Challenges in Clothing

Cornell Cooperative Extension

3294H-315b
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This publication is issued to further Cooperative Extension work mandated by acts of Congress of May 8 and June 30, 1914. It was produced with the cooperation of the U.S. Department of Agriculture and Cornell Cooperative Extension, College of Agriculture and Life Sciences, College of Human Ecology, and College of Veterinary Medicine at Cornell University. Cornell Cooperative Extension provides equal program and employment opportunities.

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Challenges in Clothing

An Intermediate 4-H Clothing Project

Take the clothing challenge! Add to your knowledge and skills. You’ve worked to develop some beginning sewing skills and to learn about making or buying clothes to fit your wants and needs. Now you’re ready to meet more challenges.

This project guide is designed to follow Unit I, Adventures in Clothing. If you have not participated in that project, you will want to request that guide from your 4-H leader. The information you learned using Unit I to prepare presentations, exhibits, and your clothing have helped you get ready for new challenges.

Part of the challenge in the 4-H clothing project is discovering how line, color, and texture can keep you Looking Good. You’ll learn to successfully coordinate the outfits and accessories you wear. Whether you are buying or making clothes, the challenge in Choosing Clothes and Learning About Fabrics is to develop your consumer decision-making skills. You’ll learn to make a wardrobe plan and to evaluate the clothing choices you make.

In Creative Sewing and Caring for Clothes, your challenge is to grow in creativity, independence, and responsibility. The challenge in Personal Pointers is to make the most of your own appearance and grooming. In You and Others, the challenge is to get beyond yourself and find out how clothes affect your relationships with others.

As you plan and carry out the project ideas in this book, think about ways you can share what you have learned. You may want to do this through presentations, exhibits, service projects, or in other ways. Whatever you do, remember that planning is the first step, and evaluation is the last.

Look your best to meet challenges with confidence.
Looking Good

Have you ever thought of yourself as an artist? When you choose clothes and accessories to wear, you use the same guidelines that artists use to create paintings, clay pots, or wood carvings. These guidelines are the elements and principles of design. In this chapter you will concentrate on learning more about the elements of design—color, line, texture, and form.

Color in Clothing
Good color choices in clothes help to improve your personal appearance. However, clothes are available in so many colors that it is hard to know what to choose. One guide to color selection is as near as your mirror. Your own personal color scheme is created by your skin, lips, hair, and eyes. You can use the colors of these features as a basis for your own personal wardrobe plan. Sometimes people pay color consultants to help them choose colors, but you can learn to do it yourself.

First, consider your skin and lips. Your skin is your largest area of color, so it is important to wear colors that harmonize with its tones. No matter how dark or light your skin is, it will have either warm tones (yellow, red, orange) or cool tones (blue). People with cool skin tones may find cool colors such as blue, blue-green, green, and blue-violet more becoming. People with warm tones may find warm colors such as red, red-orange, orange, yellow, and brown best for them. A becoming color makes your skin look as healthy as possible. Lip color may help you decide between cool (rose, plum, magenta) and warm reds (coral, rust, red-orange).

Next, consider your hair and eyes. Clothing colors that contrast with or are the same as your hair enhance its color and sheen. Clothing that repeats the color of your eyes emphasizes their sparkle and makes their color more noticeable.

Make a Color Aid Card
Color consultants provide an array of colors that are specially selected to suit the customer's personal coloring. You can make a similar set of colors for yourself. Here's how.

1. Hunt through magazines and scrap bags to collect a lot of different colors. Get as many different values and intensities of each hue as you can. For example, find lots of different reds. They should range from dark brick red to light pale pink. Some could be red-orange, some could be red-violet. Do the same thing for several colors—blue, green, yellow, brown, purple, and orange.

2. Next, from the colors you have found, try to select colors that match your hair, eyes, skin, and lips. Doing this may be easier if you work with a friend and make a "mask" with two windows (holes) like the one below.

The mask can be made of white paper or an index card. To use it, hold the color sample behind one window, then hold the mask against your forehead or skin. When the two colors look the same, you have done a good job of matching. Your friend can help you decide if the colors look the same.
3. Repeat this until you have identified your four personal colors—skin, eyes, hair, lips.

4. Mount these colors on a strip of cardboard with glue or paste. If you have used fabric, back it with masking tape.

5. Carry your color aid card with you when you shop. Place it on garments or fabrics to see how you'll look in colors you are thinking about buying. (Remember that lighting conditions affect the way colors look to you. They may look different outside the store. Try to use daylight rather than artificial light, if possible.)

6. To take this a step further, select a set of colors that seem most becoming from all those you collected in the beginning. Put them on cards and take them along as you shop.

Match color samples against your skin.

A color aid card is helpful when shopping.
Color Illusions
The next time you choose an outfit, think about the color combination. How do the colors look together? How do they make you look? Colors affect each other, creating illusions, and you can learn to create the illusion you want with color.

To create illusions, select colors that are good for your own personal coloring and your body build.

Light and bright colors such as light yellow, bright orange, or white usually make your shape look larger. Dark shades of colors such as navy blue, or neutral shades such as brown or gray usually make your body look smaller.

However, black does not always make a large person look smaller. This happens because black gives a solid looking form that is emphasized as it contrasts with the background. Backgrounds such as rooms or the outdoors tend to be medium to light in value.

Activity Ideas
Try these experiments to see the ways colors affect each other.

Color and Size
1. Use scraps of fabric or paper in plain colors. Trace around a coin, then cut out a circle in a light or bright color.

2. Cut another circle the same size in a dark or neutral shade.

3. Glue them in the space below. You know they are the same size, but does one look larger?

Color Combinations
Some color combinations show differences in size better than others. Some color combinations make you notice one color more than another. Here is a way to compare the differences.

1. Take any one color in a plain fabric or paper and cut four pieces, each 1-inch (2.5 cm) square.

2. Choose one of each of the four types of colors listed below in a plain fabric or paper and cut one 2-inch (5 cm) square of each. Don’t use the same color you chose for the 1-inch (2.5 cm) square.

   - Light color such as pink, light blue, or light yellow;

   - Bright color such as red, orange, or bright yellow;

   - Dark color such as deep blue, dark green, or dark purple; and

   - Neutral color such as brown, beige, or gray.

Now you should have four 1-inch (2.5 cm) squares of the same color, and four 2-inch (5 cm) squares of four different colors.
3. Glue the four 2-inch (5 cm) squares in the spaces at the right. Then, glue a 1-inch square in the center of each.

4. Answer these questions using the letters from one or more of the examples.

_____ Which combination makes the center look larger than it really is?

_____ Which combination makes the center seem smallest?

_____ Which combination do you like best?

_____ Which combinations attract more attention?

_____ Which combinations would look best on you if you were thin?

_____ Which combinations would look best on you if you were heavy?

**Changes with Color**

If a favorite or becoming color makes you look larger or smaller than you want to look, try some of these ideas.

- Use the color in a small amount—a scarf, tie, or shirt worn under a jacket or sweater, or in small amounts in a print.

- Use it in one of its darker shades.

- Use it in a duller or less intense form.

- Use it for clothes you wear for your own enjoyment—sleepwear, undies, grubbies.
Color Quiz
Here is a short quiz on what colors do. If the colors make you look larger, write "L" in the blank. If the colors make you look smaller, write "S" in the blank. Answers are on page 14.

Colors

Make me look

1. Warm colors (red, yellow, orange)
2. Cool colors (blue, green, purple)
3. Light colors
4. Dark colors
5. Bright or intense colors
6. Dull or grayed colors
7. Prints or stripes with strong contrast
8. Prints or stripes with weak contrast

Line and Form
Lines in clothes can do a lot to help you get that look you want. Lines may be within the garment, as in seams, collars, pleats, and trims. Or the lines may outline the shape or form of the dress or pants. Some lines stand out more than others.

When you look at a garment, squint your eyes to see which lines stand out the most. How can you make those lines work for you?

In *Adventures in Clothing*, you learned about straight, curved, horizontal, and vertical lines. Lines can also play tricks with our eyes. Which line looks longest?

If you think all three lines are the same length, you’re right. However, some lines appear longer, while others seem shorter. We can see these same lines in clothes. Which of these T-shirts looks longer?
Did you find that when you looked at T-shirt A, your eyes stopped when you got to the horizontal line? When you looked at T-shirt B, you looked up until you reached the point of the arrow and then followed the lines of the arrow down again. The Y in T-shirt C, carries the eye up further. All three lines add height because of the vertical line. The Y line adds the most height. Where do you find these lines in clothes?

Yokes, horizontal bands of trim, boat necklines.

Raglan sleeves, closed shirt collars.

V necklines, open necklines on a shirt, yoke or other design lines in V shape.
The rectangles at the right are all the same size, but lines create different illusions. The further apart the lines are placed, the wider the rectangle looks. Your eyes have further to jump. Which rectangle looks widest? Which looks narrowest?

Remember these illusions when you select coats, jackets, and other clothes with vertical seam lines. Two lines set wide apart will make you look wider.

How do lines affect the look of width?
Horizontal lines make you appear shorter and broader. Horizontal lines can be a part of a garment, such as the yoke in a shirt. Or they can be formed where a sweater ends and pants begin. A belt can make a horizontal line, too.

The horizontal line calls special attention to the area where it is located. The emphasis created by the line depends on how plain the fabric is and the amount of contrast in color or texture. If a sweater and pants are the same color, the horizontal line between them won't be as noticeable as if the sweater were one color and the pants another. When you are choosing clothes or accessories with horizontal lines, think about what you like about your shape and what you would rather people didn't notice.

Does the shape of clothing make a difference in how you look? Yes! The lines that create the shape, silhouette, or outline of a garment also create optical effects. The effect is slimming, as in the vest on the left below, if the silhouette is more vertical. It creates width if the silhouette is more horizontal, as in the vest on the right below.

**Texture in Clothing**

Fabrics have many different looks and feels. Texture means:

- The appearance of the fabric;
- The "hand" of the fabric—how it feels when you touch it; and
- The apparent weight of the fabric—how thick or thin it looks.

Fabric texture in a garment can affect how large or small you look. For instance, a heavy or bulky fabric can add bulk to your shape. A very shiny fabric also can add the illusion of weight.
Selecting an Outfit

When the various items of clothes you wear all go well together, you have a well-coordinated outfit. The outfit combines all the elements—color, line, form, and texture—so the whole outfit looks pleasing.

Accessories are important in creating an outfit. They can be functional (such as shoes), express your personality (such as a bright scarf), or just add pizzazz and interest (such as a fancy belt). Accessories can add the perfect touch or create confusion. Ties, scarves, vests, glasses, combs, belts, shoes, jewelry, and hair ornaments should be considered important parts of your whole fashion picture and not just be worn because you happen to have them.

When you coordinate an outfit, major lines of the clothes should be repeated in the accessories. For example, if you have tailored, straight line clothes, the accessories should not be soft and curvy.

In coordinating color, remember that brightly colored accents are more successful when they are used in small areas and concentrated near the face. Color contrast creates exciting interest. Use it where you want emphasis—such as a black belt with a white outfit if you want to draw attention to your waist.

Textures in an outfit should harmonize. For example, a rough, nubby texture can set a casual, sporty tone. Shiny, soft textures give a more formal feeling. Sometimes contrasts in textures are interesting, but too many differences create confusion and detract from the whole.

A distinct difference in form can make an accessory seem completely unrelated to the rest of the outfit. A square, tailored necklace would not be consistent with a softly gathered dress.

The answers to these questions may help you learn to coordinate outfits successfully.

1. Do you prefer clothes with soft and curvy or straight and tailored lines?

2. What about your size in comparison to the size of accessories you choose? Will a large bag or backpack dominate you?
3. What colors do you enjoy most? Do you feel better in neutrals or bright contrasting color combinations?

4. Do smooth, plain textures suit you best? Or do you prefer patterned fabrics or nubby textures?

5. Do you like to stand out and be different? Or do you want clothes that do not call attention to you?

**Make Design Elements Work for You**

Are you happy with the way your body looks? Lots of people are satisfied with their size and shape, but others would like to look a little different. You can use color, line, form, and texture to emphasize good points and take attention away from others. The chart below shows how to make yourself look taller or shorter, wider or narrower.

<table>
<thead>
<tr>
<th>To add height choose</th>
<th>To subtract height choose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vertical lines</td>
<td>Horizontal lines</td>
</tr>
<tr>
<td>Vertical details</td>
<td>Horizontal details</td>
</tr>
<tr>
<td>Plain colors</td>
<td>Large prints and plaids</td>
</tr>
<tr>
<td>Small to medium prints and plaids</td>
<td>Parts of outfit in contrasting colors</td>
</tr>
<tr>
<td>Little color contrast in parts of outfit</td>
<td>Contrast color in belts</td>
</tr>
<tr>
<td>V necklines</td>
<td>Wide belts</td>
</tr>
<tr>
<td>Long sleeves (not too full)</td>
<td>Large details such as pockets, collars, yokes, sleeve cuffs</td>
</tr>
<tr>
<td>Narrow belts in same color as outfit</td>
<td>Yokes in skirts, pants, and shirts</td>
</tr>
<tr>
<td>Simple, uncluttered silhouettes</td>
<td>Cuffs on pants</td>
</tr>
<tr>
<td></td>
<td>Curved to bell-shaped silhouettes</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>To add width choose</th>
<th>To subtract width choose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horizontal lines</td>
<td>Vertical lines</td>
</tr>
<tr>
<td>Large prints or plaids with strong color contrast</td>
<td>Medium prints and plaids with little color contrast</td>
</tr>
<tr>
<td>Bulky or textured fabrics</td>
<td>Flat fabrics</td>
</tr>
<tr>
<td>Belts of contrasting color</td>
<td>Minimum of clothing layers</td>
</tr>
<tr>
<td>Pockets</td>
<td>Contrasting colors to emphasize face and neck</td>
</tr>
<tr>
<td>Scarves tied to emphasize horizontal lines</td>
<td>V necklines</td>
</tr>
<tr>
<td>Soft, full sleeves</td>
<td>Scarves tied to emphasize vertical lines</td>
</tr>
<tr>
<td>Soft pleats, gathers, ruffles</td>
<td>Just slight fullness in sleeves and body of shirts and blouses</td>
</tr>
<tr>
<td>Boxy jacket shapes</td>
<td>Smooth fit at waist and hips of pants and skirts</td>
</tr>
<tr>
<td>Soft, rounded silhouettes</td>
<td>Semi-fitted silhouettes</td>
</tr>
</tbody>
</table>

Why is the necklace a poor choice for this dress?
Activity Ideas

- Find pictures of outfits you would like to wear that show coordination in color, line, texture, form, or shape.

