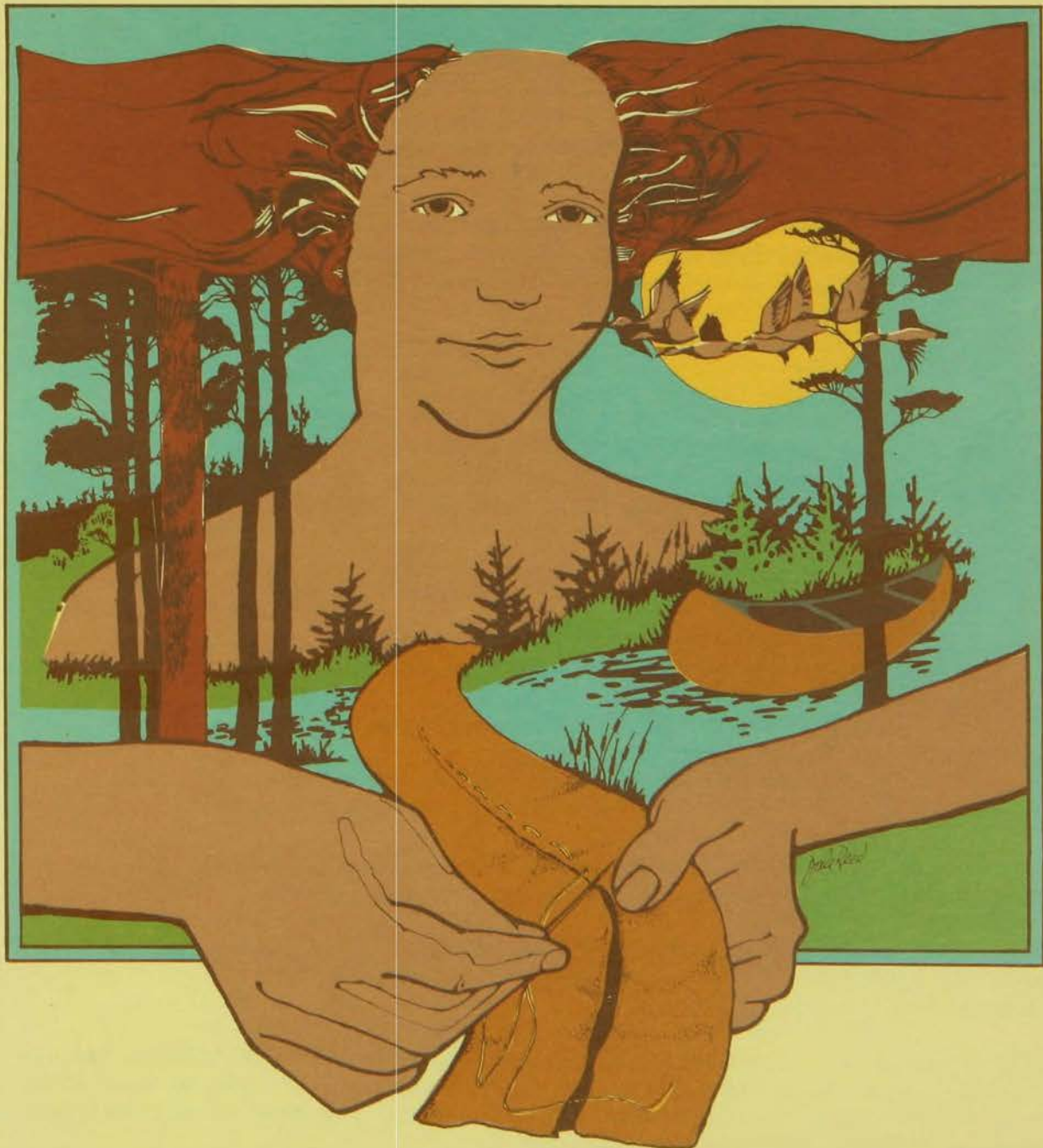


LEADER'S GUIDE

Intermediate Clothing



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INTERMEDIATE CLOTHING
LEADERS' GUIDE

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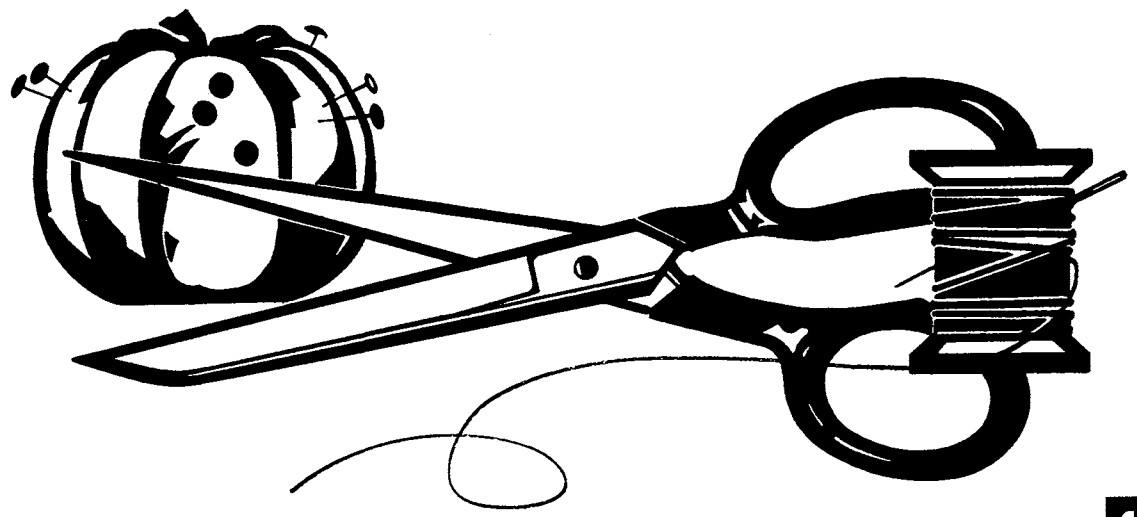
Acknowledgements

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Additions and changes in the text by Sherri Johnson, Extension Specialist, Textiles and Clothing.

4-H Contact Person: Juanita Reed.

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LEADER'S

GUIDE

INTERMEDIATE CLOTHING

The Intermediate Clothing Projects are planned for members about 13 to 15 years of age. Club members who enroll in Intermediate Clothing Projects will find a great deal of freedom in these projects. After they select a unit, the garment they make will depend entirely upon their skills, abilities, and wardrobe needs.

You, as a leader, are encouraged to help the club members study all phases of clothing -- grooming, buying, fabrics, pattern selection, wardrobe planning, and care -- not just "sewing."

CLOTHING OBJECTIVES FOR CLUB MEMBERS

A well rounded clothing program will serve as a tool in the emotional, social, and physical development of each club member.

The purpose of the National 4-H Clothing Program is to help club members build self-confidence and poise through developing:

- Skills in choosing clothing they make or buy.
- Appreciation of, and skill in making the most of, one's personal self.
- Appreciation of, and skill in, care of clothing.
- Appreciation of, and skill in the use of, the decision-making process.
- Judgment and creativity in planning clothing and accessories.
- Ability to evaluate what they have done and to plan for continued progress.
- Attitude of wanting to share with others their knowledge and skill.

WORKING WITH MEMBERS FROM 13 TO 15

Understanding the members with whom you work will make you a more successful leader. Children move through stages of "growing up" which they each pursue in their own way.

The following chart provides background information that should be adapted to each individual. It may also serve as a reminder of what you already know about boys and girls from your own experiences.

	AGES 13-14	AGES 14-15
Interest span	Lengthens with training and experience.	May be similar to adults with training, encouragement, and experience.
Motor skills (hand and eye)	Interested in skill for specific use.	Select and master skills that hold interest.
Mental growth	Intellectual interests increase in depth and scope.	Greater ability to see relationships and to use them in solving problems.
Decision making	Less limited, but need guidance. Want to make choices and decisions. May act as though they "know it all."	Ability related to previous experience. Need to make own choice is great.
Ability to organize, plan, and carry out	Often better planners than executors. Expectations may be greater than ability to perform.	Have need and ability to make and execute short-term plans.
Ability to read and follow directions	Wide range in abilities between different individuals in both experience and vocabulary. Need adult guidance.	Personal motivation helps to overcome obstacles of limited vocabulary or inexperience.
Relationship to adults	Need and want guidance and approval, but reject domination. Are sure of their "infallibility." and resent criticism. This may mellow in late adolescence.	Need and want guidance, but want it on an adult level. Seldom ask for it. Usually accept guidance from someone with prestige. High idealization and altruism.

	AGES 13-14	AGES 14-15
Relationship to age-mate	Status in group is more important. Dress in the same manner as age-mates. Interest in opposite sex is growing, but are still more secure with own sex groups. Striking differences in maturity within sex groups, and between boys and girls.	Seek status within group. Great interest in the opposite sex, and greatly increased heterosexual activity.
Personal appearance and grooming	Interested in appearance for short periods and on special occasions. Girls more apt to have sustained interest in appearance. Increased interest in appearance is associated with puberty.	High interest in personal appearance is exaggerated to meet group standards.
Concept of self	Struggle to understand and accept a changing body. Lack of personal security is reflected in dressing like the gang, or an idol, and in exaggerated sense of importance. Ability to accept suggestions is related to maturity of self-concept. Instability will cause doubt of own sense of accomplishment.	With constructive help, are more self-accepting. Peak for teaching color and design. More able to take suggestions and more objective. Growing ability to accept and internalize recognition and accomplishment.
Physical growth	Uneven growth of muscles, bones, and organs. May be wide differences between early and late maturers.	More stable for girls and some boys. By end of this period, boys catch up and may surpass the girls physically.
Group activity	Need group as a proving-ground to gain independence from adults. More mature girls take leadership from boys.	"Going along with gang" tapers off at end of this period. Being a part of a mixed group is especially important.

YOUR JOB AS A CLOTHING LEADER

To be a leader is a responsibility and a privilege. The 4-H project helps the club member express self-confidence, have family pride, and become a part of the community. Your challenge as a clothing leader is to help guide members so real growth results.

- Keep up to date on new developments by attending leader training meetings.
- Develop a plan for teaching club members.
- Plan with club members and parents in their project selection.
- Provide "praise" and encouragement for doing good work.
- Assist members in measuring their own progress.
- Encourage good sportsmanship.
- Encourage members to participate in local, county and state 4-H events.

SUGGESTED OUTLINE FOR PROJECT MEETINGS

The following is a brief outline. It is intended only as a guide. You may want to change or add to the seven divisions listed.

- Open project meeting
- Discussion
- Demonstrations
- Judging
- Work session*
- Planning with group for what to do at home
- Special announcements
- Adjournment

*Teaching methods and ideas begin on page 9.

TEACHING TECHNIQUES

WORK MEETINGS

Encourage members to work on their garments at the project meetings under leader supervision. Several types of work meetings may be held, depending upon the facilities, time available, and age of members.

You might work with the entire project group, or divide it into groups of two to four members. Small groups are advisable for young members who require much individual attention -- or when only one or two sewing machines are available. Have enough group meetings to allow for necessary social development.

Meetings may be all-day, half-day, or short one or two-hour sessions. The longer meetings provide more actual work time; however, schedule breaks in the sewing period for demonstrations and other activities.

Meetings might be held in the homes of leaders or members, in a community building, or in other suitable places where facilities are available or equipment can be brought in.

VISUAL AIDS AND ILLUSTRATIONS

Supplement your meetings with movies, filmstrips, flannelboard presentations, posters, and other visual aids. Ask your Extension agent for any available information on materials and other aids that can be ordered through the Extension office for your use.

DISCUSSIONS AND REPORTS

A discussion enables members to express themselves and share ideas. Many subjects can be used successfully. Discuss such things as:

- Fabrics (kinds, sewing problems of each, styles best suited to each, what to look for in selection, care)
- Color (Harmony, colors for the individual)
- Patterns (sizes, styles, how to measure for patterns, pattern alteration)
- Health
- Grooming
- Posture
- Buymanship (buying know-how)

Reports may also be given on these topics, consumer information, buying principles, etc.

TOURS

Tours are valuable if they are educational, have a purpose, and relate to the project. Several kinds may be used in your club program, including:

- Club tours to see members' projects. If many projects are represented, clothing members could have a Fashion Revue for their contributions.
- Tours to stores. Be sure to arrange with the person in charge ahead of time. Members might see:
 - . Fabrics (Kinds, how they are selected, colors, labeling)
 - . Garments (Differences between relatively expensive and inexpensive garments, workmanship, length of stitch, styling)
 - . Notions available (Zipper styles and weights, thread colors, interfacings, buttons, etc.)
- Other educational tour ideas include visits to:
 - . A dry-cleaning plant
 - . A commercial laundry
 - . An apparel manufacturer
 - . Museums with costume or textile exhibits
 - . College home economics departments
 - . A hair styling shop to discuss styling and grooming

EXHIBITS

Club members are encouraged to exhibit their finished garments at county fairs and other public showings.

