Kansas 4-H Clothing Leader Notebook

Level III

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What Members Will Learn . . .

ABOUT THE PROJECT:
- Dress is often an indication of self-esteem
- How to express feelings appropriately
- Some myths about society’s values

ABOUT THEMSELVES:
- All feelings we perceive are real and each person can choose how to deal with those feelings
- No one can make others feel emotions
- A person may have a different set of values than society teaches
- The three conditions necessary for a positive self image

Materials Needed:
- Member Handout—2 copies, one to be filled out by parents and one to be filled out by youth
- List of community resources—compile by contacting local mental health, school counselors, health department, etc.
- Magazines and/or catalogs with models

ACTIVITY TIME NEEDED: 30 MINUTES

ACTIVITY:
Today, we are going to talk about ourselves—what makes each of us special and how we feel about ourselves. It will be a time for all of us to learn more about what makes us “unique.”

Dress is often a reflection of how we feel about ourselves. Dress can often be misleading. People with poor self esteem may invest great amounts of time in their appearance to disguise their low self image. If the situation arises and too little time is allowed to put on their public mask they often panic because this is their defense to cope with being in public. You may know of people who work at not being noticed. They dress and display body gestures that cause them to disappear from everyone else. They seem to become a “wallflower.” Their method of public presentation is to “disappear into the walls.”

During our clothing and textiles studies we spent some time on personal appearance. Perhaps now we need to explore how each of us can build our inner self-confidence. If we do, that confidence will show outside. Once our self-confidence shows outside, we not only reject becoming a wallflower, but our lives become more rewarding and enjoyable.
To have a positive self image, each person must feel these three basic conditions are being met. They are:

- I am of value.
- I am lovable.
- I am loved.

A supportive environment will help you attain these requirements by providing you with the following situations:

1. A place where you feel listened to and validated (valued).
2. A place where you know the limits of acceptable behavior.
3. A place where you learn there are consequences to breaking the limits.
4. A place where you can learn to accept unchangeable situations. You will be able to recognize the negative feelings and accept them in a positive way.
5. A place where you can learn some problems are worth challenging, and a place where you can gain empowerment through challenging these situations and problems.

Ideally, families fulfill these duties. In reality however, families frequently do not or cannot provide this ideal environment. For various reasons many youth will need to look outside their families for this support. There are many places and people who can provide this support. Others cannot always tell that you need help, so you need to ask if you are not getting enough support at home.

Some of these people/places are:
- School: teachers, coaches, counselors, nurse
- Relatives: uncles, aunts, grandparents, stepparents, guardians
- Non-relative adults: parents of friends, neighbors, 4-H leaders, Sunday school teachers, ministers, youth group leaders, summer coaches
- Health agencies: mental health workers, physical health professionals

There may be others that are not mentioned here, but come to mind. In that case, they are probably someone you trust and would make a good adult friend for you to confide in.

Friends your own age and self evaluation/expression (such as journal entries, poetry, meditation, and artistic expression) also can aid you in developing a supportive environment. Due to your (and your friends’) limited life experience this cannot replace a relationship with a trustworthy, caring adult, such as an elder member of your community.

Since we pay attention to our visible self (appearance) in many clothing projects, it is wise for us to take a moment and look at how society views beauty. Can you describe what attributes a “beautiful woman” has, based on society’s values? What about a “handsome man”?

Now take a moment and think of people you know and value. How do they compare to this beauty standard? Are they less, more, or of the same value because of this? They are obviously precious to you; what makes
them important to you? Does our society value the same characteristics you do? Is it possible that beauty is more internal than external? YES! We choose our friends because of the beauty we find inside them.

You have the power to change yourself inside, but the outside cannot be changed except through extreme measures. Therefore, the inside is the most important part. What really matters is who you are inside and how you treat others.

We have discussed that your emotions are real and a very important part of you. (See level II—“Discovering Myself” lesson) We also discussed how others also have their feelings. Part of being friends is allowing others to feel differently than you and accepting this difference. It is important to understand that part of the maturation process is deciding to act more gracious than we may feel at a certain time. The more maturity someone possesses the easier it is for them to react in a deliberate and positive way to a situation in which they feel a very strong emotion.

This is a time in your life to learn how to positively express your negative feelings. For example, you may be angry. It is important to verbally and rationally express your anger without striking out at someone. Strong emotions may include anger, frustration, impatience or sexual feelings.