- Put on a favorite outfit. Experiment with accessories until you find attractive combinations. Think about how you used color, line, form, and texture.

- Look for magazine pictures that illustrate current fashion and fads in accessories. Identify ones appropriate to wear in your community. Select the ones that would look good on you. Tell why.

- Participate in your local or county 4-H Clothing Selection Event.

- Plan an exhibit on coordination of clothes and accessories, using the design elements of color, texture, line, and form.

Answers to quiz on page 8. 1—L, 2—S, 3—L, 4—S, 5—L, 6—S, 7—L, 8—S
Choosing Clothes

Dressing appropriately for different occasions is important because you tell other people about yourself by the way you dress.

Clothes with a Purpose
Clothes for sport should:

- Allow room for movement;
- Not interfere with motion;
- Stretch and retain fit;
- Be absorbent and comfortable;
- Be strong, tough, and durable;
- Be washable;
- Be water repellent (for some sports); and
- Be colorfast.

Temperature control clothes that keep you cool are:

- Lightweight;
- Absorbent;
- Open textured; and
- White to reflect sunlight.

Temperature control clothes that keep you warm are:

- Closely woven on the outer layer; and
- Multi-layered with fiberfill, down, or foam insulation that is thick and resilient.

Everyday and work clothes should:

- Be comfortable and casual;
- Be sturdily constructed;
- Allow for movement;
- Not be too loose or poorly fitted;
- Be of durable fabrics;
- Be colorfast; and
- Be washable.

Clothes for interviews, meetings, and conferences should:

- Be fashionable;
- Be attractive;
- Be clean, neatly pressed;
- Be somewhat dressier than you might wear to work on the job;
- Be comfortable; and
- Be washable or dry cleanable.

Dress-up clothes should:

- Be good looking;
- Be fashionable;
- Be tailored or sewn with good fabric;
- Usually do not need to be as durable or sturdy as work clothes; and
- Be washable or dry cleanable.

Activity Ideas
- Develop a presentation or exhibit to teach what to consider when choosing clothes for a special purpose, such as sportswear.

- Compare fabrics used in coats by using catalogs, visiting stores, or comparing 4-H'ers' coats. Which fabrics will hold the most still air for insulation? Which will provide the best wind barrier?

- Develop an exhibit on how to select a warm coat. Ask if you can place your display in a clothing store when winter coats are sold.

Wear clothing appropriate for the occasion.
A Wardrobe Plan
Have you made an inventory of your clothing needs and wants? Take a closer look at your wardrobe and think about how you use the clothes. Use this chart to see how well your wardrobe suits your activities.

**Present Wardrobe Inventory**

<table>
<thead>
<tr>
<th>Suits or dresses</th>
<th>Separates—pants, skirts, sweaters, shirts, blouses, jackets</th>
<th>Coats—jackets, topcoats, overcoats, raincoats</th>
<th>Accessories—shoes, gloves, scarves, ties, jewelry, belts, purses</th>
</tr>
</thead>
<tbody>
<tr>
<td>For active sports</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>For casual wear—at home, spectator sports, school</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>For special school or church activities, informal dates</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>For party, evening, dress-up, or special occasions</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In addition to the clothes and accessories you’ve listed, include the following items:

<table>
<thead>
<tr>
<th>Undergarments</th>
<th>Sleepwear</th>
<th>Miscellaneous clothes for special activities such as tennis, bowling, swimming</th>
</tr>
</thead>
</table>

Now, look back through your list of clothing. What would you like to add to your wardrobe?

<table>
<thead>
<tr>
<th>Suits or dresses</th>
<th>Separates</th>
<th>Coats and jackets</th>
<th>Accessories, misc.</th>
</tr>
</thead>
</table>

Few of us have the money to buy all the things we’d like to add to our wardrobe. That’s why planning is so important. Star the items on your list of wardrobe additions that you “have-to-have.” These are the items you should get first. Then, if you have enough money, you can get some of your “want-to-have” items.

Juggling your list of wardrobe additions with your budget takes a little practice and planning.
Read Before You Shop
Get as much information about new fashions, quality, and current prices as you can before you go shopping. Focus on your most important needs and wants.

Read fashion magazines and newspapers to learn about fashions for the season. Stories and pictures about new clothes can help you think about which new fashions may be good choices for you. Sometimes feature stories include information about new fabrics and finishes, too.

Clothing advertisements may contain price and size information. Sometimes, though, ads make things look and sound better than they really are.

Read Labels Too
As you shop for clothing, you will discover that information on garment labels can help you decide whether to buy.

The care label is permanently sewn in or printed on a part of the garment where it won’t show. Sometimes these labels are scratchy at the back of the neck and people tear them out. These labels contain important information. They tell the kind of care a garment needs, for example, whether it can be washed in a machine.

The fiber identification label may or may not be permanently attached to clothing. Packages and hang tags are sometimes used to present this information. Do you read the hang tag labels when you buy clothes?

The Textile Fiber Product Identification Act is a federal law. It requires the following information for clothing sold in the United States.

- The percent of each fiber present, in decreasing order by weight, using the generic (or family) class name such as wool, cotton;
- The name or identification number of the manufacturer; and
- The country of origin.

Care information is given on the end of the fabric bolt. If a fabric can be washed, the bolt label might look like this.

Fiber content labels might look like this.
Places to Shop
Stores differ in the kinds and quality of clothing they offer. Some stores tend to have clothes in lower or higher price ranges. These are some of the stores you might like to visit.

Clothing, shoe, specialty stores, and boutiques concentrate on one item (such as jeans, sport clothes, or shoes) perhaps in just a few sizes or one price range. A children's shoe store, for example, would not have adult sizes. Often these stores have items unavailable in department or discount stores. Boutiques may be very small shops having a small selection of faddish items. These stores usually have helpful personnel and offer good service to customers. Sometimes they accept returns only for a limited time.

Consignment stores sell used clothes for their owners. Clothes are inexpensive, but may be in good condition and still in style. These stores are often in locations apart from major shopping malls.

Factory outlets usually sell "seconds" or merchandise that has minor flaws. Prices may be lower because items come direct from the factory. Usually clothes cannot be returned and there may be no place to try on items to check fit.

Mail order shopping lets you shop at home, saving time and energy. However, you have to read and measure carefully in order to get the right size. Also, it is harder to judge color and quality.

Garage sales and rummage sales are popular in many communities. Sales are held on an irregular basis. Clothes are usually used and may have size and care labels missing. Inspect clothes carefully to be sure that no buttons are missing, that zippers work, and that they have no stains. You may decide some of these flaws do not matter.

Wherever you do your shopping, it is always smart to shop around some before you buy. After all, you may find that prices in that "more expensive" shop are actually lower for the items you want than the "less expensive" store!

Learn to be a careful consumer.
Activity Ideas

- Collect some examples of fiber identification labels. Take them to a group meeting, and use them to help others identify information on labels.

- Develop a presentation or exhibit on clothing labels.

- Do some comparison shopping for a clothing item you'd like to buy. Find out what each store can offer you in the quality and price you want.

- Find out about your county's 4-H Clothing Selection Program. Identify and purchase some clothes you need, using the criteria and information in this project guide. Complete the report form and enter the Clothing Selection Program.

Evaluating Clothing Choices

Use this chart to help think about your clothing choices. To evaluate clothing choices, you need to use the information in Looking Good, and in Choosing Clothes.

<table>
<thead>
<tr>
<th>Needs improvement</th>
<th>Average</th>
<th>Very good</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Is the outfit good for you?</strong>&lt;br&gt;Does the garment or outfit feel comfortable?&lt;br&gt;Does it improve your confidence?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Does the outfit show understanding of ways to use the design elements?</strong>&lt;br&gt;Are design lines becoming?&lt;br&gt;Does the color enhance your coloring?&lt;br&gt;Does the color create the desired illusions?&lt;br&gt;Is the texture appropriate for the garment design and you?&lt;br&gt;Is the style and fabric suitable for your size and body build?&lt;br&gt;Are accessories coordinated to create a total look?&lt;br&gt;Does the garment fit in an attractive, comfortable way?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Is the outfit well planned for its intended purpose?</strong>&lt;br&gt;If needed, does it allow for movement?&lt;br&gt;Is it easily cleaned?&lt;br&gt;Is it planned to keep you warm or cool?&lt;br&gt;Will it be durable enough?&lt;br&gt;Is it fashionable? Is that important?&lt;br&gt;Does the outfit create the kind of first impression you want? Is that important for this outfit?</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>How versatile is the garment or outfit?</strong>&lt;br&gt;Can it be worn for many occasions?&lt;br&gt;Have you considered the cost of the outfit in relation to your family's total budget?&lt;br&gt;Can the cost be justified in terms of cost per wearing?&lt;br&gt;Is the quality of the outfit good in relation to its price?&lt;br&gt;Is the cost of care reasonable?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Learning About Fabrics

Quality in fabrics is determined by the type of fibers, yarn, fabric construction, finish, and coloring methods used. Your challenge is to find the quality appropriate for your needs.

If you look at a favorite shirt, you might find that the pattern or texture of the fabric is the main reason you like it. You may not think about quality, but that is important too.

Judging quality in fabrics can be tricky. Fabrics can look and feel good, but not wear very well. Clothing labels give quite a lot of information, but some terms may be confusing. Also, labels don’t give all the information you need to judge quality. You can learn more about fiber characteristics so you can judge quality for yourself. Five important factors influence quality.

- Fiber content;
- Yarn type;
- Fabric structure or construction;
- Finish; and
- Color method.

Fibers in Fabrics
You read about the Textile Fiber Product Identification Act on page 18. Fibers that belong to the same generic class, or family, behave in a similar way. Here is a chart of generic and trade names that you may find on clothing labels. You may recognize some of them from reading magazines, advertisements, or labels. You probably are thinking there is a lot to learn. It is easier if you use the chart because it shows how the generic fibers may have several trade names.

<table>
<thead>
<tr>
<th>Class</th>
<th>Trade names</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acetate</td>
<td>Celanese, Chromspun, Estron</td>
</tr>
<tr>
<td>Acrylic</td>
<td>Acrilan, Creshlan, Orlon, Sayelle</td>
</tr>
<tr>
<td>Modacrylic</td>
<td>Kanekalon, SEF</td>
</tr>
<tr>
<td>Nylon</td>
<td>Antron, Enka, Touch</td>
</tr>
<tr>
<td>Olefin</td>
<td>Herculon, Marvess, Vectra, Typar</td>
</tr>
<tr>
<td>Polyester</td>
<td>Avlin, Dacron, Encon, Fortrel, Hollofil, Kodel, Trivera</td>
</tr>
<tr>
<td>Rayon, viscose</td>
<td>Avisco, Coloray, Enka</td>
</tr>
<tr>
<td>Rayon, high wet modulus</td>
<td>Avril, Zantrel, Prima</td>
</tr>
<tr>
<td>Spandex</td>
<td>Lycra, Vyrene</td>
</tr>
<tr>
<td>Triacetate</td>
<td>Arnel</td>
</tr>
</tbody>
</table>

Judge a garment for quality before you buy.
Fibers of different generic classes often are compared according to their performance characteristics. To understand differences, you need to know the meaning of the terms used to describe performance characteristics.

**Abrasion resistance** is the ability of fabrics to resist wear caused by rubbing against other fabrics or surfaces. Fabric thickness and structure (weave, knit, etc.) as well as fiber strength and elasticity add to abrasion resistance. Abrasion resistance contributes to fabric durability or wear life.

**Absorbency** is the ability of fibers to soak up water or moisture such as perspiration. Some fibers do not absorb water but are able to move water along their surfaces by "wick ing." Special finishes aid the wicking process in manmade fibers.

**Resilience** is the ability of fibers to spring back into shape after bending or crushing. Wrinkle resistance and resilience depend on fiber elasticity, yarn size, and fabric structure (weave, knit, etc.).

**Heat resistance** is the ability of fibers to withstand heat. Synthetic fibers are thermoplastic and melt when subjected to high temperatures. Cellulosics scorch and burn.

**Flammability** is the ease with which fibers catch fire and burn. See Clothing Safety for a comparison of flammability of fibers.

**Cellulosic Fibers**
Cotton, linen, and rayon are cellulosic fibers. Cotton grows in southern and southwestern states as well as in foreign countries. Linen, from the flax plant, is imported. Rayon is manmade from wood pulp.