Other types of exhibits add interest to your club work. Have members help plan and prepare exhibits for:

- National 4-H Club Week
- Achievement Day
- Pre-fair celebrations in your community
- A mothers' tea or parents' meeting
- Other organizations

DEMONSTRATIONS

Demonstrations are used to show a recommended process or technique. They are particularly important in the clothing project where showing is necessary.

You may wish to use a demonstration when teaching a new technique to members. Encourage members to give at least one demonstration during the year to fellow club members or to other groups. Older members often do an outstanding job of teaching through the use of simple, informal, "show me" demonstrations.

Invite leaders, members, parents, and others to demonstrate before your group. Some demonstration ideas include:

Color	Matching plaids, stripes
Line	Interfacings
Design of fabrics, garments	Linings and underlinings
Labeling of fabrics, garments	Seam finishes
Fabric selection	Construction
Fabric grain	Darts
Sewing machine	Facings
Care	Collars
Cleaning	Plackets
Tension	Hems (measuring, kind)
Pattern	Sleeves
Selection	Waistline
Measurements	Belts, belt loops
Alteration	Underarm reinforcements
Layout (pattern guide)	Decorative finishes
Pinning, cutting, marking	Pressing equipment
Handling wool fabrics	Fashion details
Preshrinking	Accessories
Pressing, shrinking fullness	Wardrobe planning
Material with nap	Clothing storage
Cutting	Foundation garments
Stitching	Selection
Pressing	Care

An intriguing title for a demonstration may increase the members' interest in learning about the subject. Here are a few examples:

The Meaning of Clothing	Fiber Facts
Clothing Around the World	Know Your Fabric Finishes
Blueprint for a Wardrobe	Learn As You Sew
How Do You Measure Up?	Show Your Colors
Grooming for 4-H Guys and Gals	Colorful Choices
How You Look In What You Eat	The Inside Story
Posture Perfect	Disposable Delights
Always Be Clothes Careful	Laundry Methods
My Share of Family Clothes Care	A Shrinking Success
Lost Any Buttons Lately?	A Pressing Engagement
Before and After (alteration)	The Finishing Touch

JUDGING (DECISION MAKING)

Members judge continually when they decide the best color for their garments, select shoes for school, or even when they sew a seam.

Judging may be used in your clothing program as a teaching device. It is often easier to criticize a group of seams prepared by the leader than to criticize other members' garments. Help members transfer what they learn in judging to their own products. Try not to be too critical of the work they have done. Remember your abilities when you were their age.

Judging helps members develop the ability to reason and make decisions. In telling others why certain decisions were made, a member develops poise, confidence, and the ability to speak before a group.

Judging training meetings will be held by the Extension Home Agent, and practice at the meetings will help members and leaders improve their judging abilities. Some ideas for judging activities are:

- Matching pictures of different kinds of clothes with pictures illustrating kinds of activities
- Suitability of several pieces of fabric to one pattern
- Quality of different fabric samples
- Value of different labels found on different fabrics
- Different methods of transferring pattern markings to a piece of cloth
- Construction of seams
- Durability and attractiveness of different seams
- Suitability of different seams for pattern and fabric
- Choice of trim for fabric and pattern style
- Undergarments on a trip to the store
- Ready-to-wear back-to-school clothes
- Ready-to-wear sport clothes
- Becomingness of different clothing styles for guys and gals
- Effect of different colors on a person's skin, hair, eyes
- Combinations of accessories with an outfit
- Well-dressed appearance of members in their school outfits

CONSUMER EDUCATION

Consumer education and management are being emphasized more on a national level. Suggestions for club members to use and learn are:

- Keep a record of income and expenditures for one month. Where and how can expenses be controlled?
- Make a list of immediate and anticipated needs. Identify the priority items.
- Learn to know the various types of stores in the community. Know the lines of merchandise stocked and the services each gives.
- When is one store preferred over another?
- Be comparative shoppers. Know where to get the best merchandise and service which can be afforded.
- Participate in a group study tour of various department stores.
- Look into buying incentives. How do they affect buying? What is their effect on cost?
- What are advantages and disadvantages of incentives?
- Identify what is important in relation to quality.
- Do a comparison shopping experiment on the next standard item purchased. Compare different brands (the fiber content, label message, price).
- How is quality judged?
- Analyze three recent purchases. Why was the specific selection made? What changes would be made if the items were purchased again?
- Observe five customers purchasing items. Did the customers appear to know what they wanted? Did sales people appear to know the product? Which traits of the sales person and clerk were pleasant, and which were less desirable?
- Describe factors of good sales relationship between the sales person and a customer.
- Give three examples of situations in which quantity buying is desirable.

- How should an unsatisfactory purchase be handled?
- What is the effect of impulse buying?
- Determine actual cost of merchandise, including service (such as hemming or altering a garment).
- Determine the cost of maintenance for an item purchased. Was it an economical choice?
- When does a service contract prove economical?
- Set aside a file or dresser drawer for keeping warranties, guarantees, and labels attached to purchases. Develop the habit of using their information.
- Read a clothing label carefully. What does it tell? Why is it on the garment?
- Learn where reliable consumer information may be received.
- Which stores, business and professional organizations, and government sources provide consumer information? What are their specific services?
- Study advertisements in newspapers and magazines. Select five which do not provide much information about the products advertised.

DISCUSSION, TEACHING, AND DEMONSTRATION
AIDS

PERSONAL APPEARANCE

ACTIVITIES

Study hair styles becoming to different face shapes.

Invite a hair stylist to discuss hair care for teens

Use cartoons to illustrate grooming points.

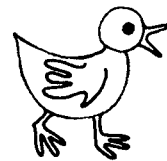
Demonstrate good care of hands and feet for guys and gals

Have the members keep a Grooming Improvement check sheet.

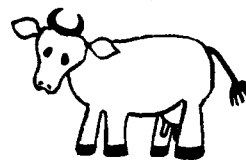
Use a skit to illustrate posture points.

Have a junior leader demonstrate modeling. Have the members practice walking, standing, and pivoting.

STAND TALL AND STRAIGHT, NOT LIKE A ...



WALK GRACEFULLY, NOT LIKE A ...



SIT UP STRAIGHT, NOT LIKE A ...



POSTURES ON PARADE* (Possible Skit)

Listen carefully and let me talk
Of the dreadful ways that teens walk;
Look while we show you a style parade
Of teens doing a promenade,
Just to illustrate, all in fun,
How your walking should NOT be done!
Horrible samples will soon appear
Who by posture will make it clear
Just what happens to youth fair
Who do not know or who do not care
How they look when they take the air.
Stop, Look, Listen, and temble, too;
Do these walkers resemble YOU?

Sylvia Slouch:

First, with a slinky backward crouch,
Enters Debutante Sylvia Slouch.
Up with hips and down with seat,
Here is Sylvia, all complete.
Saggy shoulders and sunken chest,
Poor old diaphragm quite depressed.
Who is Sylvia? -- She's a sight!

Susie Swayback:

Next we beg to introduce
Susie Swayback, on the loose.
Sue is full of curves and graces,
But she curves in frightful places.
See the hollow in her spine,
Note the most distressing line
From her chin down to her shoesies.
Ah, the streets are full of Susies!

Hortense Hump:

Here's a dowager, sleek and plump,
Cursed with a dowager's famous hump.
Lots of dowagers get like that
When they're lazy, and rich and fat.
Is it something that she ate,
Or because she won't stand straight?
Humps belong on camels, madam,
Ladies never should have had 'em!

Stanley Stoop:

Down the street with a sort of droop,
Here comes trotting Stanley Stoop.
Here is a student who loves his books.
(Oh, how study can ruin looks!)
Shoulders stooping and head out-thrust,
Laugh if you will and weep if you must;
Wherever he goes, in thought immersed,
His legs go last and his nose goes first!

Steven Stiff:

Parades, of course, are lots of fun,
But what guy wishes to walk like one?
Yet Steven Stiff, the crazy nut,
Has got a military strut.
With shoulders stiff and backbone rigid,
He has a gait that's simply frigid.
If the army saw him they'd enlist him,
But where's the gal who ever kissed him?

Conclusion:

Now that we've tactfully put on the spot
Teens who walk as they plaintly should
not,
If our review is to do any good,
We'll now show someone who walks as she
SHOULD!
So, in conclusion, we're pleased to pre-
sent
Miss Polly Posture, a maid heaven-sent,
Easy and graceful, natural and fine,
Showing respect for her chest and her
spine.
All of her inwards in perfect alignment,
Here is the essence of grace and refine-
ment.

Do you observe, as she comes into view,
She walks exactly, precisely like YOU?
Then let us add, according to plan,
"Not as you DO, folks -- just as you
CAN!"

*Adapted from National Dairy Council

some members don't have tidy hair



some members have poor posture



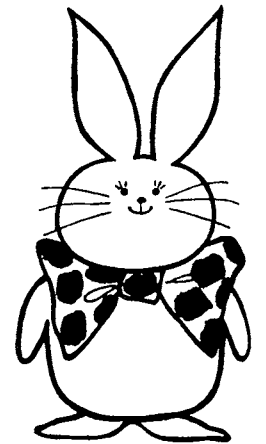
some members need to gain weight



some members need nail care



some members overdress



some members need to lose weight



some members aren't well groomed

(Pictures from Knox Gelatin, Inc., publication.)

CLOTHING SELECTION

COLOR - AN OPTICAL ILLUSION

Color is an important and exciting part of every 4-H clothing project.

To illustrate what is meant by hue, or color family, ask club members to form a color circle according to the colors they are wearing. (Have a color wheel on hand for reference. Ask the members ahead of time to wear solid colors in a shirt, sweater, or slacks). Swatches of fabric also may be arranged in a color wheel.

Members will notice some colors are lighter, some darker, and some in-between -- even within one color family. The term used to describe lightness and darkness is value.

Intensity is the term used to describe the brightness and dullness of colors. Have members think of words that describe different degrees of intensity. They may include:

soft
weak
dull
grayed
quiet
dignified
somber
restful
subdued

in-between
neutral

loud
vivid
intense
bright
strong
clear
pure
lively
dazzling
cheerful

Have members make pages illustrating hue, value, or intensity. Mount small colored papers, cut from colored magazine pages, on light gray paper. Make a color wheel to illustrate hue (color families). Select one hue and show lightness and darkness. Select one hue and show brightness and dullness.

OTHER ACTIVITIES

- Place swatches of gray, white, and black together to show how the colors intensify one another. Put a bright blue next to a grayed blue, and watch the blue seem to fade from the grayed one. Then watch how it returns when it is placed next to orange, its complement.
- Have members collect swatches of fabrics of one color. Study to see the effect texture and light have on color. Use a light bulb, first turned on and then turned off. Use red satin and red wool. Compare and discuss texture effect on color.
- Analyze each member's coloring by using color "bibs" for the members to try on to see what color looks best on them.
- Show how color influences apparent size by putting a white glove on one hand and a black glove on the other.
- Use paper dolls and change their dresses to show the influence of color.
- Experiment with "tie-dyeing" to see how colors affect each other. Use old T-shirts, scarves, handkerchiefs, etc.
- Have members study current fashion magazines to see what is being shown for color, design, etc.

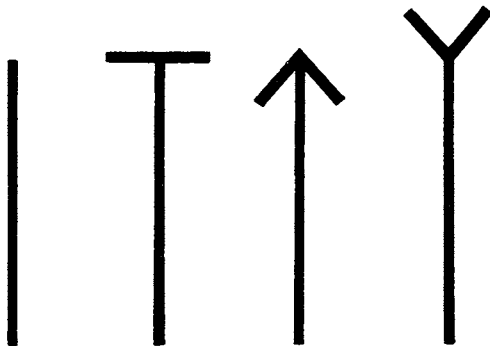
SOME LINES DO - SOME LINES DON'T

"Silhouette" and "line" are two ingredients that go into the selection of a garment that is right for you.

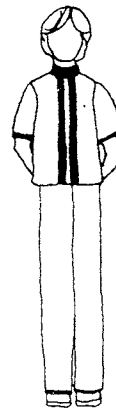
The shape of a garment is the silhouette. It is the first thing you notice: a dirndl skirt; a slim, close-fitting shape; a flared or A-line silhouette.

Lines, which your eye tends to follow - up, down, around, across - are found within the silhouette. Lines can add to or subtract from your height, your weight, your proportions. They can be used to help emphasize your good points and minimize your less attractive ones. Study your own figure and decide how you would like to look.