Youth of your age are often bombarded with the societal message of acting out your sexual feelings. Many youth are experiencing strong sexual feelings at this age. Some may choose to act out these feelings by dress or sexual experimentation. What may be the consequences of this choice? (Positive—feels exciting, perhaps valued for this reason) (Negative—exciting feeling passes, may feel betrayed by another person that is not as intense in the relationship, sexually transmitted disease, AIDS, unwanted pregnancy) members may cite other concerns.

REMEMBER: A quick over-reaction to a strong emotional situation usually results in poor choices. Stepping back from the situation, taking a deep breath, or counting to 10 gives a bit of time for thinking and often yields better choices.

Whether your family is high or low on the asset checklist, you can gain assets by reaching out to a trustworthy adult, and now is the time to pursue this.

**DIALOGUE FOR CRITICAL THINKING:**

**Share:**

Q. Name three assets in a positive home environment?
A. Limits are in place and known, teen has someone to listen to them, there are consequences for breaking the limits.

Q. What are the three conditions necessary for a positive self image?
A. I am of value; I am lovable; I am loved.

Allow members to make a list of descriptions. You may want to supply some magazines or catalogs to compare and discuss.

Ask questions such as: “How important is “society’s outward beauty” compared to internal beauty when it comes to selecting friends, dates and our future mate? Are teens aware that today’s typical female model is 20 to 30 pounds underweight? If everyone strives to look like the picture perfect model what may be the results? (Poor health, missing out on life, less energy, death from starvation.) How much time and money is wasted fussing about the outside beauty? ($7 billion/year.) Besides beauty, what does society value? (Fast cars, faddish clothing, big house, right neighborhood/school/friends/etc., wealth.) Why should we not follow society’s value system? (We must form our own. Happiness comes to each person in different ways, mainly through happy interpersonal relationships, instead of objects they own.)

Ask members to volunteer to tell about a time someone was angry and lashed out. Help them identify what positives and negatives resulted from the behavior.
**Leader Notes**

Take a moment to pass out the Activity Sheet “Asset Checklist for Teens and Parents.” (from “The Troubled Journey”—use a code name or cut off teen answers before sending home for parent(s) to complete). Have members complete. Take time for members to interact about their answers if they desire. Remember, this may be quite uncomfortable for some teens who are experiencing trouble at home. Also use this time to invite members to remain after the meeting to talk to you in private or to call you anytime they are in need of an adult friend. Send home the second copy for the parent(s) to complete. The members may choose to compare their checklist with their parents’ checklist. According to Dr. Peter Benson, young people should ideally have at least 25 of the 30 assets listed. However, the average young person has 17 of 30.

**Process:**

Q. Where else can youth go for support if they are not getting parental support?
A. School, health agencies, religious groups, adult friends, 4-H leaders.

Q. What type of self expression do you enjoy?
A. Answers will vary. (talking, music, art, writing, poetry, being in nature, etc.)

Q. Why is this important to you?

**Generalize:**

Q. Describe the kind of person you want to be and the reputation you want to have. How is this reflected in our clothing choices?
A. Answers will vary.

**Apply:**

Q. How will you act differently in the future as a result of this activity?

**GOING FURTHER:**

- Invite mental health professional to address a topic (Example—sexual pressure and saying no).
- Identify local youth facilities and “safe houses” for youth.
- Have members help the community plan a facility or “safe house” if needed or suicide prevention program.
- Have members design and present a talk about communication between youth and adults.
- At the next meeting, invite parents and other significant adults and have the adults participate in this lesson.
- Assign members homework—have them watch 1 to 2 hours of television and record the number of disabled, overweight or unattractive persons seen. Were they portrayed in a favorable or unfavorable light? Commercials count, too. Bring results to next project meeting for discussion.

According to Dr. Peter Benson, young people should ideally have at least 25 of the 30 assets listed. However, the average young person has 17 of 30.
REFERENCES:
*The Troubled Journey*, Dr. Peter Benson, President of Search Institute, Minneapolis, Minnesota, “Respecteen” 1-800-888-3820

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Look Good, Feel Good
Clothing & Textiles, Level III, Me & My Body

What Members Will Learn . . .

ABOUT THE PROJECT:
• Procedures for doing a manicure
• Advanced skin care, including skin protection
• Importance of personal hygiene

ABOUT THEMSELVES:
• Personal responsibility for grooming habits
• The importance of establishing new grooming patterns

Materials Needed:
If inviting skin care specialists from several different companies to lead a session, ask them what items you need to provide for each member. Have these assembled and ready to go for the project meeting. Be sure the emphasis is placed on cleanliness and skin care rather than selling makeup products. Do not allow any products to be sold at the meeting.