**Cellulosic Fiber Characteristics**
- Good abrasion resistance
- Excellent absorbency
- Good heat resistance, can scorch
- Highly flammable
- Poor resilience, untreated wrinkles
- Pleasing colors—takes dye well
- Washable—untreated shrinks
- Damaged by silverfish, mildew
- Can be finished for durable press, shrinkage control, water repellence, flame resistance

**Modified Cellulosic Fibers**
Modified cellulosic fibers are acetate and triacetate. These also are made from wood pulp. They are like cellulosics in some ways and like synthetics in others. Triacetate performs better than acetate.

**Modified Cellulosic Characteristics**
- Poor abrasion resistance
- Good absorbency
- Poor heat resistance—melts
- Highly flammable
- Poor resilience—wrinkles
- Pleasing colors—takes dye well, may not be colorfast
- High luster
- Hand washable or dry clean

**Protein Fibers**
Protein fibers come from animals. Silk is spun by the silkworm and cultivated in a process known as sericulture in Asian countries. Wool comes from sheep and goats. Different animals produce different qualities of wool. Most of the wool used in the U.S. is imported.

**Silk Characteristics**
- Good abrasion resistance
- Good absorbency
- Moderate heat resistance
- Good resilience
- Pleasing colors—takes dye well, may not be colorfast
- High luster—filament length
- Hand washable or dry clean
- Expensive—imported

**Wool Characteristics**
- Moderate abrasion resistance
- Good absorbency
- Moderate heat resistance
- Somewhat flame resistant
- Excellent resilience
- Pleasing colors—takes dye well
- Low luster—scales hide soil
- Hand washable or dry clean—agitation in washing causes felting shrinkage
- Attacked by moths and beetles
- It can be finished for moth resistance and shrinkage control
**Synthetic Fibers**

Synthetic fibers are made with chemicals that come from petroleum. The chemicals form polymers that are spun and drawn through a spinerette (a small disk with holes) to make fibers. Acrylic, modacrylic, nylon, polyester, and olefin are made this way from different chemicals. Specific characteristics of each fiber can be planned to meet specific needs. For example, two nylon might be different in strength—a stronger one for rope and tarps, a weaker one for shirts.

**Common Synthetic Characteristics**

- Excellent abrasion resistance, may pill (form fuzz balls on surface)
- Poor absorbency
- Moderate to poor heat resistance, thermoplastic—can melt
- Can be heat set into pleats
- Flammable—varies with fiber (assume flammable unless labeled flame resistant)

- Excellent resilience
- Difficult to dye at home
- High luster; can be adjusted
- Machine washable, tumbles dry quickly, excess heat causes shrinkage
- Insects do not eat unless left with food stains
- Can be finished to improve absorbency and static control

**Fiber Blends**

Often, two or more fibers are blended to make a fabric. Then, the manufacturer can take advantage of the good qualities of more than one fiber at the same time. These fabric blends have different performance characteristics than either fabric would if the fiber were used alone. Generally, the main fiber in the blend determines the way a fabric will perform and the care it will need. But yarn type, fabric construction, finish, and coloring method also affect the performance and care of fabrics.

**Activity Ideas**

- Make a Textile Book or add to the one you made in *Adventures in Clothing*. Design a cover using fabric. Collect fabric samples; organize, and label them to show generic classes; yarn types; weave, knit, or structure; and finishes.

- Learn about wrinkle recovery and resilience. Collect three or four fabrics of different fiber content. Cut them into pieces about 4 to 6 inches (10-12.5 cm) square. Crumple each one tightly in your hand. After crumpling, lay them on a table under a bright light. Notice which fabrics are most wrinkled and which ones recover most quickly. Wait 5 minutes and examine them again. If some are still wrinkled, wait 2 or 3 hours and look again. Which fabrics are most resilient? Which ones stay wrinkled? Record your results.

**Wrinkles after Crushing**

<table>
<thead>
<tr>
<th>Fiber Content</th>
<th>Immediately</th>
<th>After 5 minutes</th>
<th>After 2 hours</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>None</td>
<td>Few</td>
<td>Some</td>
</tr>
<tr>
<td></td>
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</tr>
</tbody>
</table>

23
Compare Labels

<table>
<thead>
<tr>
<th>Garments</th>
<th>Fiber content label</th>
<th>Care label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

- Find two or more labels that came with clothing you bought recently. Write the information from the labels above and compare. Refer to *Choosing Clothes*, p. 18 for information on care labels and the Textile Fiber Identification Act. Is one label more helpful than the other? Why?

- Learn about abrasion resistance. Collect several fabrics of similar weight that have different fiber content. Tape sandpaper to a small piece of wood, such as a small piece 2 inches × 4 inches (5 cm × 10 cm). Tape each fabric to be tested to a piece of cardboard so it won’t slip. Make sure it is stretched flat and smooth so there are no wrinkles. Rub it with the sandpaper block, using the same amount of pressure each time you rub. Count the number of strokes it takes to make a hole in the fabric. Rank the fabrics from most to least abrasion resistant.

- Make a poster about the advantages and disadvantages of a particular fiber or fiber group. Your poster should have good design, just like your clothes.

Yarns

In *Adventures in Clothing* you learned about staple fibers (short) and filament fibers (long). Special names are used to describe staple fiber yarns in wool and cotton.

Compare the terms used to describe yarns of different quality.

**Worsted** (wool)
**Combed** (cotton)
These terms describe thin yarns that are strong, lustrous, smooth, and made of long fibers.

**Woolen** (wool)
**Carded** (cotton)
These terms describe thicker yarns that are less strong, less lustrous, fuzzy, and made of short fibers.

Sometimes these terms are used on labels to indicate the quality of the fabric. For example, combed cotton clothes would be smoother, more lustrous, and less thick than other cotton clothes.

Silk and manmade fibers can be made directly into fabrics using their single filament continuous length to make fabrics shiny and smooth. When several **filaments** are combined with a small amount of twist the yarn is **multifilament**. If manmade or silk fibers are to blend with other staple fibers, they are cut to short lengths and spun or twisted as staple fibers.

Sometimes fancier yarns are desired. Two or three strands of fibers are combined together or the twist of the yarn is changed to make yarns that are thicker and thinner along their length. Can you think of some clothes you have that have some of these fancy yarns?

**Most**

**Least**
Smooth, even yarns of two or more plies, or strands, and firm twist make strong, durable fabrics. Loopy yarns tend to snag. Soft, fluffy yarns make soft fabrics that are warm to wear.

Spacing of yarns in fabrics is very important. If yarns are closer together fabrics will be more durable. The number of yarns per square inch in a fabric is called the thread count. Naturally when there are a large number of yarns per inch they are smaller. The smallest yarns are filament fibers. Small yarns also make fabrics thinner. Most fabrics are made with spun yarns that can be just about any size so fabrics can vary in thickness.

**Making Fabrics**

Fabrics can be made by bonding, knitting, and weaving. Plain, twill, and satin are the three basic weaves that were discussed in *Adventures in Clothing*.

**Knits**

Knitted fabrics can be single or doubleknit. They may be made in a plain jersey or rib knit pattern. Singleknits use one yarn set, have a definite right and wrong side, and can stretch a lot. Rib knits are often used in cuffs, stretch a lot, and look alike on both sides. Doubleknits have two yarn sets interlaced together so the fabric looks finished on both sides, even though the sides are not alike. Doubleknits stretch less and generally are thicker than singleknit fabrics used in clothes.

The way the fibers are combined determines the look of the yarn.
Pile Weaves
Corduroy, terrycloth, and velveteen have a soft surface because they are woven with three yarn sets. Two interlace in the plain or twill weave pattern while the third is free to stand up to form the soft absorbent surface. The fabrics are made using the pile weave.

Flocking
Sometimes fabrics are made three dimensional by flocking. Flocked fabrics have short fibers sealed into adhesives or foam so they stick up to form a soft, velvet-like surface. Foam core fabrics are not as strong as conventional fabrics and can not be mended if torn. Flocking that is sealed to woven fabrics with adhesives wears off quickly leaving spots of adhesive residue that do not look attractive.

Tufting
Tufting is a process of punching a yarn through a woven fabric backing. Many fabrics that look like velvet are made this way. Tufting is used for many upholstery fabrics and most carpeting.

Fabric Finishes
A finish is a treatment given to the yarn or fabric to change it in some way, improving its performance or making it easier to care for.

Finishes increase the cost of fabric because they involve an additional manufacturing procedure. With some finishes it is important to follow the care instructions so the finish will remain on the fabric.

Manufacturers use trade names on labels to tell when a finish has been applied to a fabric. The chart below gives some of these trade names. You may find them on labels of your clothes.

<table>
<thead>
<tr>
<th>Type of finish</th>
<th>Trade names</th>
<th>What it does</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anti-static</td>
<td>Negastat</td>
<td>Prevents build-up of static electricity that causes clinging, sparks, and shocks.</td>
</tr>
<tr>
<td>Moth resistant</td>
<td>Mitin, Woolgard</td>
<td>Makes wool resistant to attack by moths and carpet beetles.</td>
</tr>
<tr>
<td>Permanent press</td>
<td>Koratron, Cone-prest, Penn-prest</td>
<td>Helps fabric remain wrinkle free after washing.</td>
</tr>
<tr>
<td>Shrinkage control</td>
<td>Sanforized, San-for-knit, Sanforset</td>
<td>Controls shrinkage to a small amount.</td>
</tr>
<tr>
<td>Soil release</td>
<td>Visa, Dual-Action, Scotchgard, Fantessa</td>
<td>Makes soils and stains easier to remove in laundering.</td>
</tr>
<tr>
<td>Spot and stain resistant</td>
<td>Zepel, Scotchgard</td>
<td>Provides protection for fabric from oil and waterborne stains.</td>
</tr>
<tr>
<td>Water repellent</td>
<td>Cravanette, Zelan, Zepel, Scotchgard</td>
<td>Makes fabric resistant to wetting, but not waterproof. The fabric is able to breathe, allowing passage of air, water vapor, and perspiration.</td>
</tr>
<tr>
<td>Waterproof or rubberized</td>
<td></td>
<td>Closes the pores of the fabric, allowing no water or air to get through.</td>
</tr>
</tbody>
</table>
Color Methods
Fabrics that resist fading are called **colorfast**. This is usually desirable in fabrics. If fabrics change color in the wash water, they are **bleeding**. If they lose color by rubbing or abrasion, they are **crocking**.

Color can be added to fabrics at any stage in the manufacturing process. "The sooner the better" is an old saying that applies here. When fibers or yarns are dyed, the color penetrates more thoroughly and makes the fabric more colorfast. With manmade fibers, dye can be added to the spinning solution. When the fiber is formed, it is already colored. These fibers are **dope dyed** or **solution dyed**. Few fibers are made this way.

It is easy to identify a yarn- or fiber-dyed fabric. Yarn-dyed fabrics usually have striped or plaid designs. When a yarn is raveled and examined, it is all one color. In a fiber-dyed fabric, one yarn will contain fibers of many colors.

When fabrics are dyed after they are woven or knitted, the process is called **piece dyeing**. The whole fabric is placed in the dye. You can tell if a fabric is piece dyed by unraveling some yarns. Usually the color will be less bright or more white where yarns were crossed with other yarns. Since the color isn't set into the cloth deeply, piece dyed fabrics fade more easily than yarn dyed ones. Dyed fabrics have the same brightness on both sides.

Fabrics also can have color printed on the surface. If you have made potato prints, you have used this same process. Color is applied to the surface only in areas where it is needed for the design. There are many different methods of printing used by manufacturers. Printed fabrics tend to fade more easily because color does not penetrate as thoroughly as with dyeing. You usually can tell if a fabric is printed by looking at the back side. The color will be less bright unless the fabric is very thin.

Activity Ideas
- Test colorfastness of fabrics made with different coloring methods.

Do this test on clothes you think need bleaching. For the test, use a seam allowance, facing, or other area that will not show from the right side.

1. Mix 1 teaspoon bleach with 1 tablespoon water in small dish.
2. Apply one drop of the solution to each fabric to be tested.
3. Wait 1 minute; blot dry with a paper towel.
4. Compare the color of the part treated with that not treated. Did the color change? Did it get darker or lighter? If it is darker, it may just need to dry.
5. If there is no noticeable color change when dry, the fabric can be safely bleached without noticeable effect on the color.

![Gingham fabrics are yarn dyed for colorfastness.](image)

Printed fabrics are less colorfast and look dull on the wrong side.
• Compare fabric drape. The drape of a fabric is the way it falls or looks in a garment. The weave or knit structure affects the drape of fabrics. Some fabrics are too stiff for soft, gathered clothing designs. Others drape and are too soft for tailored designs. You can test the drape of fabrics this way:

1. Get an empty cardboard roll from inside toilet tissue, or cut a paper towel roll to that length. Also, get a large piece of white paper.
2. Cut the fabric to be tested into a circle 6 inches (15 cm) in diameter.
3. Stand the roll up on the paper. Drape the fabric over the top.

Fabric A is soft and collapses close to the tube. These fabrics can be used for gathers and soft designs in clothes. Fabric B stands away a little more. These fabrics would hold design lines such as A-line skirts. Fabric C is very stiff. It will hold design lines very well and should not be used for gathered designs.

• Compare fabric shrinkage.

1. Cut 6-inch (15 cm) squares from several fabrics.
2. Mark the lengthwise grain with an arrow in the corner of each square. Then, mark each square so there is a 5-inch (12.5 cm) square in the center. Use a laundry marking pen or sew with thread to mark. Be accurate.
3. Wash all fabrics the same way. You can use: machine wash hot, tumble dry; machine wash cool, line dry; or hand wash cool, dry flat.