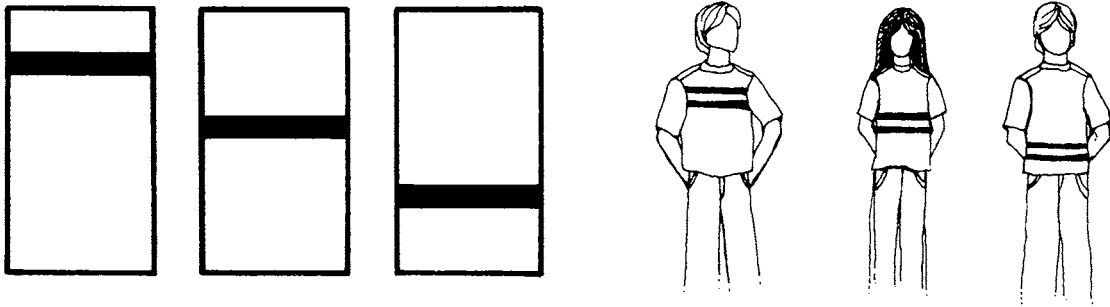
Since lines have direction, they can create optical illusion. When four lines of equal length are drawn and horizontal or diagonal lines are added, an illusion of height is created:



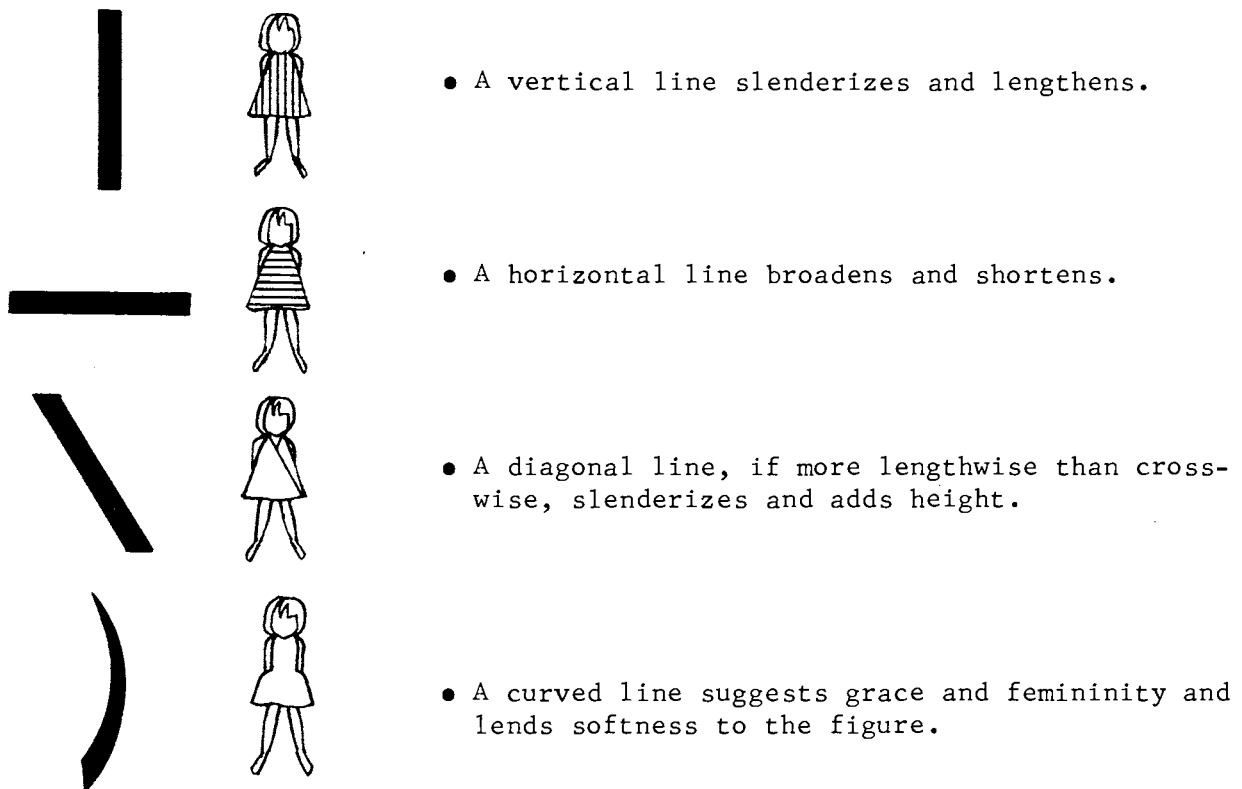
Lines can be used within a garment to divide spaces. The rectangles below are all the same size. Place lines within the spaces, and watch them change in size. Magic? No, illusion. The farther apart the vertical lines are placed, the greater the feeling of width:



Horizontal spacing places emphasis on different parts of the body:



Each one of these lines has an effect on the figure. Become aware of them and recognize what each can do:



- A vertical line slenderizes and lengthens.

- A horizontal line broadens and shortens.

- A diagonal line, if more lengthwise than cross-wise, slenderizes and adds height.

- A curved line suggests grace and femininity and lends softness to the figure.

For wise selection, learn to understand line and what it can do for your figure. In clothing, lines are found in various places. They are found in the construction of a garment:

- In detailing (buttons, edging, contrast trims, etc.)
- In fabrics (stripes, plaids, prints)
- In wales and woven stripes

The spaces made by lines should be in a pleasing proportion to each other and to the whole design. Consider proportions such as:

- Length of jacket, shirt, or bodice in relation to length of slacks.
- Length of sleeve to length of arm.
- Size of collar to size of member and shape of face.
- Placement of trim in relation to the part of garment involved and size of person.

OTHER ACTIVITIES

- Discuss choosing becoming lines. Use pictures from magazines to illustrate how line creates an effect in the garment or on the figure.
- Have members study fashion magazines to see what is being shown for line and design. Discuss how the new fashions will look on different types of figures.
- Have members determine their face shape. Look into a mirror, pull hair back from face (hold with a hair band), use soap to draw around silhouette of face.
- Use acetate poster (order blank provided on page 61) to help to illustrate effects of different necklines on different face shapes.
- Have each member take a good look at his or her shape:

Mirror Test. Use a three-way mirror. Be honest.

Measurement Test. Take bust or chest, waist, and hip measurements. Compare to pattern companies' figure types.

Wallpaper Test. Attach a long, 36" wide piece of paper (might be butcher paper, wrapping paper, etc.) to a wall with masking tape. Stand with back against the wall and (using a ruler at right angle to wall) mark: top of head; sides of neck; height and width of shoulders; and width at waist, hips, knees, ankles. Connect the marks and you have your silhouette on paper.

BODY ANALYSIS CHECK SHEET

NECK:

- _____ Short
- _____ Long
- _____ Average
- _____ Thick
- _____ Thin

FACE SHAPE:

- _____ Oval
- _____ Square
- _____ Round
- _____ Long
- _____ Triangular

BUST OR CHEST:

- _____ Large
- _____ Small
- _____ Average
- _____ High
- _____ Low

SHOULDERS:

- _____ Narrow
- _____ Broad
- _____ Rounded
- _____ Square
- _____ Sloping

ABDOMEN:

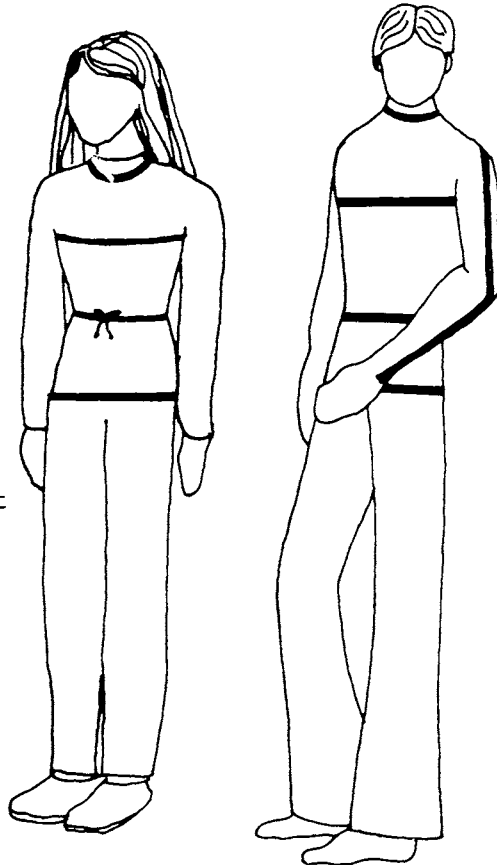
- _____ Flat
- _____ Prominent

WAIST:

- _____ Small
- _____ Average
- _____ Large

HIPS:

- _____ Small
- _____ Average
- _____ Large









BODY TYPE:

- _____ Minikin
- _____ Dumpling
- _____ Masterpiece
- _____ Skyscraper
- _____ "Plus" Figure

MY BODY STATISTICS:

- _____ Height
- _____ Weight
- _____ Bust
- _____ Chest
- _____ Waist
- _____ Hips

FIGURE MAGIC

FIGURE TYPE:	SELECT OUTFITS THAT:
<p><u>Short</u></p> 	<p><u>Add height:</u> Simple, uncluttered silhouettes Vertical lines Plain colors Small prints and plaids Narrow belts of self fabric or same color</p>
<p><u>Short and Slender</u></p> 	<p><u>Add height and fullness at the same time:</u> Vertical lines Gently flared skirts and dirndl skirts Frilly collars Soft, full sleeves Belts of contrasting colors</p>
<p><u>Short and Full</u></p> 	<p><u>Add height and slenderize at the same time:</u> Vertical lines and princess lines Semi-fitted silhouette Plain colors or small prints Contrasting collars to emphasize face and neck Simple necklines (such as V-necklines) Jacket length between waist and hipline</p>
<p><u>Tall</u></p> 	<p><u>Balance height with horizontal emphasis:</u> Separates Long jacket lengths Contrasting colors and large plaids Bulky fabrics Large pockets, wide belts</p>
<p><u>Tall and Willowy</u></p> 	<p><u>Balance height and add width and curve to figure:</u> Soft, rounded silhouette Horizontal details Large plaids Turtle-neck collars, soft scarves Long, full sleeves Wide belts</p>
<p><u>Tall and Full</u></p> 	<p><u>De-emphasize size and accent height:</u> Easy-fitting silhouette Unbroken vertical lines Contrasting collars to emphasize face and neck V-necklines Long sleeves</p>

W A R D R O B E P L A N N I N G

SAMPLE INVENTORY PLAN

PRESENT WARDROBE

ESTIMATED BUDGET FOR WARDROBE _____

_____ (Season)

AMOUNT ACTUALLY SPENT _____

Put (*) beside those garments which fit into an overall wardrobe plan.

Put (0) beside those garments which do not have proper accessories.

GARMENT:	COLOR:	FABRIC:	OCCASIONS FOR WEAR:					DATE SECURED:	PRESENT CONDITION:	COST TO REPAIR:	KEEP	DISCARD
			School	Church	Date	Parties	Sports					
Coats												
Jackets												
Suits												
Dresses												
Blouses or Shirts												

GARMENT:	COLOR:	FABRIC:	OCCASIONS FOR WEAR:					DATE SECURED:	PRESENT CONDITION:	COST TO REPAIR:	KEEP	DISCARD
			School	Church	Date	Parties	Sports					
Sweaters												
Skirts or Pants												
Sports & Casuals												
Undergarments												
Nightwear												
Shoes												
Hosiery or Sox												
Accessories												

CLOTHING CARE

ACTIVITIES

- Hold a Clothes Clinic and have each member repair a garment. Discuss problems involved in mending.
- Give a demonstration on how to remove common stains. Use the fabrics you are studying and apply stains (lipstick, coffee, chocolate, ball-point pen, grease). Use different methods of removing the stains.
- Go on a field trip to the cleaners. Ask the manager to discuss stain removal, repairing garments, extra services, etc.

TEXTILES

ACTIVITIES

- Have each member begin a filing system for labels from garments. For instance, attach labels to 3 by 5 inch cards and store them in a special recipe file. At the top of the card, describe the garment and state where and when it was purchased. File cards by types of garments (coats, suits, dresses, etc.).
- Play Label Bingo.
- Obtain a sample of raw wool and wash it several times in tepid water, using a mild soap. (Handle the fibers gently.) How many times did you wash it to get it clean?
- Burning test for wool
- Burning test for silk
- Simple tests of fabric make-up
- Heat sensitivity test
- Stain removal tests
- Colorfastness (test for crocking)
- Study different types of weaves and identify them.

LABEL BINGO

Each player should have a label or hangtag from a garment, the game board shown below, and five buttons or markers.

