

Grade
Farm
Factory Program

UNIVERSITY OF COLORADO
FORT COLLINS, COLORADO
EXAMINED AND CHECKLISTED

D-36

REMODELING CLOTHING

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FORT COLLINS, COLO.

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Remodeling Clothing

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Now is the time to DEFEND YOUR CLOTHING DOLLAR.

START AT HOME!

Inventory Plan Clean Sew Save

The above may challenge you regarding the "Ordinary run of clothes in your wardrobe." Why not mix interest with your useful garments and at the same time—

Save your dollars so that you may be able to:

1. Buy shoes, hose, and piece goods no longer made in the home.
2. Save the part of the price of a ready-made garment that goes for labor and wages that have increased by leaps and bounds.
3. Have the quality of garment you are accustomed to but which the rise in prices now prohibits.
4. Have money for other things that add to the comfort and convenience of your family.

Inventory.—What do you have on hand? How much of it is worth using again?

Plan.—How large a wardrobe does your range of activities require?

Where can changes be made to streamline the old garments?

What new items will be needed?

How can you take care of the matter financially?

Study the mode—do not ignore fashion but rather adapt the mode to yourself.

Clean.—1. Rip old garment apart if it is to be re-cut.

- a. If it is to be cut down, save time by cutting it apart at the seams.
 - b. Rip silks carefully by pulling stitching thread first on one side and then on the other.
2. Shake and brush silks and woolens before cleaning, using cloth for silks.
 3. Remove stains—Farmers' Bulletin 1474.
 4. Test silks and woolens to see if they will wash, then launder or dry-clean accordingly.
 5. Wash **gently** and **quickly** in lukewarm suds with neutral soap, rinse in clear, lukewarm water, wring between turk-

ish towels to hasten drying and keep colors from running. Do not rub woolens, as it causes them to shrink.

6. Press—
 - Wool—with wool pressing cloth when nearly dry.
 - Silk—iron on wrong side while slightly damp.
7. Home dry-cleaning is dangerous unless a **non-inflammable** and **non-explosive** cleaning fluid such as carbon tetrachloride is used. The solvent must correspond to Stoddards Specifications.

DO NOT USE gasoline, benzine, or cleaner's naphtha. The risk is too great.
8. Send clothes that will not launder to a commercial dry-cleaning establishment.
9. Re-dye to freshen old garments.
 - a. Choose dye right in type for fabric and **follow directions** on package.
 - b. Dye article a deeper shade than the original color. Be careful when dyeing one color over another. The result may not be what you expect.
 - c. Try sample to see what color the dye will give over original color.
 - d. Remove original color with color remover.
 - e. Success depends upon:
 - (1) Clean garment.
 - (2) Using correct type of dye.
 - (3) Following directions explicitly.
 - (4) Using plenty of water.
 - (5) Constant stirring.
 - (6) Thorough rinsing.

Sew.—1. Some garments will need to be completely ripped, cleaned, pressed, and even dyed before they can be remodeled.

 - a. Lay pattern on pieces to determine uses to be made of fabric.
 - b. Make piecing in inconspicuous places. Press each seam.
 - c. Place weak spots where there will be little wear.
 - d. Mend or reinforce worn spots.
 - e. Make piecing and joinings serve as decorative structural design. Use outside stitching.
 - f. Cut garment as if from new fabric—**keeping grain** of materials **true**.

2. Other garments may need only a few changes.

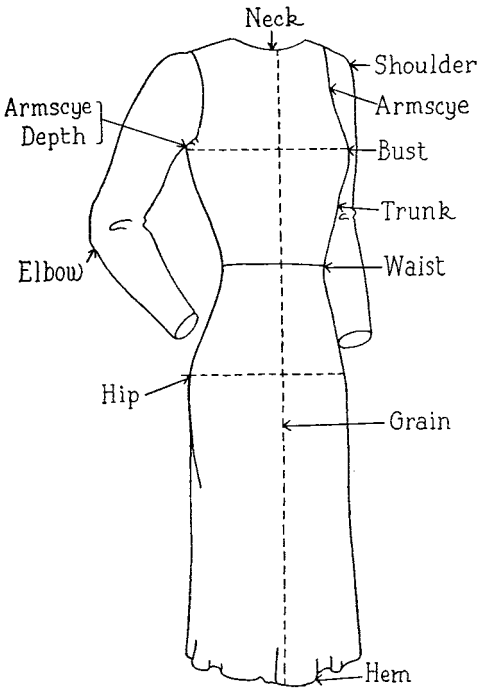
 - a. Narrowing or widening skirt.
 - b. Fitting in at waistline.