If you will lead the manicure session, have the following supplies available:
• bowl of soapy water
• soft cotton washcloth
• emery boards—one per member
• petroleum jelly or a commercial cuticle conditioner
• base coat—may use clear polish
• several nail polishes (or have members bring one)
• top coat—may use clear polish
• nail polish remover
• cotton balls

ACTIVITY TIME NEEDED: 45 TO 60 MINUTES

ACTIVITY:
A major part of your overall grooming begins with your skin layer, not clothing layer. Nothing sets a beautiful outfit off like healthy skin, hair and nails. Likewise, nothing can detract from a handsome outfit like unkept hair, dirty dull skin, or shabby looking fingernails. For more information about hair refer to lesson, “A Head Above,” Level I. Today, we will focus on health habits that will assist you in keeping healthy glowing skin and neat and trim nails.

Since your skin covers the majority of your body, let’s start with that. Your skin is a living organ that contains two layers. The outer layer is called the epidermis, and the inner layer is the endodermis. It breathes, needs nutrients, and is very susceptible to damage. It is important for each
person to take good care of their skin. The outer layer changes constantly. The inner layer contains the blood vessels and oil glands. Both layers must be kept in good condition. Much of that care comes from the inside through the health habits of proper diet, plenty of sleep, and plenty of exercise.

One good health habit you should adopt is to use sunscreen of 15 or higher anytime you are out in the sun. The sun is one of the most destructive elements to your skin.

Over 80 percent of sun exposure that causes skin cancer later in life occurs before a person is 18 years of age. Protective clothing, such as wide brimmed hats and close woven clothing that covers or shades the body, will protect from ultraviolet radiation. Dermatologists tell us that no tan is a healthy tan. There are 600,000 new cases of skin cancer diagnosed per year.

Skin cancer is at best disfiguring and may result in death. It can be almost entirely prevented by protecting the skin from overexposure to ultraviolet radiation.

Skin specialists usually recommend washing with a mild soap and water as the best care for the outer layer of skin. It is also important to thoroughly rinse off the soap because residue can cause the skin to dry and flake.

The type of skin you have determines how often you should wash your face and what other care you wish to give it. Whatever skin type you have, be sure to remove all traces of soil and/or makeup at night. Usually during puberty, youth have more complexion problems than at other times in their lives. This is common and is another reason a good skin care routine is imperative. As your complexion changes, it is wise to consult with a skin care specialist to re-evaluate the care your skin may require. Find your skin type below to plan your best skin care.

- Normal Skin—wash with soap and water twice a day, then apply a light film of moisturizer under any makeup.
- Oily Skin—wash with soap and water three times a day. You may want to use a mild astringent to remove all traces of oil and to help close enlarged pores.
- Dry Skin—remove makeup with a cleansing cream, then wash gently with a mild soap and water. Use a moisturizer under your makeup. You may want to use a moisturizing cream at night.

If you have a problem complexion even though you have been careful to treat your skin gently, eaten a balanced diet, exercised, and received adequate sleep, then talk with your family doctor or a dermatologist about special skin care to clear up blemishes.

These recommendations are written for young women who may be using makeup. However, they also apply to young men and women when makeup is not a factor.
Let’s talk a moment about skin creams. There are three types available. Cleansing creams, softening creams, and foundation creams.

Cleansing creams are used for cleaning your face or removing makeup. These usually have a high mineral oil content which will eventually dry your skin. If you have very dry skin, look for cleansing creams with lanolin or other fats added. The oils in cleansing creams will dissolve oil-soluble dirt, but not dirt which is water soluble.

Softening creams replace natural skin oil on dry skin. Lanolin, which is very similar to body oil, is usually the main ingredient in these creams.

Foundation creams can be used as your makeup or as a base for blusher and powder. It will conceal minor flaws in your complexion and give skin an even color. Foundation should be matched closely with your natural skin coloring.

We will talk more about makeup and its application in the lesson “Self Expression in Dress.” Next, let’s take a moment to discuss a bit about personal hygiene. Most boys and girls of this age begin the change from a child to an adult. This takes a process of years to complete. In the beginning, one change you will notice is more active sweat glands. As the sweat glands produce more, you will notice increased perspiration, especially under the arms. If this is allowed to remain under the arms, the moist, damp environment is ideal for bacteria growth, and as bacteria grows, so does odor. This is why it is important for you to use a daily dose of deodorant or antiperspirant under your arms. Antiperspirent should be reapplied after showering in physical education classes or after sports practice. Change undergarments and socks daily. Here are some special tips for boys and girls.