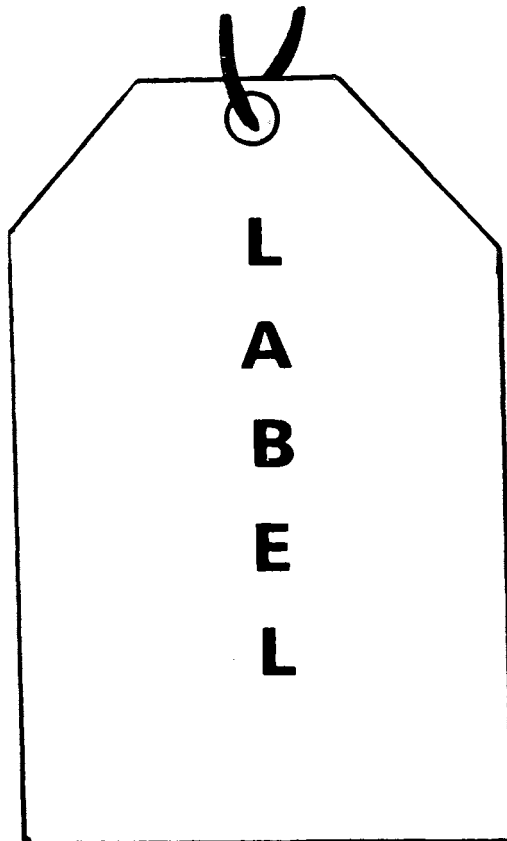
The leader will read questions about a good label, such as:

- Does the label list the fiber(s)?
- Does the label say anything about shrinkage?
- Does the label say anything about a finish, such as permanent press?
- Does the label tell you how to care for the garment?
- Does the label give the name of the manufacturer or a code number?
- Does the label say anything about colorfastness?

If the member can answer 'yes' for the label he/she has, he/she will place a marker on one of the letters on the game board. The first person to place markers on all letters yells "LABEL" and wins the game.

Questions should be asked in a different order and new labels used each time the game is played.

G A M E B O A R D



BURNING TEST FOR WOOL

Use the burning test to see if a fabric is made of wool. Use wool yarn, or ravel some yarns from a wool fabric. Twist them together slightly, and hold one end with a pair of tweezers. Move the yarns toward the side of the flame of a lighted candle. Watch what the yarns do as they come nearer the flame. Put them in the flame and then remove them. Watch what happens, and notice the odor and the ash that is formed. Underline the words in the parentheses below that best describe the way the wool yarns burn:*

- Wool (curled away from the flame, did not shrink away) as it approached the flame.
- It (burned slowly, burned quickly) in the flame.
- When it was removed from the flame, it (continued to burn, put itself out).
- The burning wool smelled like (burning paper, burning feathers or hair).
- The ash was (light and feathery, a crushable black bead).
- The color of the ash was (black, gray).

BURNING TEST FOR SILK

Many fabrics made of man-made fibers look like silk. The burning test is one way to identify silk. Follow the procedure you used for the burning test for wool. If you do not have a silk fabric, use a silk thread. Underline the words in the parentheses below that best describe your results:*

- The silk (melted, curled away, did not shrink away) as it approached the flame.
- It burned (slowly, slowly and sputtered, quickly) in the flame.
- It (continued to burn, put itself out) when it was removed from the flame.
- The ash was a (brittle bead, crushable bead, fluffy residue).
- The color of the ash was (tan, black, white).

*Answers are underlined.

SIMPLE TESTS OF FABRIC MAKE-UP

It's happened to everyone -- the tag on a garment has been lost or obliterated. And you can't recall whether the fabric is wool, nylon, cotton, or silk -- something you need to know for both cleaning and care.

A few simple burning tests, though not entirely foolproof, will give you some indication of the fabric's make-up. First, unravel a few yarns from some inconspicuous part (hem, facing, seam, etc.). Holding them with tweezers, approach the flame of a match slowly, so you can watch the yarns' reaction. (Be careful to have a large ashtray or other container about so there will be little chance of burning your fingers or setting fire to a nearby object.) Then compare the reaction, odor, and residue with those described in the chart below.

FABRIC:	REACTION TO FLAME:	ODOR:	RESIDUE:
Cotton	Ignites and burns with orange-yellow flame	Burning paper	Gray ash
Linen	Same as cotton	Burning paper	Gray ash
Wool	Burns slowly with small sizzling flame; usually self-extinguishing	Burning hair	Crisp, irregular, crushable black bead
Silk	Ignites sparking flame; usually self-extinguishing	Burning hair; not as pungent odor as wool	Crisp, round black bead
Rayon	Ignites readily; burns rapidly, sizzling slightly; has orange flame	Burning paper; more pungent odor than cotton	Gray-black ash
Acetate	Ignites; sizzles; melts as it burns	Acrid acid odor	Hard, irregular black bead
Nylon	Does not ignite; shrinks from heat, melts	Odor of celery	Round, fawn-colored bead
Acrylic: Acrilan Creslan Orlon	Melts as it burns; fuses as flame is approached	Acrid odor	Hard, irregular black bead
Polyester: Dacron Fortrel Kodel Vycron	Fuses and shrinks from flame; burns slowly with melting and spurtng; self-extinguishing	Heavy, pungent odor	Hard, round beige bead
Fiber glass	Cannot burn		

HEAT SENSITIVITY TEST

Various fibers require different ironing temperatures. This is the reason it is important to know the fiber content of a garment that you expect to iron or press.

Some fabrics are permanently damaged if they are ironed with too hot an iron. Some fibers can be molded or shaped by heat because they are sensitive to heat. These fibers are called thermoplastic fibers. If too hot an iron is applied, they will shrink, soften, or melt. All man-made fibers, except rayon, are thermoplastic. Sometimes it is an advantage for a fiber to be sensitive to heat. Fabrics made of heat-sensitive fibers can be heat-set so they will not stretch or shrink.

The following tests compare the heat sensitivity of a natural fiber with two man-made fibers.

Supplies Needed:

One 4 by 4-inch swatch of each of the following: cotton, acetate, and Dacron or Dacron blend

1½ by 1½-inch swatches of the same fabrics (called the control samples)

Paper towels, an iron, and an ironing board

Procedure:

Mount the 1½ by 1½-inch control samples on paper. Select the cotton setting on the iron, and allow it to preheat for five minutes. Fold each of the 4 by 4-inch swatches in half on the grainline, and place between two paper towels. Press for ten seconds. Cut each piece in two, crosswise, so each section has a crease. Then mount one section of each on paper. Soak the others in hot soapy water for five minutes. Rinse and dry the samples, and mount them beside the others.

Observations:

Compare each swatch with the control sample. Describe the changes after pressing.

Describe the changes after soaking.

What fabric kept the crease after soaking?

STAIN REMOVAL TESTS

The following tests on washable fabrics will show you why it is important to know what the stain is and the fiber content of the fabric. Trim and mount each sample on paper.

● LIPSTICK

Supplies Needed:

Two 6-inch squares of cotton fabric (preferably white or light colored); lipstick; liquid detergent

Procedure:

Apply the same amount of lipstick to two pieces of cotton fabric. Wash one of the fabrics in warm, soapy water. Rinse and dry. Apply undiluted liquid detergent to the other stain. Work detergent in until thick suds are formed and the outline of the stain is gone. Then rinse well and dry.

Observations:

Which procedure removed the lipstick?

Would this have worked on a wool sweater? Why?

● FINGERNAIL POLISH

Supplies Needed:

One 4-inch square of cotton fabric, and one 4-inch square of acetate fabric; fingernail polish, and polish remover; paper towels or old newspapers

Procedure:

Place fabrics on paper towels. Apply one drop of fingernail polish to each fabric. Let it dry. Sponge each stain with the polish remover.

Observations:

● SOFT DRINKS OR FRUIT JUICES

Supplies Needed:

Three 4-inch squares of white cotton fabric; soft drink or fruit juice; an iron and an ironing board

Procedure:

Apply about one teaspoon of juice to each of the fabrics.

Sample 1: Sponge the spot immediately with cool water. Wash, rinse, and dry.

Sample 2: Allow the juice to dry. Then press the fabric with the iron heated at the cotton setting. Wash, rinse, and dry.

Sample 3: Allow the juice to dry. Then pour boiling water on the spot from a height of one to three feet. Wash, rinse, and dry.

Observations:

COLORFASTNESS

Most fabrics are colorfast to washing, sunlight, or rubbing -- but some are not. Read the label for guarantees. Do the following experiment.

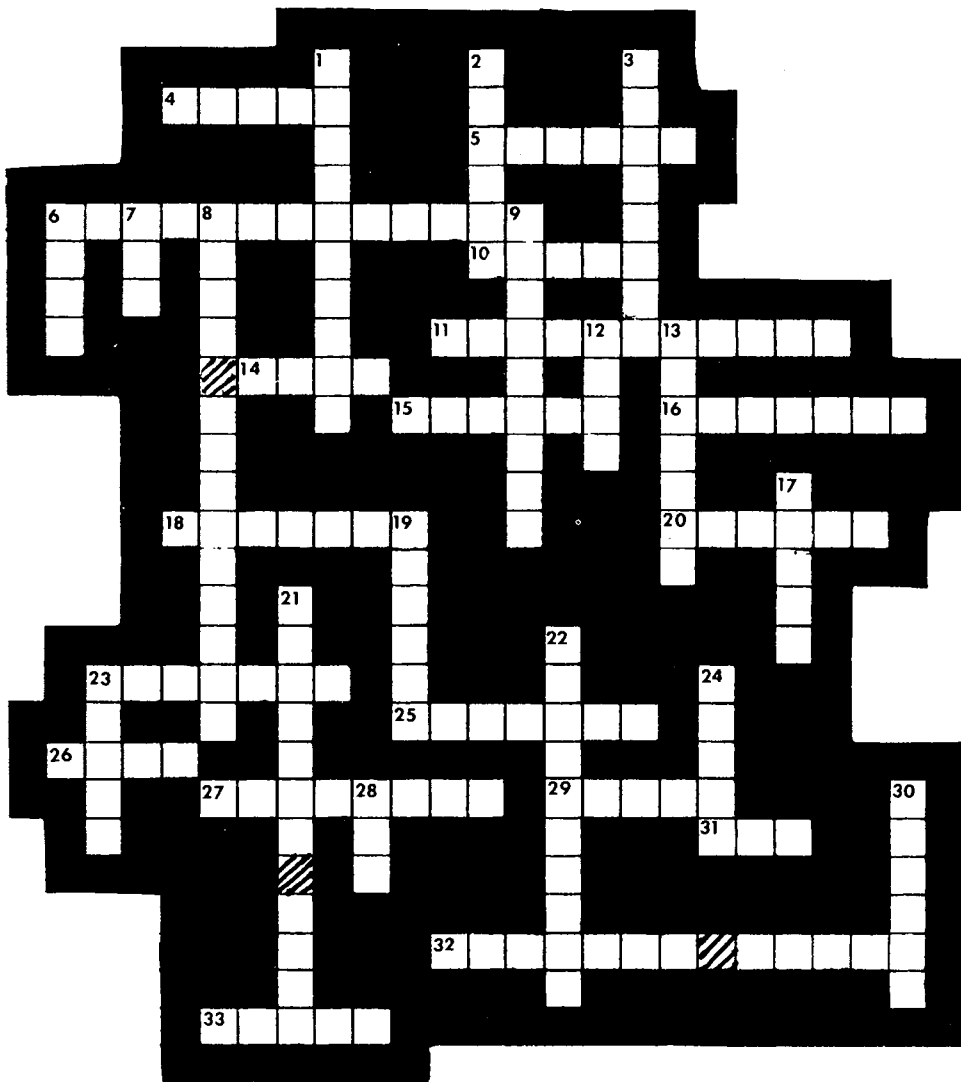
● TEST FOR CROCKING

Sometimes the color or dye rubs off a fabric. This is called crocking. Test several fabrics. Take a small piece of soft white cloth (an old sheet is good), and rub the surface of colored fabrics (either yardage, ready-made dresses, sweaters, or any other article).

Examine the white cloth for color. If the color has rubbed onto the white cloth, this fabric has a poor dye job. Any fabric that crocks should be returned to the store. The dye that rubs off onto your slippers may not wash out. Crocking will cause your slippers to look soiled and to lose their whiteness.

Mount a sample of colored fabric and the white cloth that shows the dye transferred. Just mount the white cloth if you found the "crocked" dye job on an article of clothing.

CLOTHING CROSSWORD



ACROSS

4. To make a temporary stitch
5. Red, yellow, blue
6. Strongest method of fastening ends in machine sewing
10. Direction of fabric yarns
11. Type of stitch used on some hems
14. Difference between body measurements and measurements of pattern pieces at a given point as provided by designer
15. One who makes clothing
16. Gliding motion of iron
18. V-shaped markings on pattern
20. Diagram on pattern guide
23. Opening in garment
25. Edge of woven fabric
26. Thin ribbon used to finish raw edges
27. Up and down motion of iron
29. Metal fasteners
31. To fold and sew down the edge of
32. Instrument used for transferring pattern markings
33. To change a pattern

ANSWERS

4. baste
5. colors
6. backstitching
10. grain
11. blindstitch
14. ease
15. tailor
16. ironing
18. notches
20. layout
23. placket
25. selvage
26. tape
27. pressing
29. snaps
31. hem
32. tracing wheel

DOWN

1. Vertical yarns of fabric
2. Piece of material sewed to and used to finish raw edge
3. Used to indicate construction details
6. Slanting line off straight grain
7. Top of sleeve
8. Distance from cut edge to stitching line of garment piece
9. Line found on both pattern and fabric
12. Material fold stitched to give shape
13. Piece of equipment used in hand stitching
17. Type of buttonhole
19. Characteristics or forms, outlines, or shapes of garments
21. Machine part which holds fabric steady
22. Stitch to prevent stretching
23. Type of seam
24. To cut slits
28. To stitch
30. Equipment used in sewing

ANSWERS

1. lengthwise
2. facing
3. markings
6. bias
7. cap
8. seam allowance
9. grainline
12. dart
13. thimble
17. bound
19. styles
21. presser foot
22. staystitch
23. plain
24. slash
28. sew
30. needle

SEWING ON TODAY'S FABRICS

CORDUROY AND VELVETEEN

Corduroy and velveteen belong to the family of pile fabrics. These fabrics are woven with an extra set of looped surface yarns which are cut to create a soft texture.