4. After washing and drying, measure the fabric along both lengthwise and crosswise directions to find the distance between the sides of the marked square. Average the two measurements from each direction separately.
5. Calculate the percent change in size for each direction.

\[
\text{Percent change} = \frac{\text{size before} - \text{size after}}{\text{size before}} \times 100
\]

(Example: \( \frac{5 - 4\frac{3}{4}}{5} = \frac{\frac{7}{4}}{5} = \frac{0.175}{5} = 0.035 \times 100 = 3.5\% \).)

6. Record your results on the chart at the bottom of the page.
7. Did your fabric shrink, stretch, or stay the same? If it stays the same it has good dimensional stability.

```
Size afterward Percent change
Way washed Lengthwise Crosswise Lengthwise Crosswise

A

B

C

6' (15 cm)

5'

6'

28
```
Creative Sewing

Learning to sew and create clothes is an exciting part of this 4-H clothing challenge. What would you like to make? Something for yourself or for someone else? If it is for you, is it something you need? Will it go with other things in your wardrobe? Here are some project ideas. You can add other ideas you’d like to try, too.

- Back pack
- Warm-up suit
- Shirt
- Skirt
- Golf shirt
- Pants
- Vest
- Overalls
- Down or fiberfill vest made from kit or from a pattern

Before deciding what garment to sew, think about the skills you already have and what you need to learn. Choose patterns that will help you learn more about sewing. If you select a pattern that has one or two features you have not tried before, you can gradually learn to sew very difficult things. But, if you try to make something that has too many new features in it, you may be discouraged.

Sewing Skills Record

What sewing skills do you already have? What would you like to learn next? A chart on the next page will help you keep track. Under I can do, write the year you learned this skill. Next, write this year by a few skills that you would like to learn, improve, or do faster right now. This column will be part of your goals for this year. Remember to write these in your clothing project record. Select projects that will help you meet these goals. As you learn new skills or improve other ones, note the year on the chart.

Try a new skill each time you sew.
### Sewing Skills Record

<table>
<thead>
<tr>
<th>Skill or detail</th>
<th>I can do</th>
<th>I want to learn, improve, or do this faster</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Using the sewing machine</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Select stitch length</td>
<td></td>
<td></td>
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<tr>
<td>Check tension</td>
<td></td>
<td></td>
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<tr>
<td>Check pressure on presser foot</td>
<td></td>
<td></td>
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<tr>
<td>Machine straight stitch</td>
<td></td>
<td></td>
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<tr>
<td>Machine zigzag stitch</td>
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<td></td>
</tr>
<tr>
<td><strong>Pattern layout</strong></td>
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<tr>
<td>Layout pattern</td>
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<td></td>
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<tr>
<td>Cut out the garment</td>
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<tr>
<td>Transfer pattern markings</td>
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<td></td>
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<tr>
<td><strong>Seams</strong></td>
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<td></td>
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<tr>
<td>Regular seam</td>
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<tr>
<td>Stretch seam</td>
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<td></td>
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<tr>
<td>Trimming seams (grading)</td>
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<tr>
<td>clipping and notching</td>
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<td></td>
</tr>
<tr>
<td>curved seams</td>
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<td></td>
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<tr>
<td>Understitching</td>
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<tr>
<td><strong>Seam finishes</strong></td>
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<tr>
<td>Zigzag</td>
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<td></td>
</tr>
<tr>
<td>Turn under and stitch (clean finish)</td>
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<td><strong>Basic details</strong></td>
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<td>Darts</td>
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<tr>
<td>Gathers</td>
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<td>Pleats</td>
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<td>Facings</td>
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<td>Collars</td>
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<tr>
<td>Cuffs</td>
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<tr>
<td>Sew-in interfacing</td>
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<tr>
<td>Fusible interfacing</td>
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<tr>
<td>Waistband</td>
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<tr>
<td>Belt</td>
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<tr>
<td>Pockets</td>
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<td>Pressing</td>
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</table>

<table>
<thead>
<tr>
<th>Skill or detail</th>
<th>I can do</th>
<th>I want to learn, improve, or do this faster</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sleeves</strong></td>
<td></td>
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<tr>
<td>Set-in sleeves</td>
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</tr>
<tr>
<td>Raglan sleeves</td>
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<tr>
<td>Kimono sleeves</td>
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<tr>
<td><strong>Zippers</strong></td>
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<tr>
<td>Centered</td>
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<td>Lapped</td>
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<td>Fly front</td>
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<td>Exposed</td>
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<tr>
<td>Separating</td>
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<tr>
<td><strong>Other closures</strong></td>
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<tr>
<td>Buttons</td>
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<tr>
<td>Buttonholes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hooks and eyes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Snaps</td>
<td></td>
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<tr>
<td>Grippers</td>
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<tr>
<td>Velcro® hook and loop tape</td>
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<td></td>
</tr>
<tr>
<td><strong>Trims</strong></td>
<td></td>
<td></td>
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<tr>
<td>Topstitching</td>
<td></td>
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</tr>
<tr>
<td>Lace</td>
<td></td>
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<tr>
<td>Other</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hems</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hand blind hem</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Machine blind hem</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Narrow machine hem</td>
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</tr>
<tr>
<td>Fused hem</td>
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<tr>
<td><strong>Hand stitching</strong></td>
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</tr>
<tr>
<td>Basting stitch</td>
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</tr>
<tr>
<td>Running stitch</td>
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<tr>
<td><strong>Special fabrics</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plaids</td>
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<tr>
<td>Stripes</td>
<td></td>
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<tr>
<td>Knits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quilted</td>
<td></td>
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</tr>
</tbody>
</table>
**Buying Patterns**
When you look through a pattern book, can you tell which patterns will be easy for you to sew and which will be difficult? First, check the number of pattern pieces. A pattern with few pieces will usually be easier than one with many parts. It also will take less time to make because there will be fewer seams.

Patterns with names related to time such as “quick” or “fast” usually are quite easy. However, saving time is more important in these patterns than the sewing level. Sometimes time-saving patterns are a little more difficult than you expect because they may use techniques that are fast, but not necessarily the simplest.

For more information on selecting a pattern and pattern size, refer to *Adventures in Clothing*.

**Buying Fabric**
The fabric you select for your sewing project is important. It affects how the garment will look on you and how you will take care of it.

Before you select a fabric, review the information about *Looking Good* and *Learning About Fabrics* in *Adventures in Clothing* and in this guide.

The fabric you select also can make sewing easy or difficult. If a fabric is firmly woven or knit, sewing will be easier than with a loosely woven fabric or a very stretchy knit. As you do more sewing you will want to start sewing with fabrics that are more difficult to use.

Above all, choose a fabric you like. Then, you will like wearing what you made.

**Preshrink Fabrics**
Another point to consider in buying fabric is whether or not it will shrink when it is washed or cleaned. Fabrics labeled “pre-shrunk” still are likely to shrink more when washed or cleaned. Dry cleaning does not entirely prevent fabric shrinkage.

There are no shrinkage standards or requirements to protect consumers, but if shrinkage is mentioned on fabric labels, it is to be given in percent. Usually there is about a 3 percent difference between clothing sizes. So if a fabric shrinks 3 percent or more, the garment made from it may not fit after cleaning or washing. Often labels indicate shrinkage of less than 1½ percent. In this case preshrinking is not needed unless the garment is tightly fitted.

If shrinkage mentioned is 2 to 3 percent or more, and the garment you are making is somewhat closely fitted, you may want to preshrink the fabric before cutting out your garment. There are two ways to do this:

- If the fabric is machine washable, just wash and dry it as you would care for it as a finished garment.

- If the fabric is a dry clean only fabric, such as a wool that is not labeled "sponged" or “fullled,” you may want to use a home shrinkage treatment. Just follow these steps:

1. Straighten cut edges. Pull a thread as you cut.
2. Fold fabric in half lengthwise and hand or machine baste raw edges and selvages together.
3. Wet a sheet in the washing machine by putting it through the rinse and spin cycle.
4. Lay the sheet flat on a floor or table top. Protect surface with plastic.
5. Lay the wool on one half of the sheet. Fold the other half of the sheet over the wool.
6. Fold the sheet and wool together, keeping fabric smooth. Place in a plastic bag in a cool place for 6 to 8 hours.
7. Unfold and lay the wool flat on a table top or floor.
8. Straighten the grain while the wool is damp.

Fold ends and sides of wet sheet over wool fabric; then fold sheet and wool together carefully.
9. Air dry. This may take 6 hours or more.
10. Steam press thoroughly, using the wide end of the ironing board. Use a damp press cloth as you press each section. Then cover the section with a wooden clapper or piece of clean, smooth, unfinished wood (breadboard) until the fabric is cool. Or have a professional cleaner press the fabric.

Interfacings
Many sewing fabrics will need interfacings to help them keep their shape and look fresh. An interfacing is an extra layer of fabric that is put inside collars, necklines, and other places to make them stiffer, stronger, or less stretchy.

<table>
<thead>
<tr>
<th>Where to put interfacing</th>
<th>Why use interfacing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collars, cuffs, necklines, pockets, pocket flaps</td>
<td>To add stiffness or shape</td>
</tr>
<tr>
<td>Buttons, buttonholes, yokes, waistbands, openings</td>
<td>To make the area stronger or to keep it from stretching</td>
</tr>
</tbody>
</table>

Types of Interfacings
There are two main groups of interfacings—sew-in and fusible. Sew-in interfacings are attached to the garment by machine or by hand. Fusibles are attached by pressing them in place. Usually you use a steam iron and damp press cloth.

Since instructions for different products vary, read instructions carefully if you choose a fusible interfacing. Check this chart to find advantages and disadvantages for using sew-in and fusible interfacings.

Interfacings can be woven, non-woven, or knitted. Woven interfacings must be cut following the grainline printed on the pattern piece. Knit interfacings and most nonwovens stretch in the crosswise direction but not lengthwise. Even the "all bias" nonwoven interfacings tend to be less stretchy lengthwise. In cutting knit and nonwoven interfacings, the grainline on the pattern should follow the stable, or nonstretch, direction.

<table>
<thead>
<tr>
<th>Sew-in Interfacings</th>
<th>Disadvantages</th>
<th>Fusible Interfacings</th>
<th>Disadvantages</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Advantages</strong></td>
<td></td>
<td><strong>Advantages</strong></td>
<td></td>
</tr>
<tr>
<td>Soft, natural shaping</td>
<td>May lose body after washing</td>
<td>Adds firmness</td>
<td>May make fabric too stiff</td>
</tr>
<tr>
<td>Usable on both wovens and knits</td>
<td>May take more time to sew in interfacing than to press on fusibles</td>
<td>Often makes top stitching easier</td>
<td>May not adhere permanently to very smooth or shiny fabrics</td>
</tr>
<tr>
<td>Does not change the surface of the fabric</td>
<td></td>
<td>Good for reinforcing small areas</td>
<td>May alter appearance of napped or pile fabrics, crepe, seersucker, or gauze</td>
</tr>
<tr>
<td>Stays in place if correctly sewn</td>
<td></td>
<td>Fusible knits work well on soft knits</td>
<td>Fusing agent may seep through sheer fabrics</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>May cause skipped stitches</td>
</tr>
</tbody>
</table>
How to Select Interfacings

Interfacings vary in stiffness, ranging from very soft to very crisp. You may want to have someone help you select one that is good for your project. Following these suggestions will help, too.

- Drape fabric over the interfacing to see how they act and look together.

- Interfacings and fabric should require the same care.

- Remember, fusibles get stiffer once they are fused. Look at the label to find out how stiff it is. Test any fusible interfacing by fusing a small piece to the fabric to be sure you like the way it looks and feels.

Preshrink Interfacing

Sew-in interfacing can be preshrunk in the washer and dryer. Do not preshrink fusibles in the washer and dryer. Soak fusibles in hot water for 10 minutes. Carefully roll the interfacing in a towel to remove excess water. Dry it flat.

Putting in Interfacings

Sew-in interfacings are usually attached to the upper layers of collars, cuffs, waistbands, and yokes and to the garment rather than the facing. The interfacing helps to keep the ridges of the seams from showing through to the outside of the garment. However, you can also attach interfacings to the bottom layers and to the facing. For tailored garments, attach fusibles to the bottom layers of collars and to facings. After several launderings some fusibles make the fabric look a little puckery.

Make sure the interfacing doesn’t make the garment bulky. Trim interfacing at points like collars or cuffs. After attaching sewn-in interfacing to a garment, trim interfacing seam allowances very close to the stitching. To avoid bulk when using fusible interfacings, trim away about ½ inch (1.25 cm) of the interfacing seam allowance before fusing it.

Activity Ideas

- Examine the waistbands and collars of skirts, pants, and shirts. Do some have interfacings and some not? Which ones feel most comfortable? Which look better after they’ve been worn for a few hours?

- Visit a fabric store. Pick out a fabric that you would like to sew. Drape it over several different interfacings—some soft, some crisp, some in-between. Which would be best to use if you wanted a stiff collar? What if you wanted a softer collar? What would you use on pocket flaps or on a neckline without a collar?
Tools for Sewing
If you like to sew and think you will be making many of your own clothes, now is a good time to begin collecting some sewing equipment for yourself or your family.

As you select sewing equipment, look for good-quality equipment that will do the best job for you now and in years ahead. Think about what you plan to sew and decide which sewing equipment you need.

Sewing Book
If you don’t already own a basic sewing book, now is a good time to buy one. It will cover some of the details that your patterns don’t explain. Some titles to consider are: Simplicity Sewing Book, Ready, Set, Sew by Butterick, Coats and Clark Sewing Book, and The Readers Digest Complete Sewing Book.

