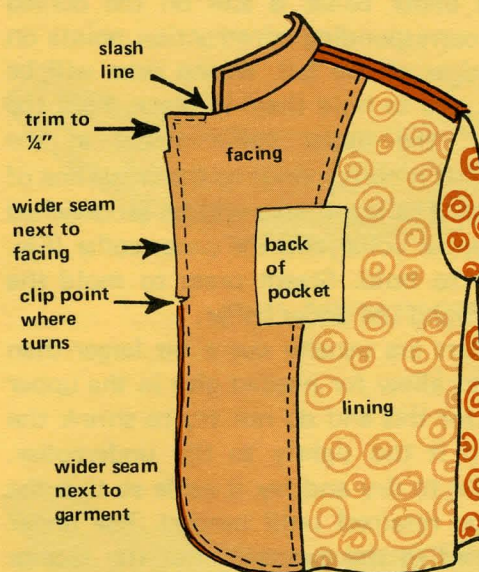


Fig. 19. Trim and grade seams

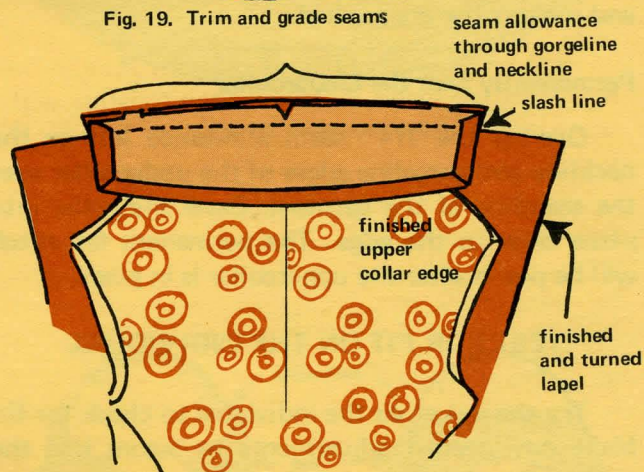


Fig. 20. Stitch upper collar only to facing and lining

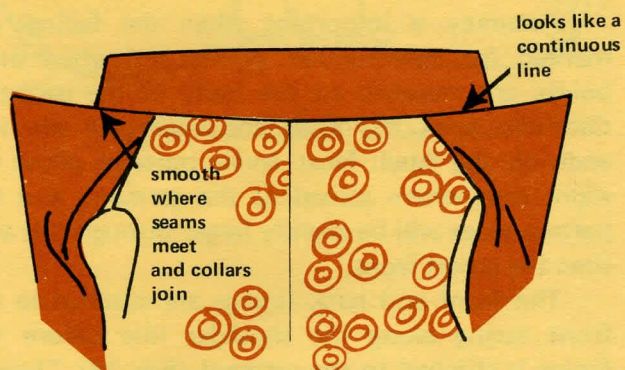


Fig. 21. Check your accuracy

two stitching lines meet and the collars begin their joining.

Notch into the seam allowance of the upper collar and facing through the gorge-line area to help the seam lay flat. Trim the seams to 3/8". Clip into the seam allowance where the lining joins the facing. Seams are pressed open through the gorge-line and pressed upward into the collar through the neckline (Fig. 22).

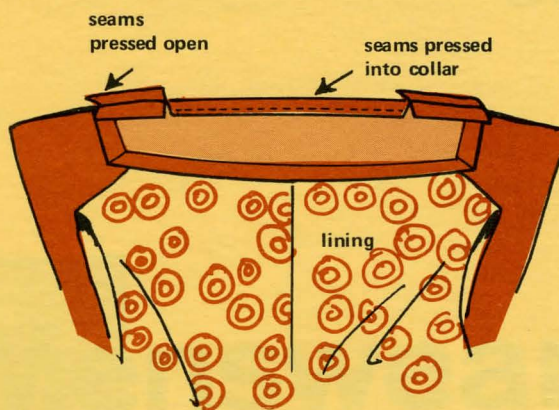


Fig. 22. Press collar seams

Match center back lines of the garment and the lining. Trim the seams to 3/8". Stitch together with a basting stitch by hand or machine along the neckline (Fig. 23). The gorge-line seam of the facing is not fastened to the garment because give is needed as the garment is worn.

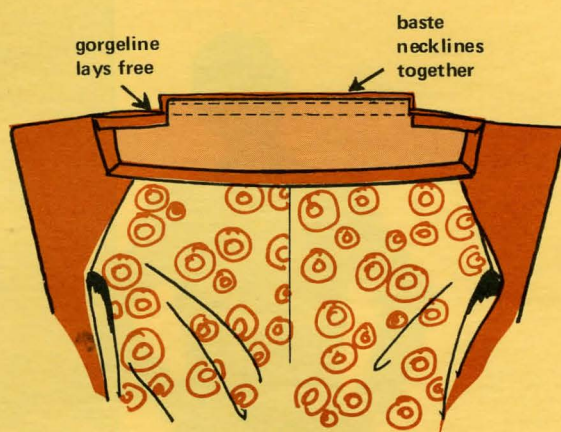


Fig. 23. Stitch neckline of garment back to upper collar seam

Match the upper collar and the undercollar. Pin or baste together. Fell the under collar to the upper collar (Fig. 24). The edge of the under collar should fall just under the finished edge of the upper collar. Place the garment around a curved surface and give the collar a final press.

Accuracy in matching construction points and in exact measurement of seamlines is more important to applying the collar correctly than many years of sewing experience. Stop to check your accuracy after each step and do over what is inaccurate. This may seem tedious the first time, but with practice you will find that it goes quickly. You will also achieve the flat, neck hugging collar that is found in fine menswear tailoring.

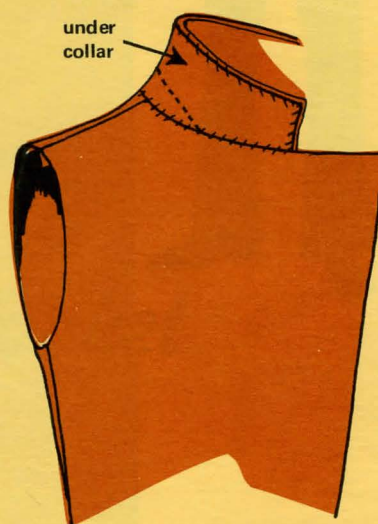


Fig. 24. Fell collars together