Fabrics with a fuzzy textured surface, as well as any fabric with a directional feeling, are referred to as "napped." A special knowledge of the characteristics of these fabrics is necessary in sewing or caring for them.

Corduroy As far back as the 18th century, servants wore imitation velvet made of cotton. It was durable and economical. Corduroy today is widely used and always in fashion.

Although it is usually made of cotton, this pile fabric may be blended with polyester or nylon for greater durability. Corduroy is available solid or printed and with patterned or novelty weaves. Quality varies with fabric construction and finishes added.

Types of Corduroy

Finewale - up to 24 ribs per inch

Pinwale - usually 16 ribs per inch

Midwale - 12 to 14 ribs per inch

Widewale - 3 to 10 ribs per inch

Ribless (no-wale or cordless) - does not have ribs

Thick and Thin - alternately wide and narrow wales

Velveteen At one time velveteen was made of 100% cotton, but today it is often blended with synthetics. It differs from corduroy in that the pile on velveteen covers the surface and is thicker. It differs from velvet in that the pile in velvet is made with the warp threads while in velveteen it is made with the filling threads.

Most velveteen has either a plain or twill weave construction on the back. The twill weave will lock in the pile, giving it better drape, richer color, and more durability for apparel or home furnishings.

Pattern and Fabric Selection

Choose simple styles with as few seams as possible. A pattern with many pieces will give a patchy look. Also avoid curved seams as this fabric does not ease well. Suitable patterns will suggest corduroy or velveteen and will have a "with nap" layout which requires 1/3 to 1/4 yard more fabric.

Selecting the correct pattern size is particularly important to avoid fitting problems during the construction process since stitching lines will usually show when removed. Needed alterations should be made before cutting the pattern out.

Fabric Preparation, Layout and Cutting

Preshrink all washable fabric and notions following directions on the care

label. Some of these fabrics will shrink quite a bit depending on the fiber content.

To determine the nap or pile direction, brush your hand lightly over the pile. The surface will feel smooth in the direction of the pile. For a rich, deep color, lay the pattern with the nap going up the body. For a frosted effect, cut with the nap going down.

Follow the "with nap" layout diagram on the pattern guide instructions. If not given, be sure to use only a lengthwise fold (or single layer) and cut all pattern pieces in the same direction. If a crosswise fold is used, the nap direction is reversed on the under layer.

Lay fabric on a smooth surface with the pile folded in. Pin pattern on fabric using fine pins within the seam allowance. This will avoid marring the surface of the pile. Transfer pattern markings using thread tailor's tacks, chalk, or pins. A tracing wheel could mar the fabric.

Construction Techniques

Stitching. Pressure and tension may need to be adjusted for sewing napped fabrics. Make test seams with two layers of fabric, pile to pile, making necessary adjustments. If fabric layers tend to shift or slip while stitching, decrease pressure on the presser foot. Basting seams first by hand often helps this problem. Or try an even feed or roller foot available on some sewing machine models. This attachment helps the top layer of the fabric feed through the machine at the same time as the bottom layer.

Use a longer than average stitch length - about 10 stitches per inch (2.5 cm). The heavier the fabric the longer the stitch needed. Choose a size 11 or 14 (70 or 80) "sharp" needle. Remove lint frequently which accumulates under the throat plate.

Stitch in the direction of the nap. It may work well to mark the direction on the back of each garment section with chalk.

Grade all enclosed seams to eliminate bulk.

Slash darts to within 1/2" of the point and press open.

Clip the corners of seam allowances diagonally where seams cross.

Seam Finishes. Seams usually need to be finished on these fabrics since they are woven and the extra set of yarns will continue to shed. They may be finished by overcasting, zig zagging, or binding with cotton bias tape. If the fabric is closely woven, a pinked and stitched edge will be sufficient.

Hems. Raw edges of hems may be finished with seam binding, bound, overcast, or zig zagged. Hems should be done by hand using fine thread. Use an inside hemming stitch or a catch stitch, being careful not to pull the thread tight. Fusible hems are not appropriate for most of these fabrics but can be used successfully on some.

Closures. Machine buttonholes are appropriate for corduroy and velveteen. Bound buttonholes make attractive closures especially on velveteen. Buttons may be covered or purchased for a decorative effect. Be sure to use interfacing in the buttonhole, collar, and other detail areas. A non-fusible woven or nonwoven interfacing of the same care requirements is the best choice. Fusibles are not appropriate since so much pressing is involved with their application. Always make a test of the interfacing with the fabric if you wish to try a fusible.

Pressing

Most corduroys and velveteens require special pressing techniques. Always press on the wrong side as you sew. Pile fabrics should be pressed with steam over a needleboard, a heavy turkish towel, or a large scrap of the fabric placed face-up on the ironing board.

To press a finished garment, hang it in a steam filled bathroom for 30 minutes and shake to remove wrinkles. The pile may be carefully brushed with a soft brush while damp. A commercial dry cleaner will usually do a nice job of steaming a finished garment to give it a professional look.

Care

The pile may flatten during wear and creasing may occur when sitting. You may freshen and lift the pile by holding it over a steam iron and brushing while it is still damp. Always let the garment dry completely before wearing it again.

Follow instructions on the care label for hand or machine washing. These fabrics also dryclean well and you may wish to care for them in that way, particularly if you have put time and effort into tailoring a garment.

Turn garments inside out so lint won't collect on the pile if you decide to launder. A fabric softener will help maintain a fluffy pile. Remove garments from the dryer before they are completely dry. Shake to restore the pile and hang them on a plastic hanger. Pile garments should not be folded for shelf storage as this will result in hard to remove fold lines.

LIGHTWEIGHT KNITS

Lightweight knit fabrics are soft, fluid and require special care in handling. Often made of Qiana nylon, they have outstanding wrinkle resistance and are comfortable to wear. They retain their "new look" through many washings and are ideal for travel.

Some lightweight knits, such as jersey or tricot, stretch in one or both directions. Jersey knits will run in the lengthwise direction. Most of these fabrics are easily snagged by rough surfaces.

Pattern Selection

Select patterns with few seams and a minimum of topstitching. The patterns

should enhance the beauty and soft drapability of the fabric. Seams stitched with the straight grain of the fabric have more of a tendency to pucker than those slightly on the bias. Avoid patterns with circular or bias-cut skirts as the fabric will stretch, creating an uneven hemline.

Fabric Preparation and Care

Preshrinking is recommended for lightweight knit fabrics to remove excess finish and relax yarns that may have been stretched on the bolt. Fabrics with a high percentage of cotton may shrink considerably and may need to be preshrunk more than once. Preshrink notions, interfacings and trim.

Most of these fabrics can be washed or dry cleaned. Read care instructions on the fabric bolt to find the recommended method. If machine washing use a gentle cycle if possible and add a fabric softener to the last rinse. Tumble dry at low to medium temperatures and remove promptly when the dryer stops.

Layout and Cutting

Use a "with nap" layout to avoid directional shading. If the fabric is slippery and hard to handle, cover the table with tissue paper or a bed sheet and pin the fabric to it. Do not let a knit hang over the edge of a cutting surface.

Use ball point pins, placing them within the seam allowances of the pattern to avoid pin holes. With a sharp shears, cut with long, even strokes.

Interfacing

Carefully consider the interfacing you will use. It is necessary in most garments to help retain the original line of the design but should not change the drape or feel of the fabric.

Lightweight fusible interfacings of the nonwoven or tricot knit types work well with these fabrics. Be sure to test such interfacings on a fabric scrap before deciding to use them on the garment.

Machine Stitching

Use a fine ball point sewing machine needle, size 9 or 11 (65 or 70) and 8 to 10 stitches per inch. Some companies have a special needle designed to help prevent skipped stitches on lightweight knit fabrics. You may want to try holding the fabric taut before and after the needle while still allowing the fabric to feed through normally. A very slight zigzag stitch may work better than a straight stitch for seams as it adds some flexibility to the stitch. The straight stretch stitch which some machines have is too heavy for a lightweight knit and should be avoided.

The straight stitch throat plate with the small round hole is preferable to the zigzag or general purpose throat plate with the large oval opening. The all purpose plate may cause seam puckering and skipped stitches by allowing

the fabric to be drawn down into the hole with each stitch. If a straight stitch plate is not available for your machine, place a piece of tape over the throat plate so only a small hole is made for the needle to go through. You may also stitch with tissue paper placed between the fabric and the plate.

Use only the minimum amount of pressure on the pressure foot required to adequately feed the fabric. A balanced, moderate tension should be used as puckered seams may be the result of excessive thread tension. The same type of thread should always be used in needle and bobbin.

Construction Techniques

Staystitching is important at the neck, armhole, shoulder and waistline to avoid stretching. Shoulder and waist seams may need to be stayed with woven seam binding.

Pins, chalk or tailor's tacks are a better choice for marking than tracing wheel and carbon. A new marking tool called a "Tack It" also works well as it will not leave an impression or snag the fabric.

Seam Finishes. Seam finishing is not required on most lightweight knits. If seam edges have a tendency to curl, edgestitch close to the raw edge.

A narrow, double-stitched seam may be used for added durability on some garments, or in particular areas such as armholes. Stitch a plain seam, then stitch again 1/8" to 1/4" away using a straight stitch or zigzag. Trim close to the second stitching. Press this seam toward the back of the garment.

Hems. Allow garments to hang at least 24 hours before hemming. The type of hem finish used depends on the fabric. Keep hems narrow, no more than 1 to 1½ inches. Finish the hem edge by stitching ¼ inch from the cut edge.

When stitching hems by hand, catch the smallest amount of fabric possible. Keep stitches small and do not pull them too tight as this will cause a "dimpling" effect on the right side.

Fusing works very well on most lightweight knit hems. This method saves time and usually results in the least visible hem. Simply place a narrow (3/8" to 1/2") strip of fusible web under the hem close to the raw edge. Using a press cloth, fuse following the manufacturer's directions. Generally you use a wool setting on the iron and press for 10 seconds. Always make a test hem to be sure this method is compatible with the fabric.

Another hem finish is a narrow machine hem with one or two rows of topstitching. This usually looks nice when there is topstitching somewhere else on the garment.

Closures. Machine buttonholes are most frequently used on these knits. Choose a lightweight button so that the fabric is able to support the weight. To prevent stretching, stitch buttonholes over tissue paper, tearing away

the paper when finished.

Zippers with synthetic tapes are generally softer and work best with these fabrics. The more it bends, the more flexible it is and the more compatible it is with a soft fabric. A hand-picked zipper looks nice on these fabrics.

Pressing

The fiber content of the knit determines the temperature setting of the iron. Test the iron on a fabric sample. Steam press lightly in the lengthwise direction to avoid stretching the fabric. Fabric should be allowed to dry completely before handling.

Some of the synthetic knits will heat set easily. Place strips of paper under darts and seam allowances to avoid impressions on the right side of the fabric. When pressing on the right side, a press cloth will prevent glazing the fabric.

PLAIDS

Plaid fabrics can be woven, knitted or printed, sometimes brushed or napped. They can range from big, bold contrast designs to subtle one-color shadings. They are in all fibers with designs inspired by the original plaid countries -- Scotland, Ireland, and England.

Fabric Selection. A plaid is formed by two sets of stripes that meet at right angles. On printed plaids, be sure the plaid design follows the fabric grain.

If your plaid fabric is even, the arrangement of bars is the same on both sides of the main lengthwise and crosswise bar. In uneven plaids, the arrangement is different on either side of the main lengthwise or crosswise bar.

To see which type you have, fold your fabric at center of a major lengthwise bar and check to see if the design and colors repeat evenly on either side of it. Repeat for a major crosswise bar. If everything matches in both directions, it's even, if not, it's uneven.

Pattern Selection

If a design is shown in plaid, your pattern envelope will have yardage for an average size plaid pre-planned for you. Patterns marked "Not Suitable for Plaids" should not be used. If the pattern does not have plaid yardage requirements, you must buy extra fabric for matching. Generally, small plaids are easiest to match and require a minimum of extra yardage. For small to average size plaids, add an extra 1/4 to 1/2 yard to required amount; for large plaids, 1/2 to 1 yard.