Tape Measure
A tape measure is used for measuring you and your pattern. Select a 60-inch (150 cm) tape that has the numbers on both sides. Be sure that one side of each end of the tape begins with number 1. A plastic or fiberglass tape that will not stretch or shrink is your best choice.

Sewing Gauge
Gauges are useful when measuring short distances such as button spacing and hem width. Select a 6-inch (15 cm) gauge of metal or sturdy plastic with a movable pointer.

Ruler
A ruler is helpful when altering patterns and when straightening lines on a pattern. A transparent 12-inch ruler with markings every ½ inch (.3 cm) is the easiest to use.

Yardstick
A yardstick may be used to check grainlines, establish a level hem, measure fabric, and extend pattern markings the length of the pattern piece. Look for a smoothly finished yardstick with markings on both sides.

Hem Marker
A level hem can be marked easily using a hem marker. Two types are available. One uses pins for marking; the other uses chalk. The marker that uses pins is the most accurate, but it requires another person to do the pinning. The chalk marker can be used by one person, but it is not as accurate and the chalk may be difficult to remove from some fabrics. Look for a marker that can be adjusted to all lengths and has a sturdy base.

Good equipment makes sewing easier. A friend can help to accurately mark a hem.
Shears
Shears for cutting fabric can be purchased with either straight or bent handles. The bent-handle shears are best because the fabric does not have to be lifted from the table when cutting around a pattern. Shears with one big handle and one small one fit the hand best. Left-handed shears are available. Look for 7-inch (17.5 cm) or 8-inch (20 cm) blades made of a hard metal such as hot-drop steel, hot-hammer forged steel, stainless steel, or molybdenum. Before purchasing shears, test them to be sure they cut smoothly and evenly along the full length of the blade.

Scissors
A pair of 5- to 6-inch (12.5 to 15 cm) scissors are good for cutting threads, trimming, clipping, cutting open buttonholes, and doing other small detail work. Look for scissors that are sharp the total length of the blade, with both handles the same size.

Seam Ripper
This is a tool that is very useful for taking out stitches and seams. It must be used carefully in removing stitches to avoid damaging the fabric.

Chalk Pencil
Chalk pencils can make fine markings because they can be sharpened in a pencil sharpener. They are available in several colors.

Tailor’s Chalk
This comes in chalk or wax types to transfer markings to fabric. The chalk type is used on cotton and any of the manmade fibers. The wax type is used only on wool. The wax type would leave grease spots on manmade fibers.

Fabric Marking Pen
A felt-tip pen marks one layer of fabric at a time. Some are removed by rubbing with a damp cloth; some have an eraser with the pen; others disappear in 48 hours. Make sure markings are removed before dry cleaning.
Tracing Wheel
This is used with tracing paper to transfer markings from the pattern to the fabric. The wheel may be smooth, have dull teeth or points, or a needlepoint edge. The smooth wheel or the wheel with dull teeth is safest to use on most fabrics to avoid damaging the fabric. The needle-pointed one is best for thick fabrics.

Tracing or Carbon Paper
This paper is used with a tracing wheel or dull table knife to transfer pattern markings from the pattern to the fabric. A package of assorted colors will be useful. Select a kind that will come out when rubbed with a damp cloth, in laundering the garment, or when pressing the fabric. When using, choose the lightest color that is visible on the fabric.

Press Cloth
A press cloth will prevent fabrics from getting shiny because of direct contact with a hot iron. For general pressing, select or make a press cloth of cheesecloth or muslin. A cloth diaper also works well. For detail pressing, a purchased transparent press cloth or one that fastens around the steam iron is helpful.

Pins
Use fine, smooth pins that will not rust. Silk pins, #17, are good general purpose pins. If you sew often with knits, ball point pins are good to have. The ends are slightly rounded so they are less likely than sharp-pointed pins to damage knits.

Pincushion
Pincushions come in a variety of sizes and shapes. A wrist pincushion with an elastic or plastic band is handy to use while sewing and fitting.

Thimble
A thimble protects your finger when you are sewing by hand. Select a thimble to fit the middle finger. Sizes range from 6 to 11.

Sewing Machine Needles
They are sized two ways: 9-16 (American sizes) and 65-100 (European sizes). In both cases the smaller the numbers, the finer the needle. Sharps or regular needles are for woven fabric and can be used for some knits. Ball point needles are for knits and other stretch fabrics. Universal needles can be used for most wovens and knits.

Hand Sewing Needles
Needles range in size from 1 (coarsest) to 10 (finest). They are often available in packages of assorted sizes such as 3-9 or 5-10. Size 7 is an average-size needle and works well for sewing medium-weight fabrics. The types of needles most often used for hand sewing are sharps (medium length with small round eye), between (short length with round eye), and crewels (medium length with long eye that makes threading easy).
Make the Most of Your Machine
You have used a sewing machine enough now that you are beginning to be familiar with the dials and knobs. Do you know what they are for and how to use them? Review the booklet with the sewing machine to refresh your memory.

Stitch Length
Adjust the stitch length to suit the fabric you are using. In general, short stitches are used for lightweight fabrics and longer stitches for heavy fabrics. However, you should experiment with each new fabric to find the stitch length that gives a smooth, unpuckered, strong seam.

Tension
The machine makes stitches by locking thread from the bobbin with the thread from the spool. When the stitch is made, the threads are twisted around each other. To see how the stitches are formed, stitch on a piece of paper using one color of thread in the bobbin and another on the spool. Tear the paper away from the thread and look at the stitches without any paper or fabric holding them.

The tension setting controls the ease with which the spool thread is fed through the needle. The illustrations show what happens if the tension is too loose or too tight.

To see if the machine tension is set correctly, look at the stitches in a piece of fabric. Does one thread lie on the surface of the fabric or have big loops of thread sticking out? If either is happening, the tension is not right. Ask someone to correct the tension for you. Since adjusting the tension is a delicate process, the owner of the sewing machine may want to do it. Watch how it is done, though. Seams of a garment sewn together with stitches having poor tension will not be as sturdy as those sewn with correct tension.

Each time you sew, check to be sure that the tension on the thread is adjusted correctly.

Presser Foot
The presser foot also may need adjustment each time a different fabric is to be sewn. When the pressure on the presser foot is correct, the fabric feeds through the machine evenly. When the presser foot pressure is too heavy, the upper layer of fabric may slip or stretch so it no longer matches the lower layer as it should (if cut correctly in the first place). This can cause problems in how a seam looks from the right side. It also can mean the stripes or patterns in the fabric will not match at the seams. Check to see how this adjustment is made on your sewing machine.

Balanced tension.

Upper tension too loose.

Upper tension too tight.

When there is too much pressure by the presser foot, fabric layers do not move evenly.
Clean the Machine

As a sewing machine is used, lint and dirt build up around all the moving parts. If the machine is not kept clean, it may get out of adjustment, and the parts may wear out faster.

Read the sewing machine instruction book to find out how to clean and/or oil the machine. The book tells how to brush lint from the tension and bobbin case under the throat plate.

Some sewing machines should not be oiled. But, if the machine does need oil, the book will show you where to put it.

Most people do not clean sewing machines as often as the sewing machine companies recommend. They often recommend cleaning out lint and oiling the machine after every three or five times you use it.

Activity Ideas

- Pick out scraps of fabric of different weight—corduroy, tricot, doubleknit, heavy wool, and a very sheer woven fabric, for example. Try stitching on each using different stitch lengths. Decide which stitch length would be best to use on each.

- Select a variety of fabrics of different weights. Cut two pieces of each fabric the same length (at least 3 inches long). Without pinning the fabric, stitch them together. Check to see if the presser foot pushes the top layer of fabric ahead of the bottom in any of the samples. Practice adjusting the presser foot pressure for each of the samples of fabric so that both layers feed through the machine at the same rate. If the pressure is too light, it will be difficult to guide the fabric through the machine in a straight line.

Sewing Challenging Fabrics

The pattern envelope and guide sheet provide valuable information about the fabrics suitable for the clothes or other things you choose to sew. Use the information to avoid difficult fabrics and sewing techniques. However, after you’ve learned the basics of sewing, you may want to try some more challenging fabrics. When that time comes, the following information about stripes and plaids may be helpful.

Look for new challenges each time you sew.
Matching Stripes on Knits

When matching stripes on knits, use whole pattern pieces. If the pattern says "place on fold," trace it on paper. Cut the second half out, and tape it to the first half so you have the whole piece rather than just half.

1. Spread the knit fabric in a single layer.

2. Match the side seam underarm points on each side to the same stripe on the fabric.

3. If the garment piece has a bust dart, match the points or notches on the side seams just below the dart to the same stripe.

4. Match the sleeve underarm seam on each side to the same stripe used for the shirt front as in step 2.

5. Pin seams and stretch as you sew. Refer to Adventures in Clothing for information on seams and seam finishes for knit fabrics.

Match side-seam underarm points to the same stripe. Match underarm sleeve seam points to the same stripe used for shirt underarm.

Match notches or points on side seams just below the dart.
**Sewing with Plaids**

Plaid garments are more attractive when plaids are matched. This is not easy to do because you have to plan the cutting layout very carefully for this to happen. Also, it is not easy to get the machine set to feed perfectly so the plaids that are cut correctly actually will match when sewn. However, if your basic sewing skills are good, you may be ready for the challenge of sewing with plaids. These tips may help.

- Select a pattern that says it is suitable for plaids. The pattern should have few seams. The lines of the plaid contain the design interest, so a simple pattern is good. Avoid circular yokes, curved seams, and long french darts in the design.

- Learn to recognize balanced (even) and unbalanced (uneven) plaids. If you could draw a line down the center of a plaid design, the balanced plaid would be the same or equal on both sides of the line. If you drew a line down the center of an unbalanced plaid, the design would not be the same or equal on both sides of the line.

- Be sure to use the cutting layout the pattern says is for plaids. Usually this is the “with nap” layout. You will probably need to buy extra fabric to match plaids.

- Be sure the fabric is on grain. If cutting a double layer of fabric, pin the plaid together along the selvage and along a crosswise stripe of the plaid every 6 to 12 inches to keep the plaid lines from shifting.

When sewing plaids, choose a pattern with simple lines.

Avoid french darts (those that extend diagonally from side seam in hip area to bust).
• To lay out the pattern, follow these steps.

1. Place the center front, center back, and lower edge straight on the plaid. **Center front and back**—Place the center front line in the center of a vertical bar (stripe) of the plaid. For balanced plaids, use the center of a plaid block. For unbalanced plaids, use the most dominant bar. **Lower edge**—Place the lower edge of the garment (hem or seam) along the lower edge of a complete plaid block.

2. Match back and front at side seam notches. It is not possible to match side seams for their entire length if there are underarm darts in the front. In this case, lay the front and back patterns on the fabric so the plaids are the same from the lower edge (hem) up to the notches.

3. Match sleeve front to armhole front at the notches. Usually it is impossible to match the plaid on sleeves to the armhole in both front and back. To ensure accurate matching, draw a line from the notch across the seamline. Where the line crosses the seamline, the plaids should match.

![Pattern Diagram](image)

**Place pattern on plaid so design is balanced.**

**Match sleeve front to armhole front at notches.**

Match front and back at side seam notches.
4. Match collar center back to center back of garment. Place the center back of the collar pattern in the center of the same vertical bar as used for the center back. Plan so that it matches horizontally as well as vertically in the back. A way to avoid this problem is to use a contrasting, plain colored collar.

5. Skirt or pants patterns should have plaids matched both horizontally and vertically. Sometimes skirt patterns are designed to have bias cut plaids so the design forms a chevron or V effect.

Guide for Sewing
While you still are learning to sew better, the best helper is the guide sheet that comes with each pattern. Follow the step-by-step instructions carefully. As you work with patterns from different companies, you will find that there are several ways to do any single detail. Try each method as the guide sheets suggest. When you have tried using several methods, you'll be able to judge which is best for you and for a particular garment. Often your sewing book will give more details about a sewing technique. Many Extension publications also are available on sewing special fabrics and sewing methods.

This is an example of a chevron design.

Match collar center back to center back of garment.
Recycling
Have you ever let down the hem in a pair of jeans or in a skirt? If so, you have recycled a garment.

Sometimes when you want something new to wear, you can start with something you already have. Or you can start with a used item you got at a garage sale or used clothing store. Recycling can be many things. These are all forms of recycling.

- Removing unwanted stains;
- Ironing on a patch to cover a hole;
- Mending a rip;
- Adding trim to make it more attractive;
- Letting down or taking up hems;
- Taking in or letting out the seams for a better fit;
- Remodeling by changing the design; and
- Using fabric from a used garment to make an entirely new one.

Before you remodel a garment, be sure the fabric is still in good enough condition to wear a while longer. Also, be sure you really like the color and design of the fabric. If those were the reasons you didn't like or wear a garment before, you probably won't like it any better after it is remodeled. In deciding about recycling, remember it isn't free. The notions you use and the time you spend can add up. Include recycling as a part of your wardrobe planning when you are choosing clothes as in Chapter 2.

Activity Ideas
- Find a garment in your wardrobe that you don't wear very often.
  Use your imagination and sewing skill to recycle the garment for yourself or someone else. Make a record of the costs and time you spend on this activity. Were the results worth the time and effort?
- Shop at a used clothing store for a secondhand garment that you could make into a usable item.
  For ideas, ask your home economist for Extension materials. Also be alert for recycling ideas as you read newspapers and magazines.
- Make a display or poster to share with others showing steps in recycling a garment.

Use old jeans to make a new vest.
Check It Out
Evaluate your garments in three ways. First, how is the construction? Second, how does it look on you? Third, consider the resources.