Boys: You may begin shaving around this age. Here’s how. If using an electric razor, keep face dry before shaving. If using a blade razor, wash face with hot water and soap. Rinse off soap and leave face wet for about two minutes (just enough time to brush your teeth). Apply lather and shave, cutting with the grain as much as possible. Rinse with hot then cold water and pat dry. Apply an after-shave lotion that you like and that does not cause irritation.

Girls: Many girls will begin their menstrual period during these years. It is important for you to use a consistent hygiene routine during this time. It is reassuring to keep menstrual supplies handy in your locker, purse or backpack so you don’t have to worry. Depending on your personal circumstance, look for sanitary products with the greatest amount of protection. Sanitary pads come in many absorbencies and some have protective shields for undergarments. Tampons are inserted into the body and can be used with a pad to give more protection. There is a small health risk of toxic shock syndrome with the use of tampons. To prevent this problem, never wear the same tampon more than four hours. Tampons allow you to participate in water sports. Again, look for the product that has the absorbency you require.
Leader Notes

Next, we are going to give ourselves a manicure. Clean and well-kept nails enhance your appearance. Hands and nails are always noticed by others because we use them all the time. Attractive fingernails don’t just happen, they require some time and effort. Whether you are male or female, a weekly manicure should be part of your grooming routine.

Step 1: Clean
Remove all traces of old polish by first moistening a cotton ball with remover. Press cotton firmly to the base of your nail, and wipe off polish using a single firm stroke. Repeat process if polish is stubborn. Hint: Purchase polish remover labeled “non-drying.” Polish remover is acetone-based and can have a drying effect on the skin if used regularly. A few conditioning formulas are on the market that you might like to try. Clean dirt and residue from underside of nails using an orangewood stick or the end of your nail file.
Give nails a bath. Fill a bowl or sink with warm soapy water and soak hands for a few minutes. Afterwards, rinse soap from hands and dry with a fluffy towel. Use the towel to gently push back cuticles. A “handy” time to do this is after your bath, when the cuticles are moist. Caution: Water exposure will temporarily soften fingernails, so be extra gentle during this step.

Step 2: Shape
To shape nails, use an emery board or other type of nail file. Your nails are not weapons, so don’t file them into sharp points. The ideal shape is a squared oval. This is achieved by filing in one-way strokes from the upper sides of nails to the center. Hint: Avoid sawing back and forth as this tends to weaken and split nails. Avoid filing the lower sides of nails because this will weaken the nail’s resistance to breakage. Do not shape right after cleaning. Wait 10 to 15 minutes between steps 1 and 2.
Boys should shape nails so that they are smooth and slightly curved at the sides. Shaping may also be achieved more rapidly with nail clippers.

Step 3: Condition
After giving nails a shape-up, it’s time to condition them. It’s a good idea to save this step for bedtime so that nails will be extra conditioned in the morning. Commercial cuticle conditioners are available. Hint: Petroleum jelly is an excellent and inexpensive conditioner. It is also a great hand softener. At bedtime, massage petroleum jelly into areas around nails and rub some onto hands as well. When you wake up the next morning, you’ll be amazed at how soft your hands and cuticles are. Hand lotions are another alternative.

Step 4: Protect
You’ve probably heard of the importance of a base coat. Here are some reasons why:
• adds strength to weak nails
• prevents yellowing of the nail caused by many dark polishes
• provides a smooth surface for the application of colored polish
Apply base coat of nail strengthener or clear polish in three strokes. One stroke down the center of the nail. The other two strokes down the left and
right side of the nail. Allow to dry thoroughly before proceeding to the next step. Hint: Before doing this step make sure nails are completely clean and dry, free of oily residues and dirt. This prevents bubbling and particles of dirt showing through the polish. Hint: If you prefer a natural look, skip step 5 and invest in a nail buffer for shiny, healthy natural nails. One coat of nail strengthener or clear polish may be added for strength.

Step 5: Decoration
Many people choose not to decorate their nails with polish. However, if you do, remember, there are thousands of brands and colors available.
Here are some guidelines for selecting polish:
• Pale, soft colors are best for those who are fair skinned. They also tend to make nails appear longer.
• Darker, brighter colors are complimentary to tanned, black, and olive skins.
• Choose shades that coordinate with the dominant colors of your wardrobe.
• Try a French manicure. This requires skill and control, but the results are lovely. This manicure works best on short to medium length nails.
• For special events, experiment with iridescent, glittery polish.