General Plaid Pointers

Your goal is to make or buy a garment with a continuous and balanced plaid

design. When sewing, always use a one-way layout for uneven plaids or those with a brushed or napped surface. With uneven plaids, some sections may need to be cut from a single fabric layer to match them.

"Lumberjack" checks should be handled like an even plaid fabric. In bias-cut garments or flared garments cut on the straight grain, a "chevron" or V will form when plaid is matched at the seamline and seamlines are on the same slant.

Layout Lingo

When matching plaid designs on double fabric layers, hold together at intervals with pins or double-faced basting tape to prevent shifting. To save time, use the plaid bars to align grainline. For the best visual effect, carefully position the most noticeable bars of the plaid as follows: lengthwise bar at center front and back, and center of sleeve or pants leg; crosswise bar just below the shoulder (avoid fullest part of the bust, abdomen or hips) and, if possible, at hem edges.

Generally, lay out the front piece first since it is the most important. To match other pieces, trace plaid design onto the pattern at the seamline near notch, using a soft pencil. Lap the pattern piece to be matched over front, matching seamlines at notches. Trace design onto the second pattern piece. Write color names in the spaces as a guide to matching. Then, place this piece on the fabric, matching traced lines to fabric design and properly dominant bars. Always match seamlines, not cutting lines for accuracy.

Sewing Plaids

Keep seams matched during stitching by using pins or basting tape. Or, try a special machine foot that feeds fabric layers evenly through the sewing machine.

When Buying or Making Plaid Garments...

These are the key places that should be matched:

1. Crosswise bars at center front, center back and side seams.
2. Center back of collar to garment, if possible.
3. Lengthwise bars, where possible. Seamlines should be straight or on the same slant.
4. Pockets, flaps, etc. to plaid design on garment.
5. Set-in sleeve to bodice front at armhole notches.
6. Two-piece outfits at the point where they overlap and bodices to skirts.

STRETCH - TERRY, VELOUR, AND CHENILLE

These stretchy fabrics are softer and stretchier than many other knits. Use patterns designed for stretchy knits. Follow the pattern's instructions to be sure the amount of stretch in your fabric is right for the pattern.

Preshrink the fabric using the method and detergent you will use to care for the clothes. For best results use "with nap" pattern layouts. Knits generally have subtle shading differences - especially terry loops and velour pile. When laying out the pattern, keep the fabric flat to avoid stretching. Don't let it hang over the edge of the table.

Seams

Use polyester or polyester core thread, about 12 stitches per inch, and a loosely balanced tension. If loops of the terry cloth catch on the presser foot, wrap a piece of transparent tape over the two toes of the presser foot to make one guiding surface.

Some of these fabrics are heavy enough that they do not curl.

You can sew a plain seam using a narrow zigzag stitch or a straight stitch, stretching as you sew. To avoid bulk, leave seams 5/8 inch wide and press open.

The following kinds of seams are recommended for velour and terry. These stitches are strong, stretchy, and they control curling of seam allowances.

Two rows of straight stitching 1/4 inch apart. Stretch the fabric slightly as you stitch. Trim close to stitching.

Two rows of narrow zigzag stitches. Trim close to stitching.

Overedge stitch or other stretch stitch. Turn to 1/4 inch.

Avoid special stretch stitches which are so close together and use so much thread that the seam is stiff.

Press seam allowances toward the back of the garment.

To keep shoulder seams or other seams from stretching, sew seam tape or narrow twill tape into the seam.

Topstitching

Topstitching is decorative and keeps undercollars and facings from rolling to the outside. To make the stitching more obvious, use two strands of regular thread or special topstitching thread. Use about six to eight stitches to the inch.

Understitching

If topstitching isn't used, understitch the undercollars and facings to keep them from rolling. Press the seam allowances toward the undercollar or facing. Layer the seam allowances so that the wider seam allowance is against the outside of the garment. Clip or notch curves. Stitch the seam allowances to the undercollar or facing close to the seam line. Use a zigzag stitch to help flatten seams.

Interfacing

Interfacing collars, cuffs, or necklines is usually optional, but it helps prevent rolling of undercollars and facings.

For tailored styles, light to medium weight woven or non-woven interfacing is usually needed. Interfacing helps stabilize and strengthen buttonhole and button areas and stabilize and smooth zipper openings. Select light-weight woven or non-woven interfacings. Fusibles are not good choices since the fabrics are so stretchy and textured.

Finishing Necklines

One quick method to finish a neckline without facings is to turn under the seam allowance. Topstitch close to the fold and again 1/4-inch away. Trim the seam allowance close to the stitching.

Or, trim the neckline with self-fabric or purchased ribbing. To make your own trim, cut the fabric crosswise, twice the width of the finished trim plus two seam allowances. The length depends on the amount of stretch. The trim should be shorter than the neckline, but long enough to get over the head. Stitch the ends of the trim together.

Fold the trim in half the long way.

Divide the neckline and trim into four sections. Mark with pins. Pin the trim to the neckline matching the marking pins.

Stitch, stretching the trim to fit the neckline. Use an overedge stitch or two rows of straight or zigzag stitches. Trim close to the second row.

Follow the same technique to trim sleeves and hems.

Hems

Try one of these hems.

Machine topstitching is sturdy and decorative. It is suitable for sporty clothes as well as other clothes with decorative stitching.

A hand hem is a traditional finish for everyday and evening wear. Use a loose hand stitch between the hem allowance and garment.

A machine blind hem is sturdier than a hand hem. Do not turn under the raw edges before hemming.

WOOL

Wool may be one of the oldest fabrics known to man. With increasing interest in renewable natural products and consumer demands for durability of clothing, wool consumption is rising.

Wool comes in a variety of textures and weight and has a number of natural advantages, such as:

- * Has insulating capacity that increases with fabric thickness.
- * High degree of absorbency.
- * Resists wrinkling, pilling, and tearing.
- * Naturally water-repellent.
- * Flame resistant.
- * Sheds dirt easily.

The wool fiber is popular to work with because it can be molded and shaped into garments that keep their shape. The chemical make-up of wool along with its absorbency give it a special ability to take dyes. Wool fabrics are available in many beautiful colors.

Pattern and Fabric Selection

When buying wool or wool blend fabrics, be sure to check care information. Some of these fabrics are washable, but some must be dry cleaned.

Check information on the reverse side of the pattern envelope to choose a compatible fabric. Also determine whether or not the pattern is suitable for plaids or stripes. Extra fabric may need to be purchased to allow for matching.

Most wool fabrics have a nap or surface texture. Some patterns are not suitable for napped fabrics.

Fabric Preparation

One limitation of wool fabric is that it shrinks easily. It is important to preshrink your fabric if the label does not state that it has been preshrunk. Fabrics can be sent to the dry cleaners for shrinking or you can do it yourself following these steps:

- * Find the straight grain and even ends.
- * Thoroughly wet a sheet in warm water. Wring out excess and place on a flat surface over plastic or brown paper.
- * Fold wool lengthwise, wrong sides out. Keeping grainline straight, lay the fabric on the wet sheet.
- * Fold or roll the wool fabric in the sheet. Cover with plastic or paper and let it rest several hours.
- * Unfold the fabric and allow it to dry, smoothing to remove wrinkles.
- * Press lightly if necessary.

Shrink interfacing and seam tape also.

Layout, Cutting and Marking

Since it is often difficult to tell the right from the wrong side of wool fabric, it is a good idea to mark each piece after it has been cut out.

Lay the pattern on the fabric using the layout diagram on the pattern guide-sheet. Follow the "with nap" layout or lay all pattern pieces in one direction whenever possible. Some wool fabrics do not have an obvious nap such as corduroy or velvet but you will see color differences when the garment is completed.

Transfer pattern markings using tailor's tacks, chalk, or pins. Tracing wheel and carbon will probably not show up on this fabric.

Construction Techniques

Stitching. The weight of the fabric will determine the length of stitch and proper tension to use. Experiment with fabric scraps to see which works best. The average stitch length for medium weight wool is from 10 to 12 stitches per inch. The heavier the fabric the longer the stitch that is used.

Choose a size 11 or 14 (70 or 80) machine needle with a sharp point for wovens and ballpoint for knits. Frequently remove the lint which accumulates under the throat plate.

Stay stitch the neck edge, shoulder, armcye, and other bias edges on the garment using directional stitching. Stay stitching is done 1/8" from the seam line within the seam allowance.

Stay-stitch the side seams of a skirt through the hip area along with the waistline.

Reinforce points and corners using 20 stitches per inch along the seam line.

Grade all enclosed seams to eliminate bulk.

Clip the corners of seam allowances diagonally where seams cross.

Seam Finishes. Seams usually need to be finished on woven wool fabrics since they tend to ravel. Seams on wool are generally pressed open and may be finished by overcasting, zig zagging or binding. If the fabric is closely woven, a pinked and stitched seam finish may be sufficient and add the least amount of bulk.

Hem Finishes. Raw edges of hems may be finished in any of a number of ways depending on the fabric. Raw edges may be finished with seam tape, zig zagged or pinked and stitched. Hems should be done by hand due to the weight of most of these fabrics, being careful not to pull the stitches too tight. Fusible hems would not be appropriate for most woven wools but would work well on knits.

Seams, darts, and hems that will be enclosed in linings need not be finished since the raw edges won't receive any wear. If a fabric ravel an excessive amount, stitching the raw edge may be a wise precaution.

Pressing

Always use a press cloth on wool to protect it from scorching. Moisture supplied by a steam iron or damp press cloth will prevent the wool from drying out.

During construction, press the garment from the wrong side. To avoid the imprint from seams, darts and other construction details on the right side of the garment, use brown paper strips between the detail and the garment when pressing.

Use a tailor's ham and seam roll for shaping details. Press darts and shaped seams over a ham. If a ham is not available, you can use a tightly rolled terry cloth towel pinned securely to hold its shape.

Never press the wool until it is completely dry. Some moisture should be left in the fabric to retain its soft texture and finish.

Care

Wool responds well to professional cleaning, steam pressing and shaping. It is rejuvenated by moisture.

Even though wool's natural resiliency helps avoid wrinkling, it will hold creases and pleats when steam and pressure are applied. To take these creases out, the fabric need only be moistened with steam again and pressed.

Wool clothing can be altered easily as steaming will erase the old stitch marks. Check to see that this is true for the particular fabric you are working with before taking the garment completely apart.

Wool has a natural resistance to stains and spots but if difficult stains do occur, consult a stain removal chart before treating. Wool will dissolve in chlorine bleach so care must be taken never to use this product in laundering wool garments.

Wool is weaker when wet, so when laundering washable wool garments, including sweaters, be very careful not to stretch them.

Wool fabrics are attractive to moths and carpet beetles so should be stored with care. Many fabrics are now treated for permanent moth-proofing and if not, they can be made mothproof by a professional cleaner.

Labeling

Two symbols will appear on labels sewn into ready-made garments. The symbol which says pure wool means it must be made of 100% wool fiber. The Wool-blend Mark certifies that the fabric is at least 60% wool and meets Wool Bureau standards for performance and workmanship.

SHAPE-UP WITH INTERFACING

Interfacings help clothes keep their shape and look fresh. Many good interfacing materials are available today. Here are some tips on selection and use.

Why Use Interfacing and Where?

- * To add body or shape to collars, cuffs, necklines, pockets.
- * To add strength or control stretch in buttons, buttonholes, yokes, facings.
- * To keep seams and hems from showing through to the right side on collars, cuffs, waistbands, coat and jacket hems.

What's Available?

Interfacing is available in woven, nonwoven and knit constructions. Each type can be found in a range of weights and crispness - from very soft to stiff. Also, both fusible and non-fusible forms are available in each type.

How to Decide

Several different interfacings will be appropriate for a particular garment. Keep several yards of your favorites on hand. Consider these points as you choose interfacing.

Compatibility. Interfacing fabrics are usually the same weight or lighter than the fashion fabric. Drape your fabric over the interfacing to see how they act together. Remember that fusibles are firmer once they are fused.

Purpose. You might use more than one kind of interfacing in a garment depending on the features of the garment. For example, you would want a crisper interfacing for a tailored look and a softer interfacing when body but not crispness is needed. Sometimes names of interfacings can give you a clue. Take advantage of the differences in stretch and crispness to get the effect you want. For example:

- * For a tailored, crisp shirt collar use crisp interfacing.
- * For a knit blazer lapel use crisp interfacing with some give (all-bias, or crosswise stretch).
- * For soft roll on a collar cut interfacing so the stretch goes around the neck.
- * For stable button holes or waistbands use stable interfacing or one with stability in the direction of the buttonholes or waistband.
- * For firm waistbands use stable interfacing with adequate stiffness or special-purpose waistband interfacing.

Care. Interfacings and fashion fabric should require the same care.