On these pages are two charts that you can use in evaluating a project. The same charts can be used to evaluate the quality of clothes you are thinking about buying. Use the questions to help you decide a rating for each category.

As you use the charts, take note of those areas that need help so you can work to improve on the next project. Pat yourself on the back for all the very good ratings. Look at the whole chart to get an overall rating. Are most of the ratings 1, 2, or 3?

When you are ready to evaluate another garment, just tape a clean strip of paper over the rating column.

To evaluate the resources, ask yourself some questions. Are the clothes or accessories worth the time and money it took to make them? Will the items be worn enough to justify the cost? This second question is one to ask before purchasing clothes and accessories, too.

### How is the Construction?
Rate each detail that you did on your project using (1) = can improve, (2) = average, (3) = very good.

<table>
<thead>
<tr>
<th>Ratings</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cutting</td>
<td>Is everything cut on grain? Do all plaids, stripes, and designs match?</td>
</tr>
<tr>
<td>Machine stitching</td>
<td>Is the tension good? Is the stitch length appropriate for the fabric and strain on the seam? Is the stitching even, without skipped stitches?</td>
</tr>
<tr>
<td>Seams</td>
<td>Are seams even in width?</td>
</tr>
<tr>
<td>Seam finishes</td>
<td>Were seams finished if necessary to prevent raveling or curling up? Was the finish appropriate for the fabric, amount of friction on the seam, and the amount of wear expected?</td>
</tr>
<tr>
<td>Darts</td>
<td>Is the stitching straight and even? Do darts taper gradually to a smooth point? At the point, is the thread fastened securely?</td>
</tr>
<tr>
<td>Gathers</td>
<td>Are gathers evenly distributed?</td>
</tr>
<tr>
<td>Pleats</td>
<td>Are pleats spaced appropriately?</td>
</tr>
<tr>
<td>Facings</td>
<td>Do facings fit smoothly? Can they be seen from the right side? Are seam allowances graded? If necessary to make the facing lie flat, has the facing been understitched? Are facings tacked to seam allowances and darts so they don't show very much?</td>
</tr>
<tr>
<td>Collar</td>
<td>Are both collar ends the same size and shape? Does the collar lie smoothly? Has bulk been reduced?</td>
</tr>
<tr>
<td>Interfacing</td>
<td>Has interfacing been used where needed? Is the weight and crispness appropriate for the fabric and garment style? Does it not show from the right side?</td>
</tr>
<tr>
<td>Set-in sleeves</td>
<td>Are sleeve caps rounded with no puckers or pleats? Are gathers on a gathered sleeve even?</td>
</tr>
<tr>
<td>Kimono stitching</td>
<td>Have underarm seams been reinforced?</td>
</tr>
<tr>
<td>Hand stitching</td>
<td>Are hand stitches secure, even, and neat so they aren't noticeable from the outside?</td>
</tr>
<tr>
<td>Ratings</td>
<td></td>
</tr>
<tr>
<td>------------------</td>
<td>------------------</td>
</tr>
<tr>
<td><strong>Zipper</strong></td>
<td>Does the zipper detract from appearance?</td>
</tr>
<tr>
<td></td>
<td>Is the stitching around the zipper straight?</td>
</tr>
<tr>
<td></td>
<td>Do seams such as waist and yoke seams match at the zipper?</td>
</tr>
<tr>
<td></td>
<td>Is the area smooth, without gaps, puckers, or ripples?</td>
</tr>
<tr>
<td><strong>Buttons and buttonholes</strong></td>
<td>Are buttons sewn securely?</td>
</tr>
<tr>
<td></td>
<td>Is the shank long enough?</td>
</tr>
<tr>
<td></td>
<td>Is the spacing even?</td>
</tr>
<tr>
<td></td>
<td>Are buttonholes even in length?</td>
</tr>
<tr>
<td></td>
<td>Are buttonholes in line with one another?</td>
</tr>
<tr>
<td></td>
<td>Are buttonholes the right size for buttons?</td>
</tr>
<tr>
<td><strong>Other fasteners (snaps, hooks, eyes, etc.)</strong></td>
<td>Are they securely attached?</td>
</tr>
<tr>
<td></td>
<td>Are they hidden unless meant to be decorative?</td>
</tr>
<tr>
<td><strong>Lining and underlining</strong></td>
<td>Is weight appropriate for the garment fabric?</td>
</tr>
<tr>
<td></td>
<td>Is care the same as the garment fabric?</td>
</tr>
<tr>
<td></td>
<td>Does it show from the right side when the garment is worn?</td>
</tr>
<tr>
<td><strong>Waistband</strong></td>
<td>Is the stitching even?</td>
</tr>
<tr>
<td></td>
<td>Is the waistband width even?</td>
</tr>
<tr>
<td></td>
<td>Has excess bulk been reduced?</td>
</tr>
<tr>
<td><strong>Belt</strong></td>
<td>Is the stitching straight?</td>
</tr>
<tr>
<td></td>
<td>Does it have appropriate interfacing or stiffening?</td>
</tr>
<tr>
<td></td>
<td>Does the buckle add to the attractiveness of the outfit?</td>
</tr>
<tr>
<td><strong>Trim</strong></td>
<td>Does it add to the appearance of the outfit?</td>
</tr>
<tr>
<td></td>
<td>Is care the same as the garment?</td>
</tr>
<tr>
<td></td>
<td>Is it attached neatly?</td>
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<tr>
<td><strong>Hem</strong></td>
<td>Is the width even?</td>
</tr>
<tr>
<td></td>
<td>Is the width appropriate for fabric and design?</td>
</tr>
<tr>
<td></td>
<td>Is it smooth and flat?</td>
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<tr>
<td></td>
<td>Has fullness been eased in evenly?</td>
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<tr>
<td></td>
<td>Has bulk in the seam allowances been reduced?</td>
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<tr>
<td></td>
<td>Is it invisible or nearly so from the outside?</td>
</tr>
<tr>
<td><strong>Pressing</strong></td>
<td>Are appropriate seams pressed open?</td>
</tr>
<tr>
<td></td>
<td>Has the garment been pressed carefully so there are no shiny, fused, spotted, or stretched areas?</td>
</tr>
<tr>
<td></td>
<td>Are edges smooth, flat, and crisp?</td>
</tr>
</tbody>
</table>
How Does It Look on You?
Rank yourself on each category using (1) = can improve, (2) = average, (3) = very good. If you find some areas that can be improved, review the project materials on that topic.

<table>
<thead>
<tr>
<th>To evaluate</th>
<th>Ask yourself</th>
<th>Ratings</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The individual</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Posture</td>
<td>Do I stand tall?</td>
<td></td>
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<tr>
<td>Poise</td>
<td>Do I wear my clothes with confidence?</td>
<td></td>
</tr>
<tr>
<td>Grooming</td>
<td>Do I have clean and neat hair?</td>
<td></td>
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<tr>
<td></td>
<td>If I wear make-up, is it appropriate?</td>
<td></td>
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<tr>
<td></td>
<td>Are hands clean and well-groomed?</td>
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<tr>
<td><strong>The outfit on the individual</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Style and fabric</td>
<td>Are they becoming to me?  Are they suitable for the purpose of the outfit?</td>
<td></td>
</tr>
<tr>
<td>Color</td>
<td>Is the coloring becoming to me?</td>
<td></td>
</tr>
<tr>
<td>Color combination</td>
<td>Are the color combinations for the garment and accessories pleasing and becoming?</td>
<td></td>
</tr>
<tr>
<td>Accessories</td>
<td>Are they appropriate?  Are they attractive?</td>
<td></td>
</tr>
<tr>
<td>Undergarments</td>
<td>Are they appropriate for the outfit?  Are they inconspicuous?</td>
<td></td>
</tr>
<tr>
<td>Outfit cleanliness</td>
<td>Are the garments and accessories clean and neat?</td>
<td></td>
</tr>
<tr>
<td><strong>Construction as it affects appearance</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fabric and style</td>
<td>Is fabric suitable in weight, texture, and design for the garment style?</td>
<td></td>
</tr>
<tr>
<td>Fit</td>
<td>Is there enough ease for comfort and attractive fit?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Do the design lines fall attractively?</td>
<td></td>
</tr>
<tr>
<td>Construction quality</td>
<td>Do the construction techniques give a well-made appearance to the outfit? (Look at grainline, seams, darts, closures, facings, collars, sleeves, hem, etc.)</td>
<td></td>
</tr>
<tr>
<td>Notions</td>
<td>Do the buttons, thread, zipper, interfacings, etc., enhance the appearance of the outfit?</td>
<td></td>
</tr>
<tr>
<td>Pressing</td>
<td>Does the completed outfit show good pressing methods?</td>
<td></td>
</tr>
</tbody>
</table>
Clothing Care

Do you ever feel like you don’t have a thing to wear? If so, it could be that your clothes need washing, cleaning, pressing, or repair.

Learning about Laundry
Care labels, the color of the clothes, and the amount of soil are all clues for sorting clothes. But after sorting, what comes next? There are decisions to make that will give clothes the best chance to get clean.

Pretreatment Sprays
These are very useful for removing greasy stains from fabrics of polyester, acrylic, or nylon. To be most effective, spray treatment should be followed by machine washing in heavy-duty detergent with warm water. Liquid detergent or a paste made of powdered detergent and water can be used to pretreat greasy areas such as collar stains if a spray product is not available.

Detergents
Detergents break up soil and hold it in the water, to be rinsed away from the clothes. Some detergents are concentrated so you can use less. Detergents are made of many different chemicals, but those containing phosphates usually clean better. Heavy-duty liquid detergents may not contain phosphate and still clean very well. You should use the amount of detergent the manufacturer recommends. Using less detergent will usually mean incomplete cleaning and less brightness in clothes. Read labels to find out what chemicals are in the detergent and how much to use.

Water Temperature
All detergents work better in hot or warm water than in cold. Warm water helps dissolve the detergent and loosen fabrics so soil can come out. Sometimes cold water is recommended to prevent bleeding or running of color from clothes into the wash water. Hot water is needed to help kill germs when family members are sick or for getting baby diapers clean. Hot water is not good for permanent press or synthetic clothes, because it will permanently set wrinkles in fabrics during the spin cycle. These wrinkles do not come out in the dryer and are hard to press out. Cold rinse water is effective and helps save energy.

Choose the correct water temperature for the fabric and detergent.

Choose products to meet your washing needs.
**Washing Time**

Detergents only work for a limited amount of time. After this, smaller particles of soil begin to settle back onto clothes. You can prevent this by keeping the wash time from 10 to 12 minutes for cottons and heavily soiled clothes. A shorter (7- to 8-minute) time is better for synthetics such as nylon, polyesters, acrylics, and triacetates. For washable woolens or delicate fabrics, wash time should only be 1 to 3 minutes and agitation should be avoided to prevent shrinkage.

**Bleaches**

Bleaches help keep clothes white, remove some stains, and kill germs. For example, bleach is the only way to remove dye stains such as those left by permanent markers or natural dyes such as cherry, blueberry, or mustard.

Liquid chlorine bleaches are the strongest type of bleach and must be diluted with water before use on clothes. Some fibers such as wool and silk actually dissolve in liquid chlorine bleach. Others, such as cotton, linen, and rayon, can be bleached safely, but are weakened if bleach is used too often or in too strong a concentration. You may think nylon, polyester, and acrylics should not be bleached. Actually, liquid chlorine bleach does not harm white fabrics of those fibers. Bleach may fade colored fabrics of any fiber. Liquid chlorine bleach should not be used on spandex or rubber. It also will make rust stains permanent.

All-fabric bleaches are safe for some colors but are slower-acting and should be used according to package directions.

**Drying Clothes**

Does your family use an automatic dryer or do you hang clothes outside? If a dryer is used for permanent press and knits, they may not need pressing. The automatic dryer uses a lot of energy so it adds to your family’s electric or gas bill. It will take less time for clothes to dry and they will be less wrinkled if you don’t put too many clothes in one load.

**Fabric Softeners**

These can be added to the final rinse. They work well to soften clothes and reduce static. The fabric softener sheets used in the dryer do not deposit softener evenly and may leave greasy-looking splotches on medium-colored fabrics, especially polyester wovens. These spots can be removed by using a pretreatment spray before the clothes are washed again. Some detergents contain fabric softeners that are attracted to the clothes during the wash and are activated by dryer heat.
If an outdoor clothesline is available, the sun and wind will not send a bill. But some line-dried clothes may be stiff, wrinkled, and need ironing. The energy to power an iron is not free, and you have the work to do. In some areas, snog or dirt in the air can settle on clothes and soil them.

Line-dried clothes may fade or lose color because of sunlight if they are left out too long.

**Activity Ideas**

Compare two or more detergents by washing sample fabrics that you have soiled or stained in similar ways. See if you can tell the difference.

Try out some of the advertising claims you see on television or in magazines. Do your clothes turn out whiter, brighter, etc.?

**Dry Cleaning**

Some clothing such as suits or wool garments may need dry cleaning. Dry cleaning care usually costs more than home laundry because of expensive equipment, solvents, and other services such as stain removal and possibly sewing repairs. Dry cleaners use special steam tables and forms to provide a professional press for clothes.

Coin-operated dry cleaning can save money on items that are sturdy and do not need pressing, but you have to assume responsibility for stain removal and repair yourself.

**Pressing**

Permanent press finishes have simplified clothing care by eliminating much ironing of clothes. Still, pressing can improve the appearance of many clothes. Careful pressing is important during the construction of clothes.