- c. Shortening or lengthening shoulder, waist, skirt, or sleeve.
 - d. Bustline adjustment.
 - e. Sleeve cap alteration, either for length or width.
 - f. Changing sleeve for worn elbow or underarm, either by recutting or new and contrasting fabric in dolman or raglan-style sleeve or made into a jumper.
 - g. Worn spots between shoulders may be covered with shaped yoke or strap piece stitched down back.
 - h. Pockets, belts, plastrons, collars, stitching, cording, tucks, etc., to cover worn spots or piecings.
3. When combining materials, use all old materials provided the texture, design, and color are right, and they merit using again.
 4. Attractive garments must suit individual in color, line, and design, as well as be appropriate for occasion.
 5. Accessories such as collar-and-cuff sets, vestees, jabots, buttons, scarves, etc., can give added life to an old garment.
 6. Good construction will improve appearance of remodeled garment.
 - a. Press each step of the way.
 - b. Simple, flat, well-made seams.
 - c. Correct length and tension of machine stitching.
 - d. Correctly located structural lines.
 - e. Plackets, hems, and facings should be well chosen and durably made.
 7. Fit garments for comfort and ease of body movements.

Check Points in Fitting Garments.—1. **Neckline** should lie flat against the body in a smooth curve. Clip if uncomfortable. Mark with line of pins; do not trim out neck while dress is on figure.

2. **Shoulder seam** should lie along the muscle from the highest point at the neck to $\frac{1}{2}$ inch back of highest point on tip of shoulder. Adjust so that garment balances from that point. Ease back fullness in shoulder seam. Adjust to slope and curve of shoulder. Do not let garment slide down to make armhole too deep. Keep centerfront and centerback grain of cloth true. Do not stretch grain.
3. **Standard armscye** curves over top of arm at point where arm seems to move in the socket and falls down in straight line in front and back. Note if armscye bulges—adjust, don't trim out—mark change with pin.

4. **Depth of armscye** should be so that movement is not restricted because of short trunk line. Approximately 1 inch below mid-point armpit. Arm should just crease waist at underarm.
5. **Bustline** should have fullness where needed and give plenty of ease. Check underarm seams to see if bust darts are needed to keep **grain of material true**. Adjust to figure.



6. **Trunk** or underarm seam should lie against the body perpendicularly to the floor in line with the highest point of shoulder at armscye (lies under arm). Length of trunk should permit great arm freedom. Line continuous down over hip.

7. **Waistline** lies above hip bone and below rib cage—varies in location with fashion. Back length long enough.

8. **Back chestline** is located midway between top and bottom of armhole—grain should be parallel to floor at that point. Width should

permit ease of movement (no wrinkles).

9. Observe sleeve.
 - a. Check crosswise and lengthwise grain of sleeve for trueness.
 - b. See that depth and width of sleeve cap are adequate.
 - c. Note exact location of elbow-bend darts to permit ease in fitting.
 - d. Sleeve should hang with lengthwise grain parallel to long axis of arm.
 - e. Establish length.
10. Fit the skirt with lengthwise grain perpendicular to floor at centerfront (except bias) and centerback.
 - a. Test width at hip by sitting in garment. Adjust seams, keeping straight with blouse.

- b. Note crosswise grain at hip. Must be true to keep skirt from swinging out.
- c. Use waist dart in back to adjust grain of material and ease in fullness (gores in front do same).

11. Decide upon hemline. Mark on self or use marker.

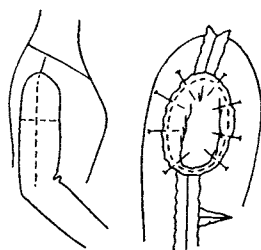
12. Observe effect of entire garment.

- a. Marking changes in design or line of proportion.
- b. Locate pockets, buttonholes, etc.
- c. Study other details.
- d. Don't twist—use mirrors.
- e. Chalk neck line.
- f. Good foundation garment and slip essential.
- g. Don't fit garments when tired.

13. **Second fitting** is to check and alter.

- a. Lengthwise seams (yokes, waistline, neck, armhole) correct proportion of horizontal seams.

- b. Correct grain.
- c. Note set of sleeves.
- d. Check neck and facings.



Placing Sleeve

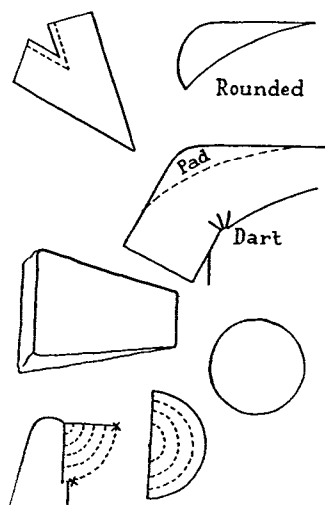
14. **Third fitting.**

- a. Finishings.
- b. Closings such as plackets, waist length, cuffs, belts, fasteners, and hem length.

Sleeves That Need Adjusting.—

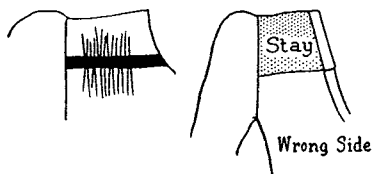
Frequently a poorly fitted sleeve can be made to fit properly by ripping it out and readjusting the sleeve into the armhole so that the crosswise and lengthwise grains are true with the long axis of the arm. If the sleeve has been cut off the grain, it may be necessary to recut the sleeve and make piecings.