Woven or non-woven? Either type may be suitable. Keep in mind these precautions:

Woven interfacings ravel and may be finished off grain.

Non-wovens can stretch during stitching. They may crease or buckle inside collars and cuffs.

Fusible or non-fusible? Today's fusible interfacings are much better than earlier "iron-ons." Be sure to test fusibles before using. Make a test that is similar to the fusing technique you are planning to use on your garment. It is often a trial and error process before you find the product that exactly fits your needs.

Putting in the Interfacing

Interfacings are usually attached to upper layers of collars, cuffs, waistbands and yokes. Non-fusibles may be stitched to either the facing or the garment. Fusibles should be attached to the facing. If fusibles affect the appearance of the fabric, consider using a non-fusible.

Using Fusibles

Check the instructions. Most fuse with a steam iron, but a few call for a dry iron. To eliminate bulk:

- * Trim 3/8 inch - 1/2 inch from the seam allowance before fusing.
- * Trim off interfacing on corners inside collars and cuffs.
- * Trim away entire seam allowance in areas that will be topstitched.

If there are no instructions, follow these guidelines:

- * Use steam or wool setting on the iron.
- * Fuse-baste interfacing to wrong side of the fabric by touching the tip of the iron to the interfacing in several places.
- * Cover interfacing with damp press cloth or paper towel.
- * Press firmly for 10-15 seconds. Count slowly. Do not slide iron.
- * Press all areas.
- * Let fabric cool before handling. Check the binding. Repress if necessary.
- * To remove interfacing, hold steam iron over the interfacing for several seconds. Pull away interfacing while it is still warm.

Non-Fusible

Advantages: Soft, natural shaping. Usable on both wovens and knits. Does not change the surface of the fabric.

Disadvantages: May lose body after washing. Time consuming to apply.

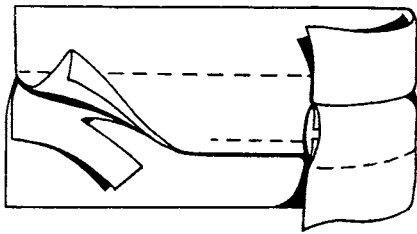
Fusible

Advantages: Quick to use. Adds firmness. Often makes topstitching easier. Good for reinforcing small areas. Fusible knits work well on soft knits.

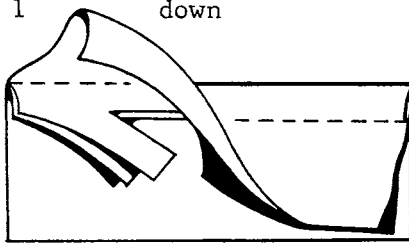
Disadvantages: May make fabric too stiff. May not adhere permanently to very smooth, stiff or shiny fabrics. May alter appearance of napped or pile fabrics, crepe, seersucker or gauze. Fusing agent may seep through sheer fabrics. May cause machine to skip stitches.

SEAM FINISHES*

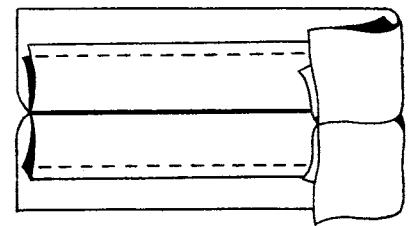
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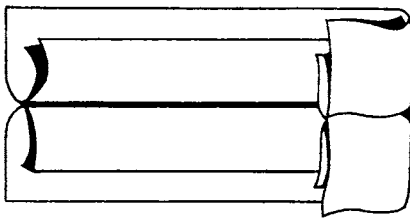
1 down



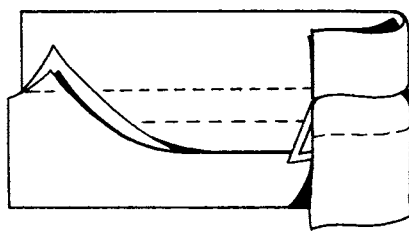
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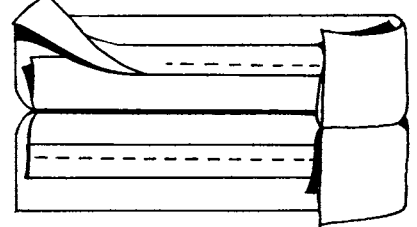
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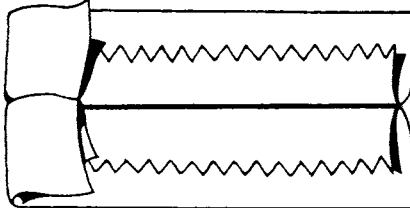
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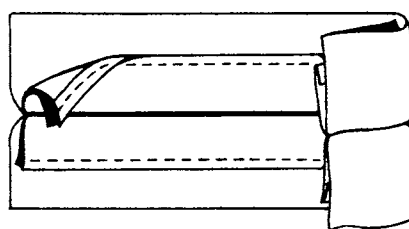
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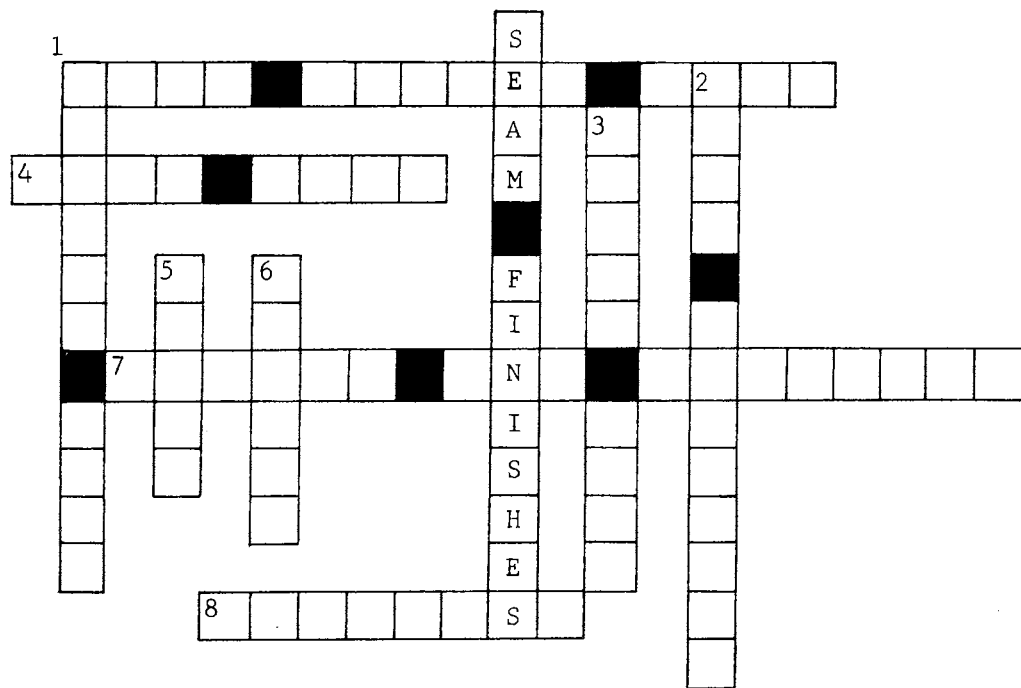
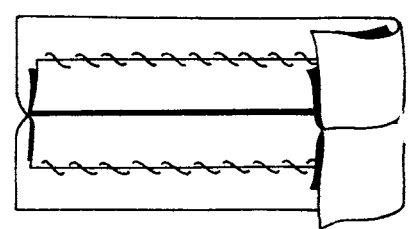
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8



*Answers on next page.

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ANSWERS (to Seam Finishes on page 46)

1. (across) Flat felled seam. Stitch regular seam on outside. Trim one edge to within $1/8$ " from stitching. Turn in the other edge, and top-stitch it over trimmed edge.
1. (down) French seam. From outside, make seam half the depth of the seam allowance. Trim close to stitching. On inside, crease along seam and make a second seam, encasing edges.
2. Edge stitched. Stitch through one thickness of the seam allowance, close to the edge.
3. Plain seam. Baste and stitch seam. Press open.
4. Welt seam. Make plain seam. Trim one side of seam to within $1/4$ " of stitching. From wrong side, press and baste two edges in same direction, with the wider edge on top. Stitch from right side, $3/8$ " to $1/2$ " from seam line.
5. Bound. Stitch and press seam open. Encase each edge with binding. Baste and stitch through all layers.
6. Pinked. After seam is stitched, use pinking machine or shears to finish the edges. Press seam open.
7. Turned and stitched. After seam is stitched, turn and stitch the raw edges. Press seam open.
8. Overcast. Baste, stitch, and press seam open. Overcast each edge, taking up about $1/8$ " of fabric.

POINTERS FOR EVALUATING WITH 4-H MEMBERS

If the leader works with the member throughout a project in planning, accomplishing, and evaluating, the member will have a good idea at the end of the project how successfully the plan has worked. Evaluation should be a continuous process that takes place throughout the project as each step is accomplished. In this way, evaluation is a learning tool. This is not true if the evaluation is done only after the project is completed.

The following suggestions may help the leader conduct meaningful evaluation discussions with the clothing project members:

1. Choose pleasant surroundings that are free from noise and interruption.
2. Help the member feel at ease with a warm greeting and friendly conversation.
3. Begin and end the evaluation with a positive approach -- that is, find something successful about the project and compliment the member on this.
4. Encourage the member to talk about the project.
5. Find out how the member feels about the project. Where does the member feel he/she has been successful or unsuccessful in this project?
6. Try not to talk at but with the member. Lead the member into discovering the successful or unsuccessful aspects of the project.
7. Help the member discover what could be done to improve the project. You might be surprised to learn the member has some excellent ideas for improving the work.
8. Keep an open mind about methods and techniques. Don't consider only one technique or method as being acceptable.
9. Consider individual capabilities when deciding on the results of a project. Guard against accepting everything as being successful, however. When you think the member could have improved upon the work, tell him/her how.
10. Consider the garments' uses in evaluating construction techniques and selection of pattern, fabric, trimming, and accessories.
11. Help the member feel pride and accomplishment in the work done.
12. Try to inspire the member for future work. Describe how to analyze the work so each successive project will be a more successful experience.
13. Remember - the member's development and growth are more important than the methods used or the results achieved in the project.
14. Try not to be concerned as much with small details as you are with how the project relates to each individual member.
15. Be a good listener. Be interested in why the member did what was done. You may learn something new.
16. Allow time during the discussion for the member to ask you questions.

The following questions may include some that a leader would use in an evaluation session with a 4-H clothing project member:

1. Why did you take this project?
2. What did you think you might learn in the project?

3. How much experience did you have before you started this project?
4. What did you like most about the project?
5. What did you like least about the project?
6. What did you do for the first time in this project?
7. Who helped you decide what your project would be?
8. Where did you get help?
9. What new things did you learn?
10. How will you use what you have learned?
11. What would you like to learn next?
12. If you were to do the project again, would you do anything differently?
13. How do you feel your project could be improved?
14. Did your project turn out as you planned? If not, how did it differ?
15. How does this garment fit in with the other garments in your wardrobe?
16. Where do you plan to wear this garment?
17. What accessories are you planning or what accessories do you already have to wear with this garment?

EVALUATING A CONSTRUCTED GARMENT

This list of criteria for evaluating a constructed garment is a guide and only a guide. It is not designed to tell how to construct a garment nor to tell what must be done to each garment to meet a supposed "4-H standard." There is no one 4-H way to construct a garment.

Many techniques may be used to judge whether a garment is well made. The evaluation, therefore, should be based on the final result rather than placing special emphasis on the specific techniques used to construct the garment.

Evaluate all construction details, their appearance, and the way they fit together. The criteria listed may be used by members, leaders, and judges to determine the improvements needed and to evaluate the quality of the garment. This publication can also be used by the member, leader, or judge to show garment-by-garment progress and learning.

Sometimes you may see new or different construction methods. Because of the variety of fabrics and finishes now available, everyone who sews is forced to experiment. Sometimes the results are not what we expect, but problems are solved successfully in a manner that is quite different from what we've been taught. Experimentation is encouraged because each fabric must be handled according to its own characteristics. When in doubt about a method, ask yourself "Can it be done this way? Will it work?" Unless you can think of a reason why you can't use the method, go ahead and use it.

EVALUATING THE GARMENT - OVERALL

1. Are checks and stripes either matched or used to make a design?
2. Are trims, designs, colors, or fabrics used well? Have you considered art principles?
3. Are the fabric and pattern style suitable for the occasion?
4. Does the trim add to the attractiveness of the garment?
5. Can the trim be cared for in the same manner as the fabric?
6. Has the garment been constructed so it can be used for the activities and places you plan to attend? Can it be cared for as you had planned?
7. Is the garment well pressed? This means no shiny iron marks or fused areas where the iron was too hot. Also be sure seam allowances haven't made ridges on the right side.
8. Is the garment made "on-grain?" Does it hang correctly - not crooked?
9. Is stitching correctly done? Are the stitches the right length for the fabric and the garment's use? Has the tension been adjusted properly? Was the needle the right size for the fabric and stitches?
10. Was the garment made in a logical order so seams can be pressed open, bulk eliminated, and raw edges encased?
11. Have the enclosed seams been beveled or graded (trimmed) and excess bulk removed? The firmness of the fabric and expected strain determine how much is trimmed away.