Pressing is not the same as ironing. Ironing involves a sliding motion. Pressing is the repeated lowering and lifting motion of the iron. In pressing, the steam does most of the work and you do not bear down on the iron.

To be successful in pressing or ironing clothes, use the appropriate iron temperature. A thermostat on the iron controls temperature on the bottom or soleplate. For safety and proper iron temperature, plug the iron directly into an outlet rather than an extension cord.

Synthetic fibers such as acetate, triacetate, nylon, acrylic, and polyester or blends of these fibers cannot withstand much heat. They will glaze (get shiny) or melt forming a hole that can be mended only with a patch. Iron settings for these fabrics are low. Test a seam allowance to be sure the iron is not too hot. A press cloth may also be used to prevent the glazing.

Cottons and linens require more heat and are easier to iron flat when they are damp. A temperature that is too hot on dry fabrics may cause them to scorch or turn yellow from burning. Scorch is a permanent fabric damage. Sometimes it can be bleached out, but the fabric will remain weak in the area that was scorched.

Clothes can be dampened by removing them from the line or dryer before they are dry. Another way to dampen fabrics is to sprinkle them with water, roll or fold them up, and store them in a plastic bag overnight.

If ironing is not done the next day, then the clothes must either be dried, refrigerated, or frozen to prevent growth of mildew.

Pressing and ironing require different techniques.
Snag Repair
Fabrics, especially knits, may be pulled or snagged by sharp objects. To repair, try to work the yarn back into the fabric by hand. Put your hands at the ends of the pulled yarn and stretch the snagged area. In a loosely woven or knit fabric, begin at the snag and gently work the pulled yarn in each direction until most of the yarn is back into the weave or knit.

In firmly woven or knitted fabrics, it probably will be impossible to redistribute all the snag, so pull the portion of the snag that is left through to the wrong side. This can be done easily and quickly with the aid of a needle threader. Just push the wire part of the threader through from the wrong side, exactly where the snag is. Catch the snagged yarn in the threader and pull it through to the wrong side. If you do not have a needle threader, use a small crochet hook or a special tool for repairing snags. Always work from the wrong side, hooking the snagged yarn and pulling it through to hide the snag.

There are also dyes to put color back into leather. Remember that shoe dyes are permanent and can easily stain carpets and rugs. If you use dye, be sure to allow it to dry completely before wearing the shoes or boots.

Leather shoes will last longer if they are allowed to "rest" a day between wearings. To keep shoes from getting scuffed and marred, store them in boxes, a shoe bag, or on a rack in the closet. Shoes need to breathe and should not be put into air-tight, plastic bags.

Shoe Care
Shoes look better longer with good care. Scrape off mud and dirt promptly. Polish and buff leather shoes to maintain the best appearance. Saddle soap works well on neutral colors. Many colors of shoe polishes and waxes also are available.

Canvas shoes and some jogging shoes may be washable. If so, remove the laces so the detergent solution can more easily reach the inside dirt. Wash laces separately. Air drying may help prevent shrinkage, but some canvas shoes may be tumble dried.

Silicone products are available to make shoes more water resistant. However, it is best to protect both shoes and feet by wearing waterproof boots in wet or snowy weather.

Keep shoes on racks or in boxes where they can “rest” comfortably.
Clothes and Safety

We show concern for safety by wearing seat belts in cars, helmets when riding mopeds or motorcycles, and light colors when jogging or riding along a road. Clothing plays an important part in safety.

Clothing and Fires

If you want to choose clothes with fire safety in mind, it’s important to know about fiber content, the way the fabric is made, and the fit or style. The importance of fit in relation to fabric flammability was discussed in Adventures in Clothing. In this book you will concentrate on the way fiber content and fabric structure affect flammability.

Different fibers burn in different ways. The chart shows which fabrics burn the fastest and therefore are the least safe to wear.

<table>
<thead>
<tr>
<th>Flammability Chart</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Less safe</strong></td>
<td></td>
</tr>
<tr>
<td>Cotton, linen, rayon, acrylic, acetate</td>
<td>Most flammable. Acrylic and acetate also melt.*</td>
</tr>
<tr>
<td>Nylon, polyester, olefin</td>
<td>Burn more slowly and melt.* Some nylon and polyesters are flame resistant.</td>
</tr>
<tr>
<td>Wool, silk</td>
<td>Have some natural flame resistance.</td>
</tr>
<tr>
<td>Modacrylic, saran</td>
<td>Flame resistant. Melts.*</td>
</tr>
<tr>
<td>Aramid, novoloid, vinyon</td>
<td>Chars, but doesn’t burn.</td>
</tr>
</tbody>
</table>

*Melting can cause burns that are as serious as those coming from flames, but since manmade fibers shrink, total area of burn injury is much less.

Loose clothes are ideal for jogging but are unsafe around fires and machines because they will burn easily and are easily caught in moving parts.
At first, fabrics were made flame resistant by adding chemical finishes to the surface of the fabric. Now, different versions of polyester, nylon, and acetate can be made so that they are flame resistant without a finish. However, you can’t tell which of these are flame resistant and which aren’t by just looking at them. You need to read the label.

Garment labels will say if a fabric is flame resistant. If flame resistance is not mentioned, you should assume that the fabric will burn.

Children’s sleepwear today is made of inherently flame resistant fabrics in order to pass the Children’s Sleepwear Flammability Test Standard. When underwear is substituted for sleepwear, the margin of safety provided by the flame resistance of the sleepwear is lost. Home-sewn sleepwear can be made of flame-resistant polyester flannel. Read the label on the end of the fabric bolt to see if a fabric is recommended for sleepwear.

The fiber content is not the only thing that affects fabric flammability. The way a fabric is made affects the way it burns. For example, wool is a naturally flame resistant fiber; however, the dyes, the way it is woven, and other finishes can make it flammable. Heavy, tightly woven fabrics tend to burn more slowly than light, thin, or open-weave fabrics. In general terms, summerweight fabrics burn more easily than winterweight ones. However, heavyweight fabrics will burn longer when they catch fire, because there is more material to burn.

Fabrics that are open weaves or knits catch fire easily and burn very fast because there is a lot of oxygen easily available to support the burning. Fabric with a brushed nap, such as cotton flannel, burns very fast. Fake fur fibers of modacrylic are considered flame resistant, but these can burn when the fur is backed with a cotton or other flammable fabric.

When fabrics are flame resistant, they need some special care in the laundry to preserve that quality. In general, use the laundry procedures described in Caring for Clothes. Check care labels for special instruction. Pay special attention to choosing the detergent. When possible, use a phosphate-based detergent. If that’s not possible, use a heavy-duty liquid detergent. Avoid using soap or carbonate-built detergent.
Clothing and Chemicals

Although pesticides can help you grow a better garden, just as they help farmers grow better crops, they must be used with care. When applying weed, disease, or insect killers, always wear shoes, socks, pants, long-sleeved shirts, and gloves, even if it is hot. This will help keep pesticides off your skin.

It is important to understand that many different chemicals are used as pesticides. Some are much more dangerous than others. Each pesticide has label information telling how it can be safely used. On pesticides used for farm crops, signal words indicate the LD, or lethal dose, which is the amount necessary to kill a test animal. If your family uses pesticides, you should become familiar with the signal words that are used on pesticide labels to indicate level of toxicity.

Pesticide Label Words to Know

Caution—means one ounce to one pint, when swallowed, will kill an average person.

Warning—Means a teaspoon or tablespoonful, when swallowed, will kill an average person.

Danger—Means only a taste or a teaspoonful, when swallowed, will kill an average person. (A skull and crossbones appear on this label.)

Pesticides can poison by entering the body through the mouth, nose, or skin. Clothing helps form a protective barrier to prevent skin absorption. Generally, heavier clothes offer more protection. However, heavier clothes provide a greater challenge in removing pesticides when laundering. Any pesticide that remains in clothes can be absorbed through the skin the next time the clothes are worn, unless the clothes have been washed carefully.

Remember—Pesticide-soiled clothing should be washed separately from regular family laundry using a prerinse, hot water, and a heavy duty detergent. Fill the machine with water even if there are just a few garments to launder. Line-dry the clothes rather than putting them in the automatic dryer.

Your county Extension office has more information on the best ways to care for clothes that are soiled with pesticides. The clothing project book, Strategies for Clothing, also gives steps to follow.

Choose proper clothing in order to handle chemicals safely.
Personal Pointers

It is important to feel liked and accepted by others. Your personal appearance affects how you feel about yourself as well as how others see you.

You probably already have a basic grooming program to keep you looking, feeling, and smelling good. Make sure your routine includes:

- Eating a balanced, nutritious diet;
- Exercise and rest;
- Daily cleansing of the skin, including a regular bath or shower; and
- Special attention to the face.

Skin Care
Not every teen has clear skin. Many have problems with acne. Blackheads and whiteheads cause pimples and are a form of acne. They can develop for many reasons. Good nutrition, regular rest, and exercise all contribute to your total health. However, doctors now say that skin problems may be more related to hormonal changes in adolescence than to eating the wrong foods. You can do your part to help control skin problems by following a regular cleansing routine for your face.

1. In the morning, wash your face with warm soapy water. Be sure to clean all the facial areas that are especially oily—forehead, nose area, and chin.

2. Rinse with clear, warm water.

3. Pat dry with a soft, clean towel.

4. Repeat this cleansing process when you get home from school and at night if your skin is very oily. Try to clean your face after exercise, too.

5. Except when you’re cleaning, keep fingers and hands away from your face. Don’t squeeze pimples or rub your face because this may spread infection.

There are hundreds of products advertised to help keep a face free of pimples. Usually, minor problems can be controlled by keeping your face as clean as possible.

If your skin breaks out constantly, check with your family about seeing a dermatologist or skin doctor.

Grooming Products
Advertisements for grooming products may appeal to your desire to be good looking, have friends, be popular, have a special girl or boyfriend, and be clean, neat, and smart. If you bought all the products that sound good, you’d need several part-time jobs to pay for them. You don’t need all those products, but you do need a few. It helps to have some understanding about the basic products and what you can expect from them.

Establish a daily grooming routine.
Grooming products in any category (face creams, for example) are similar in their chemical composition. When products are more expensive, you may be paying for an attractive package or jar, a fragrance or perfume in the product, or advertising and promotion.

Examine several brands of a similar grooming product to compare ingredients and costs.

**Soap**
The ingredients in soap help loosen soils from the body. The basic formula for soap is oil plus alkali. The oil used may be coconut, olive, palm, peanut, linseed, cottonseed, soybean, or lanolin. The alkalis are sodium hydroxide or potassium hydroxide.

How do soaps differ? Floating soap has air bubbles whipped in. Castile soap means olive oil has been used in the soap. Deodorant soaps contain antiseptic substances that prevent bacterial growth. Grit soaps may contain pumice or sand to help remove heavy grease. Cold cream soaps may have additional fat plus borax added to keep the skin from drying out. Transparent soap is no more pure than others, but has more alcohol or glycerine.

**Deodorant/Antiperspirant**
A deodorant helps prevent body odor, but does not block the flow of perspiration. An antiperspirant stops odor and also helps block the flow of perspiration. Usually, these products are effective in keeping underarms dry and preventing odor.

**Shampoo**
Shampoos are synthetic detergents that may contain additives (called conditioners) that help the hair feel soft, look lustrous, and have body. Conditioners also may help control static electricity. Hair is already dead tissue. None of the additives can feed the hair roots or make hair come alive.

Medicated shampoos to control dandruff must be demonstrated to be safe and effective because they are classified as drugs. Baby shampoos have minimum potential for irritation and often do not have perfumes that irritate the eyes.

You may have seen the term pH on labels or advertisements. The natural pH of skin is about 5, on a scale of 0 to 14. Most products used on the skin should have a pH range of 4 to 6. Shampoos or soaps that are used for a very brief period of time and are rinsed off may exceed this pH range (be more alkaline) and still be safe to use.

Know the ingredients in the soap you choose.

Frequent shampooing is a part of a good grooming plan.
Cleansing Creams or Lotions
If your skin is dry, you may want to use a cleansing cream or lotion to clean dirt and oil from your face. These products leave behind a softening film to protect the skin from becoming dry. They may contain ingredients such as mineral oil, beeswax, borax, and water. The beeswax-borax mixture keeps the oil and water together. Usually, these products also contain a perfume to cover the odor of oils and waxes.

Astringents
If parts of your face are extremely oily, you may want to try an astringent. Astringents are sometimes called skin fresheners. They have the ability to draw together the soft tissues of the skin. They help minimize enlarged pores. These often contain alcohol, which causes a tingling effect.

All these products have ingredients listed on the labels so you can compare contents and values of competing brands, as well as identify substances you may be allergic to.

Shaving
When you reach your teens, you may want to remove some excess hair from your body as a part of your grooming routine. Guys have facial hair to remove, while girls remove leg and underarm hair. The age at which you need to start shaving may be different from some of your friends. When you become self-conscious about the excess hair and want to start removing it, check with a parent, and get a bit of advice. Once you start shaving, it’s a grooming job that needs to be continued on a regular basis.

Shaving for Guys
When using a razor, leave your face wet. Water sets up your beard for better application of shaving cream or soap lather.

Shaving is an individual matter. You have to work out a routine for yourself, but the basic rule is that the razor strokes should go in the direction the hair grows. Use light, even strokes and leave chin and upper lip for last. The whiskers are thicker there and need to soak the longest.

If you want to use an electric shaver, wash your face and neck first. Then, rinse well and dry thoroughly. You may want to use a preshave lotion to set up your beard and reduce friction between your skin and the shaving head. Preshave lotion stiffens beard hairs so they can be cut off closer to the skin.