Sleeve pads will help to give a flat wide effect to the shoulders of the garment. This helps to do away with drooping lines and sometimes is the only tonic an old dress needs. A pad does a great deal for a raglan sleeve. It may be necessary to rip sleeve near armhole and put in a few darts to lift material to permit space for pad.



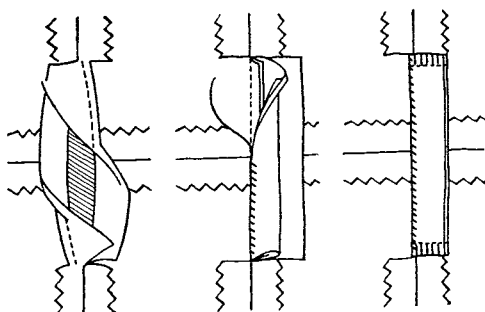
Triangular pads are thicker at the center and thin-to-nothing at edges. The wedge-shaped pad makes a nice pad extending to neck to give **smooth, continuous shoulder line**.

For wash garments, several thicknesses of material cut in circle, doubled, and stitched closely will give adequate width. The straight edge is extended $\frac{3}{4}$ inch out into sleeve to give square effect.



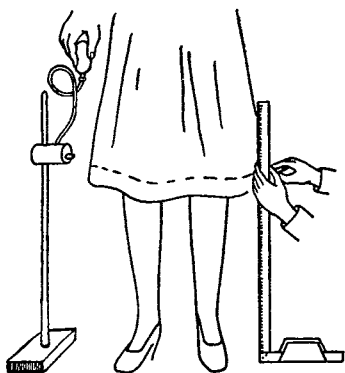
Fullness in Blouse.—Excessive fullness in the front of a blouse often causes shoulder seams to fall down onto the arm. A net stay may be used to hold fullness in place. Even a strip of twill tape or seam tape may help.

Simple Placket Closings.—There will be a limited supply of zippers available but ones on hand can be used again and again (keep closed while washing garment and until garment is dry). Zippers are excellent when used in dresses that fit snugly.



A simple closing, not using a zipper, can be made by using 2 strips of grosgrain ribbon, or selvedges of the material stitched to either side of opening and closed by a hook and eye at waist and snaps above and below. Sew snaps $\frac{3}{4}$ to 1 inch apart.

Hemlines.—Simple changes will add greatly to a slightly outmoded garment. Perhaps an adjustment of 1 inch will make a hemline, sleeve length, or coat length right for the individual.



Ways to Mark New Hemlines.—

a. An easy way to mark one's own hemline is to use one of the commercial chalk markers attached to a yardstick supported by a standard.

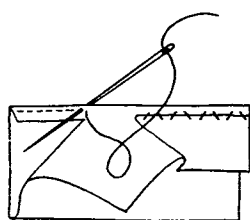
b. Another way is to stand in front of a mirror holding a yardstick (nailed to a block or held by a support) and place pins around the fullest part of the hips parallel to the floor. When the dress is placed on ironing board, measure down to the

necessary length from the row of pins that have been placed parallel to floor.

c. Hold a piece of chalk securely at table edge, turn slowly and mark about hip as you turn. This will give the same type of line as in "b." Measure from this row of chalk marks to determine an even hemline.

d. Have someone use a tailor's square to make hemline. Place pins parallel to floor.

Ways to Hem.—The hem appropriate for most fabrics is made by:

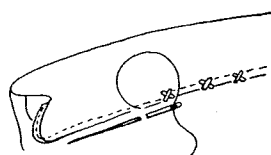
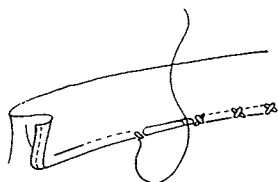


Slipstitch

1. First, turn the edge and machine stitch it.

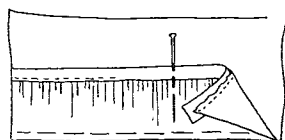
2. Next, slipstitch the stitched edge to the fabric by hand. Take a tiny stitch on your needle, through turned edge of fold. Then a tiny stitch is taken

through the material and again in the fold. Keep stitches invisible.



3. Another slipstitch hem is as follows: Insert needle into stitched edge parallel to hem. Bring out on same line $\frac{1}{2}$ inch ahead, take a yarn or two in fabric, and insert needle into underside of fold $\frac{1}{16}$ of an inch back of where it was last brought through. This creates a figure eight which holds the hem.

Needle || to edge of hem.



Hem with tape

For garments with considerable fullness or of a heavy material, run a row of machine stitching (lengthen stitch) at edge. Turn up hem and gather in fullness by pulling up stitching. In wool some of this fullness can be shrunk in. (Place cardboard between hem and dress.) Stitch seam or bias tape over edge and hem to dress.

Ways to Remodel