DARTS, TUCKS, GATHERS, PLEATS

1. Are darts and tucks stitched with smooth, even stitches in straight lines and reinforced at the ends?
2. Do darts taper to a smooth point - no "pouches" or bubbles at the end?
3. Are darts and tucks pressed flat (trimmed if on heavy fabric) with no ridges or outline showing on the right side?
4. Are pleats spaced evenly? Do they hang perpendicular to the floor?
5. Have gathers been evenly distributed?
6. Are darts, tucks, and pleats pressed in the proper direction?

FACINGS

1. Do fitted facings have the same shape and grainline as the garment edge to which they are sewn?

2. Does the facing fit smoothly with no puckers or tucks, and is the facing invisible from the right side?
3. Have the seams been graded and all excess bulk trimmed away?
4. If bias facings are used, are they on the true bias?
5. When bias facings are used, are the pieces joined together on-grain?
6. Are bias facings hemmed flat to the garment with stitches that don't show?
7. Do the facing seams match the garment seams at the shoulders, underarm, etc.?
8. Are facings understitched and tacked to the garment at seams and darts? Additional tacking is seldom required.

COLLARS

1. Is the collar the same shape and length on both sides of the neck opening? Do points or curved corners look the same?
2. Does the collar lie smoothly? No under collar should show!
3. Have seams been graded and excess bulk removed?
4. If the collar is supposed to meet at center front or center back, does it? If it's not supposed to, is the space the same on each side of the center?

SLEEVES

1. Look at the pattern design first! If set-in sleeves are supposed to be smooth, are there no puckers, gathers, pleats or tucks in the sleeve seam? Does the sleeve seam have a gentle rounded appearance? If the design shows gathers or pleats, are they evenly arranged over the top of the sleeve?
2. Do the sleeve seams show straight, even stitching and seam lines that match exactly?
3. Look at the grain line. Is the lengthwise grain perpendicular to the floor? Is crosswise grainline parallel to the floor?
4. If raglan sleeves are used, are the seams smooth with no puckers or pleats? Have the seams been trimmed and clipped so there are no ripples or drawing at the seams?
5. Have kimono sleeves been reinforced?
6. Are kimono sleeves free from ripples and drawing at the seams?
7. Has excess bulk been removed from cuff seams?
8. Are cuffs even in width?
9. Are sleeve plackets inconspicuous when cuff is fastened? If the plackets are meant to be decorative, they will obviously be visible on the top.

CLOSURES

1. Are buttons securely attached with a long enough shank so that the buttonhole can lie smooth and flat?
2. Are the buttons and buttonholes evenly spaced?
3. Do buttonholes begin and end in line with each other?
4. Is the buttonhole big enough to let button go through easily but not too big?
5. With heavier fabrics, have heavier buttons and wider buttonholes been used? With sheerer fabrics, have finer buttons and narrower buttonholes been used?
6. Are the welts of bound buttonholes even in width? Do the welts meet in the center of the hole?
7. Is the buttonhole on straight grain, unless the design calls for it to be done some other way?
8. Has interfacing been used? Is it of correct weight for the fabric? Will it hold up under the strain of buttoning?
9. If a placket is used, is it concealed? If a zipper is used, are the zipper teeth covered, hidden?
10. Does the zipper slide easily?
11. Is stitching straight and reasonably inconspicuous? Top stitching will show, of course.
12. Is the placket or zipper smooth, free from gaps, puckers, or pleats?
13. Do design lines (yokes, waistline) go straight across the zipper or placket as if the closure was not there?
14. If an invisible zipper was used, are the zipper teeth invisible with no pleat, tuck, or off-grain area at the lower end of the zipper?

WAISTLINE TREATMENTS

1. Has excess bulk been trimmed away from waistline?
2. Is the stitching line even and smooth?
3. Are band fasteners securely attached? Are they of a size and style appropriate for the garment, its use, and care?
4. Is the waistband or casing even in width?
5. If a belt was made, is the fabric cut and applied to the backing on the straight grain?

6. Are belt fasteners securely fastened and appropriate for the style, use, and care of the garment?
7. Has something been done to keep elastic from curling or rolling?

INTERFACINGS

1. Can the interfacing be cleaned and pressed the same way as the garment fabric?
2. Are fused interfacings fused completely with no gaps?
3. Are fused interfacings free from a stiff or board-like look on the outside?
4. Have interfacings, fused and otherwise, been trimmed to eliminate bulk in seam allowances?
5. Have fused interfacings stayed soft and flexible rather than becoming heavy or stiff?
6. Have stretch and stability in two-dimensional interfacings been used to provide stability in the proper direction?
7. Does the interfacing, where needed, form a part of the garment and not appear obvious?
8. Is the interfacing and its placement appropriate to the flexibility of the fabric, the design of the garment, and the amount of strain?

LININGS

1. Is lining fabric firmly woven or knitted and lighter than the garment fabric?
2. Can lining fabric and garment fabric be cared for in the same way?
3. Are garment seams free from strain at points where lining is attached?

SEAM FINISHES

1. If necessary, are seams finished to prevent raveling or rolling of edges? If fabric ravel, a seam finish more effective than pinking is needed. Pinking only makes a garment pretty. Don't pink knits.
2. Is the seam finish right for the weave of the fabric, the amount of wear expected, and the use and care of the garment?
3. Is seam finish invisible on the right side of the garment?

HEMS

1. Is the hem invisible on the right side of the garment unless the pattern shows that it is supposed to be seen as a lettuce edge and other decorative hems?
2. Is the hem even in width and neat on the underside?

3. Is the hem securely attached, but not pulled tight?
4. Is the hem width appropriate for the style and fabric?
5. Does hem lie flat and smooth with no ridge on right side?
6. Is fullness eased in with no pleats or tucks and evenly distributed?
7. Are stitches invisible on right side and evenly spaced?
8. Has excess bulk been removed from hem seam allowances?
9. If the hem is done by machine, are stitches even and invisible?
10. If the hem is fused, are there no sharp creases, ridges, or flat areas visible on the right side?
11. If a top-stitched shirt-tail hem is used, is the stitching line an even distance from edge of garment?

MISCELLANEOUS

1. Is top stitching even with no skipped stitches?
2. Is "stitch in the ditch" done so stitches are in the ditch, not on the edge?
3. Are pockets securely attached? If lined, no lining should show on the right side.
4. Have pockets been reinforced?
5. Has excess bulk been removed from pocket seam lines?
6. Are the corners of square pockets mitered?

KNITS

1. Was a man-made thread used for stretch and durability?
2. If a special stitch was used, does it provide stretch? Is it neatly done?
3. Single knits may need edge finishes and hems may be done by special techniques to control rolling or curling. Has this been done?
4. Does zipper lie flat and smooth and not appear bulky?
5. If exposed zipper is used, is stitching neat and even? Is bottom securely fastened?

CLOTHING CONSTRUCTION SCORE CARD

The following score card is a suggestion which you might use in evaluating a constructed garment.

	Very Good	Good	Fair
<p><u>*Decisions to make</u></p> <p><u>FASHION</u> Will the style be attractive on you? Is the style in fashion? Will you enjoy wearing it?</p> <p><u>FABRIC</u> Is it a good weight for the garment style? Does it look well made up in the number and shape of garment pieces?</p> <p><u>TRIM</u> Do the trim and fabric go together in style, color, texture, and also care?</p> <p><u>FINDINGS</u> Is the type fastener, its color and size, right for placement and use? Is interfacing correct weight and a good color for outer fabric? Does interfacing require the same care? Is color, type, and size of thread a good choice for the fabric?</p> <p><u>CARE</u> Do fabric, trim, findings, and construction methods all require the same care?</p> <p><u>*Skills to have</u></p> <p><u>GRAINLINE</u> Are all pieces cut on grain for good fit and appearance?</p> <p><u>SEAMS</u> Are they stitched straight and even? Do they lie smooth with no puckers? Do they have an edge finish, if needed?</p> <p><u>DARTS</u> Do they look like a smooth well-shaped seam with no bubble at the end? Are like darts the same length?</p> <p><u>HEMS</u> Is the hem even width throughout? Is the width adequate to give weight to the hem? Are hand stitches invisible on right side?</p>			

Very
Good Good Fair

PLACKETS Does it lie flat without gapping?
 Are the ends securely fastened?

FASTENERS Are they evenly spaced, uniformly
 constructed, and securely sewn?

FULLNESS - Are gathers evenly distributed?
BULK EDGES Do ease areas have fullness without
 visible gathers?

OUTER Are details uniform in length, width,
DETAILS size, shape?
 Are they accurately placed?

MACHINE Does the machine have a balanced
STITCHING tension and is the stitch length
 correct for the fabric?
 Is the machine stitching straight?

PRESSING Is the garment smoothly pressed with
 no imprints of seams, hems, and
 darts showing?
 No evidence of overpressing?

--

SUGGESTED QUESTIONS FOR CONFERENCE JUDGING OF CONSTRUCTED GARMENTS

1. What other garments have you made this year?
2. Why did you choose to make this garment? (Needed in wardrobe, new fabric)
3. What did you learn from this sewing experience?
4. Any particular problems that you had?
5. How do you plan to take care of this garment?
6. Where did you obtain sewing help for this project when you needed it?

Additional comments:

SOURCES OF INFORMATION

SUGGESTED REFERENCES

General Construction:

Advanced Sewing Techniques (available from local Extension Office)
Coats and Clark's Sewing Book, Revised and Expanded Edition
McCall's Step-by-Step Sewing Book (paperback)
Reader's Digest Complete Guide to Sewing, 1976
Simplicity Sewing Book (revised edition)
Singer Sewing Book
Time/Life Series - The Art of Sewing, 1975, 1976
The Vogue Sewing Book, Revised Edition

Textiles:

Textile Handbook - Fifth Edition, 1974
Man-Made Fiber Fact Book, 1978, Education Department, Man-Made Fiber Producers Association, Inc., 1150 Seventeenth Street, N.W., Washington, D.C. 20036
The Butterick Fabric Handbook, 1975, Edited by Irene Cumming Kleeberg, Published by Butterick Publishing Co.

VISUAL AIDS

The following kits are intended to be useful for teaching beginning and intermediate 4-H'ers enrolled in the clothing project. They are available from the Clothing Specialist's office and should be scheduled well in advance through your local County Extension office.

1. At Home With Metric Measuring - Includes McCall's "Measuring Metric in Fashion Sewing," a slide tape presentation, and a copy of Coats & Clark "Educator's Guide to Metric in Clothing Construction.
2. Basic Clothing Construction Skills - Kit of slides and transparencies for use in teaching clothing construction to beginning - intermediate sewers.
3. Interfacing Kit - Kit of samples of currently available interfacings showing how they react with fabrics. Includes fuse-in and stitch in samples.
4. New Notions - Kit of variety of new notions to aid home sewer. Some examples might be useful in teaching sewing shortcuts.
5. Notions Nation - Learning game for learning how sewing notions are used. Includes game board and cards of questions and answers.
6. Sewing Knit Fabrics - Kit includes samples of sewing techniques for special use on knit fabrics. Kit also includes slides of these samples.

7. Basic Concepts in Home Economics - Clothing - Four slide/tape presentations covering the following topics:
 1. Choosing Your Clothes - Information about skills needed to select clothing that is attractive, practical and individual.
 2. Fabric to Fashion - Comparison of home sewing to techniques used to manufacture garments.
 3. Caring for Clothes - Importance of proper clothing care and techniques for maintaining a wardrobe.
 4. Fashion in Your Future - Emphasizes influence of culture on past, present, and future fashions. Basic clothing skills are stressed as a way of coping with fashion changes. Includes career opportunities in the fashion industry.
8. Beginning 4-H Sewing Projects - Samples of easily constructed items for beginning and intermediate 4-H clothing members. Includes items as: quilted vest, garment bag, backpack, school bag, sun visor, ski bag, and shirt, blouse, vest, shorts, slacks, skirt, etc. for boys and/or girls.
9. Fashion Forecast - (from Sears) - Two in one kit. Young Fashion Forecast - Girls: slides showing fashions for junior high and high school girls. New slides each season. Getting It All Together - Boys: slides showing wardrobe planning for boys. Discusses fashion, fad, color, and combining garments for outfits. New each season.
10. Stain Removal - This kit contains 4 slide sets and scripts on: immediate stain removal, permanent care labeling update, and use of commercial stain removal products.

The information given in this publication is for educational purposes only. Reference to commercial products or trade names is made with the understanding that no discrimination is intended and no endorsement by the Minnesota Agricultural Extension Service is implied.

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