After shaving by either method, rinse your face with warm, then cold water to close the pores. You may choose to use an after shave lotion.

Razor strokes should go in the direction the hair grows.
Shaving for Girls
If you’re using a razor, lather your underarms or legs with a shaving cream or soapsuds. For underarms, hold the arm up, placing your hand on top of your head. With the other hand, carefully remove hair with two or three downward strokes. For legs, apply the lather and shave opposite the direction of hair growth. Be especially careful around ankles and knees. Rinse well and dry. You may want to apply a lotion to legs to prevent drying. Applying deodorant or anti-perspirant right after shaving can cause irritation under the arms.

If you use an electric shaver, you may want to use a liquid preshave first to set up the hairs. The other guidelines are the same.

Shaving Products
Shaving creams or soaps usually contain glycerine and stearic acid to help produce lather. They are detergent-based.

Preshave lotions (for electric shavers) help remove moisture, reduce friction, and stiffen hairs so they can be cut off right at the skin line. Since this product helps reduce friction, it may help limit the likelihood of nicks and abrasions.

After shave lotions are astringent lotions that contain alcohol, water, glycerine, boric acid, alum, perfume, and perhaps other ingredients. They can soothe the skin and produce a mild antiseptic action on scrapes, cuts, or nicks. The alcohol causes the tingling effect.

Make-up
Starting to use make-up is another decision that needs some discussion with parents. The purpose of make-up is to highlight your good looks—not to cover up! A little make-up may help you look nicer, but a little goes a long way.

Always remember to apply make-up only to a face that is absolutely clean. There are many cosmetics available. You’ve already read about cleansing cream, but here are a few others.

Moisturizer
This is a colorless lotion for daytime wear. It provides a protective cover to keep natural skin moisture in and dirt out. It also provides a base for a tinted make-up or foundation cream.

Foundation Cream
This make-up can conceal minor skin flaws and give skin an even color. It should be as close a match to your natural skin color as possible. If you use it, apply only a small amount, and blend it out to the hairline.

Blusher
Blushers highlight your cheekbones. They are available in cream, stick, or powder forms. If you use it, try to create a natural blush, not "clown circles" or prominent spots of color.

Powder
Powders come loose or in cake form. They give a smooth, matte finish. A sheer, transparent powder that lets your natural skin tone come through is especially nice.

Eye Make-up
Eye cosmetics must be used with much care because the eyes are so sensitive. Numerous items, like eye shadow, eyeliner, and mascara are available to emphasize the eye. You might try light shadow and mascara for special occasions, but be careful to avoid an artificial look. To groom eyebrows, ruffle them with an eyebrow brush or an old but clean toothbrush, then reshape them into line. If your brows are very bushy, you may want to remove straggly hairs with tweezers—but only between or beneath the brows, and only one hair at a time. If you tweeze, remove only straggly hairs, and don’t alter the natural shape of your eyebrow.

Lipstick
Sheer lipsticks that give a touch of color to coordinate with your clothes and make-up look attractive. If you use make-up on the rest of your face, you need a hint of color at your lips for balance.

Use make-up to highlight your natural looks, not as a mask.
Hair Styles
Washing, brushing, and styling your hair are important for personal appearance. Brushing your hair thoroughly makes it shine and helps remove dust and dirt. Keep your brush and comb clean, and wash your hair at least once a week. Oily hair needs to be washed more often.

To select a hair style that is right for you, consider the following:

- **Hair type**—Thin, thick, coarse, curly, straight, dry, oily. Try to pick a hair style that goes with your hair type. By using your hair type as a guide, you find the style that is a more natural, "special you."

- **Facial features**—Chin, nose, neck, eyes, cheeks, hair line.

- **Face shape**—Round, oval, square, pear, heart. Make the most of what you like. Modify the appearance of those traits that you do not like. Look through fashion magazines, catalogs, or just observe other people to get new hair style ideas.

- **Life style and personality**—Look at what you do each day and how you spend your time. Pick a style that meets your needs. A style that can be easily washed and blown dry or dried naturally may be the best for an active life. When selecting a hair style, consider your personality. Think about the message you want to convey to others about yourself. Your hair style can say a great deal about you.

Hair Styling Appointments
A great looking hair style begins with a good haircut that will make hair easy to wash, curl, dry, and comb. If you get a professional haircut, these tips should help you get that special look you want.

- Take in a picture or drawing of the style you want. Talk with the stylist before the cutting begins. Changes may need to be made to make the style right for you.

- Watch how your hair is being cut, styled, and dried. The professional stylist may use equipment such as blow dryers, curling irons, pic combs, round brushes, etc., or special methods. Ask questions about how you can do the same style after you get home. If you do not have all the equipment, find out what you can use in its place. Have the professional stylist show you how to arrange your hair. Practice on your hair while you are in the shop.

- Remember, you are paying for this personal service. If you are happy with it, you will return. Professional stylists are happy to share their knowledge and skills. Just ask.

Select a hair style that flatters the shape of your face whether it is round, oval, square, pear, or heart shaped.
Equipment
Hair dryers, drying combs and brushes, electric curlers, curling irons, and brushes all are available to help you style your hair. When you consider buying any of this equipment, use consumer information to compare products. Do some comparison shopping to get the best price.

Be sure to read the directions carefully and use the appliances only as the manufacturer suggests. Misuse can result in a severe shock, or even electrocution. Never use any electrical appliances in the bathtub.

Posture and Appearance
When you stand, sit, and walk with good body posture, your clothes fit better and your body sends messages of self confidence.

Posture refers to the relationship between the bones, the muscles and the nervous system. You have good posture if you have these four characteristics—good body alignment, easy stance, good balance, and readiness of movement.

When you are standing, imagine a straight line from your head down through your shoulders, hips, and legs to your ankles.

• Stand as tall as you can.
• Keep your shoulders down.
• Pull your stomach in.
• Have your head balanced with your chin level.

Make good posture automatic whether standing, sitting, or walking. Good posture requires concentration at first, but after your muscles get used to holding your body in a relaxed, balanced position, good posture will become a habit.

Practice makes blow drying easy.

What message do you give through your posture and walk?
Take Part in a Fashion Show
An important part of the fashion industry is showing the new styles to the public at fashion shows. An important part of 4-H is sharing with other people what you have done in your learning process. You may want to show your clothing projects in a fashion show in your county. In order to feel comfortable, relaxed, and confident in front of an audience, you may need to practice walking and turning.

Walking
The way you walk can tell others a great deal about you. Walk in front of a mirror, and see what you look like to others. Then, ask yourself these questions.

• Do my feet point straight ahead?
• Do I have good posture?
• Do my arms swing naturally?
• Do I have a light, rhythmic step?

Turning
If you take part in a clothing show, the audience will want to see the back of your outfit, as well as the front. Turns can look and feel natural if you practice these steps.

1. Walk to the place on the stage or runway where you want to stop. Take steps that are slightly longer than your feet. Pause with your feet in a T position, with the right foot forward and your weight on the left foot. In modeling, this is called a basic right stance. Keep your knees flexible. Let your arms hang easily beside you, with hands relaxed.
2. After you pause for a front view, it is time for a turn. Step forward with the right foot, make a half-turn to the right, and bring the left foot around. Your back will be to the audience. You can make a small step, or adjust the right foot slightly, after turning, if needed.
3. Step forward again with the right foot, bringing the left foot around. You will be facing the audience again after making a complete turn.
4. Pause briefly and smile at the audience. Then, step forward, and walk on across the stage or runway.
5. If it seems more natural, you can use a basic left stance. For the left stance, the left foot is forward, weight on the right foot. You then step forward with the left foot, and turn to the left, bringing the right foot around.
6. Turns will be simpler and more natural if you lead off with the same foot and turn in the same direction each time. Practice until you feel comfortable and relaxed as you walk and turn. Practice in the shoes you plan to wear for the fashion show.

Place your feet in the T position.  
Master the steps of the model’s turn.
**Before the Show**
When taking part in a clothing show, allow plenty of time to get ready. Make sure your garment is clean and well pressed. You may want to add a little make-up for better color under the stage lights. When you’re all set to go, don’t eat, drink, or sit down. Remember that a clothing show is no place to chew gum.

**Show Time**
Be ready to go on stage. Listen for your cue and walk on proudly. Be sure to smile and look at the audience. Listen to the commentator, but don’t look at him or her. If you are to stand on stage while another person is modeling, place your feet in a basic stance position, and keep your body slightly turned to the audience.

When you model, walk briskly and keep moving. Keep your arms relaxed at your sides. With your arms in a natural position the palms of your hands will face the body. As you walk across the stage, make a complete turn at least once. If the commentator has a lot to say about your garment, you may want to turn more than once.

Listen for the cue to leave the stage. Don’t rush off. Walk to the exit and pause. Then, turn and smile at the audience. Remember not to hurry the last few steps. You’ll want to leave a good impression with the audience.

**Tips for Success**
Take a few minutes to check up on yourself. Think about ways you can improve your total look. Whether you’re off or on stage, make good grooming a habit and practice good posture. When you look your best, you feel more confident. You can focus on other people instead of worrying about yourself. That’s one secret of getting along well with others.

Walk confidently when you are on stage.
As a teen you experience many changes—you grow in height, shape, and appearance, for example. But you also grow in other ways too. Your attitudes, emotions, and ways of thinking change. You become more independent and don’t need your family in quite the same way as when you were younger. Your friends are very important.

Values give direction to your life and affect the choices you make. Your values tell you what is most important in your life. If beauty is one of your values, then you will tend to make choices consistent with your desire for beauty. If economy is a value, then your choices will be affected by the cost of an item in comparison to the benefit to be gained from it. If you value friendship, then you’ll put your friends’ feelings ahead of your own selfish wishes. Values are the fundamental things we prize highly that underlie our opinions about many things.

Sometimes, whether you know it or not, you express your values with your clothing. When clothing is clean and neat, it may express the value of order, beauty, or even conformity—if other members of your group are usually well groomed. Clothing can express values such as modesty, comfort, and economy. Can you think of other values that might be expressed by clothing? When you wear designer jeans because everyone else does, what value are you expressing?

Values are first formed within the family, but as you meet new friends and grow older, values can change. Eventually, each person develops an individual set of values.

Clothes play a big part in the impression you get when you meet someone for the first time. However, first impressions of people based only on appearance may be inaccurate stereotypes. You may form an opinion about another person’s age, sex, personality, status, or values, just because you are used to thinking of a certain form of dress in a certain way. For example, a business suit suggests a certain role in the work force. When you think that anyone in a business suit has a business job, you are stereotyping that person. Your impression about the person in the suit may be inaccurate. Can you think of some clothing stereotypes?
Freedom of Dress

Sometimes when parents and teens disagree on appropriate clothing, it may be because parents are aware of stereotypes that other adults could form about you based only on your appearance. Parents want to protect you from these false impressions. Can you think of times when you and your parents have not agreed about what you should wear or how you should look? Think about those situations. Was it because your parents didn’t understand why you wanted to dress like your friends? Was it because you didn’t understand their way of looking at things? What action could you take to help minimize this conflict in the future? Perhaps it is as simple as a 10-minute chat. Maybe it is taking time to really listen. Maybe it is more complicated, but the first step is to talk things over.

Maybe you can start with talking about conformity and individuality. As a teen, it may make you feel more secure and accepted if you belong to a group and dress like those friends. Conforming in appearance to the group helps you develop social confidence and identity. However, dressing to be unique or different can also be satisfying and help establish your own individuality.

How do you feel about freedom in dress? Discuss this with your parents. Should people be allowed to wear whatever they want, whenever and wherever they please? Should schools have dress codes? Should dress be restricted for certain places or occasions? Have you ever seen a sign in a restaurant that says “No shirt, no shoes, no service?” How do you feel about those things?

Your Own Special Balance

Most people finally reach a balance between individuality and conformity in selecting their clothes so they feel accepted as a unique individual in their own special social group.

Does your appearance reflect the kind of person you are—your personality, your likes and dislikes, your values? You have probably discovered that your appearance is really an outward reflection of the inner you. Your appearance reflects the way you see yourself, what is important to you, and what is not. Your appearance reflects you.

Think about your appearance for a moment. Why do you wear the clothes, make-up (or no make-up), and hairstyle you do? Check all the answers that apply.

___ To be like my friends
___ To be unique and different
___ To please my parents
___ To gain recognition and be noticed
___ To be comfortable
___ To fit an image
___ Other reasons: ______________________

It isn’t easy to understand how your appearance and your inner self are related. But as your knowledge and experience grow, you will be able to form your own personal values and find ways to express those values through your clothing.
Activity Ideas
Here are some additional questions to think about. They are tough questions, but they can help you figure out who you are and how you want others to see you.

• Do you feel comfortable with your appearance or do you worry about it? What does this say about the inner you?

• Is your appearance ever a source of problems with yourself, parents, friends, or teachers?

• Do you use your appearance to enhance your inner self or do you use it to disguise what you are really like? For example, people trying to be someone they are not may dress up a lot or dress very sloppily. Can you think of examples where people use appearances as a mask or disguise? Why do you think they do it?

• If you do worry about your appearance and don’t always feel comfortable with it, what can you do about it?

Challenges
This clothing project has many challenges. If you’ve only tried those that are familiar to you, go back to the other sections again. See what new, interesting projects you can design for yourself. Try as many of the activities as you can. Become a teen leader, and use this project book or the beginning one, Adventures in Clothing, to work with younger 4-H’ers. Then, when you’re ready to explore an advanced project, ask for Strategies in Clothing.

Now you are ready to meet new challenges!