Apply colored polish in the same manner as base coat, using three strokes.

Hint: Remove “goofs” with a cotton swab dipped in remover. It is important that polish be applied in thin coats and allowed to dry completely between coats. Otherwise, it will appear thick and take forever to dry.

Step 6: Finish
Lastly, add one final coat of clear polish for protection. Hint: Try one of the no-chip top coat polishes. They are excellent for adding staying power to your manicure.

You may think “I don’t have time for all that.” It really doesn’t take that long and the steps can be spread out over a day or two at your convenience.

Step 7: Fixing a Chip
If you find a chip, it’s often not necessary to redo the entire nail. Try this first.
• Dip a cotton swab in remover.
• Place on the chip and allow edges around the chip to melt. Let dry.
• Apply polish just inside chipped area. Let dry.
• Apply one coat of polish to entire nail.

Now that you know the proper way to care for your skin and nails, you can be confident that you will appear as well groomed as possible.

As you teach the steps, allow members to do their own manicures. Offer suggestions and corrections as needed.
DIALOGUE FOR CRITICAL THINKING:

Share:

Q. What type of skin do you have?
A. Answers will vary. Help the members to determine their own skin type.

Q. Why is it important to wash our face daily?
A. It removes the dirt that can clog pores making them grow bacteria and become infected. This results in a blemish.

Q. What was the most difficult part about giving yourself a manicure? Why?

Process:

Q. Why are well cared for nails important?
A. Because nails and hands are visible to everyone during most of our activities and well cared for nails make the statement, “I care about myself.”

Q. What were you feeling during the manicure? Why?

Generalize:

Q. What did you learn about yourself during this lesson?

Q. What did you learn about personal responsibility from this lesson?

Apply:

Q. Skin cancer is becoming an increasing health risk to all ages. What will you do differently in the future to protect yourself and others from the risk of skin cancer?

GOING FURTHER:

- Have members volunteer to do manicures for residents of a local nursing home.
- Take before and after pictures of their nails.
- Experiment with nail designs.
- Have nail specialist give advanced training on nail care.
- Attend local trade show with nail and hair specialists.
- Study the structure of the skin from a physiology textbook. Note how nutrition, grooming, the sun and exercise affect the health of the skin cells.
- Purchase or construct clothing that provides sun protection.
- Present program for other youth teaching about sun protection using resources available from county Extension office.
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Nail Tips, 4-H Modeling Squad, Lisa Yonge, Oktibbeha County 4-H Modeling squads, Mississippi Cooperative Extension Service
Good Grooming and Physical Fitness American Institute of Men’s and Boy’s Wear, Inc., 1290 Avenue of the Americas, New York, New York 10019
Protecting Against Ultraviolet Radiation: What do we know? What should we know?, Deanna Munson, Textile Specialist, Cooperative Extension, Kansas State University, Manhattan, Kansas 66506

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Public Presentation—Modeling
*Clothing & Textiles, Level III, Me & My Body*

What Members Will Learn . . .

**ABOUT THE PROJECT:**
- How to perform advanced modeling techniques
- Good public presentation comes from good private health habits
- Making a good first impression also includes proper meal time etiquette

**ABOUT THEMSELVES:**
- The importance of exercise as a stress reliever and poise builder
- Setting goals to enhance personal fitness

**Materials Needed:**
- Three to four course meal (Example, soup, salad, main course and dessert)
- Silverware necessary to set table for members
- You may want to have members bring an item for the above meal or have members bring the cost of the meal and have it catered
- *The Spotlight is On You*, video and leader guide from McCall's on modeling (see reference for ordering details) or request your county office to ask for a loan copy from the Area Extension Office or Department of Communications Media Center, Umberger Hall.
- Television and video player, 1/2 inch VHS

**ACTIVITY TIME NEEDED:** 60 MINUTES. THIS LESSON COULD BE DIVIDED INTO TWO 60 MINUTE SECTIONS, ONE ON TABLE ETIQUETTE AND ONE ON MODELING

**ACTIVITY:**

We have talked in the past about good manners, good grooming and the importance of being prepared for new unfamiliar social situations. Today, we will talk about your public presentation. There will be many times that you are required to talk in public. We have covered how to make an introduction (see lesson, Personal Presentation, Level II). Everyone of us at some time will be dining out in public. This can be a most enjoyable time or an extremely uncomfortable time depending on how well you know table etiquette. Today, we will cover proper table manners.

Depending on the type of meal and the formality of it, different table settings and rules apply. If you want to be positive you are doing everything correctly, you may want to invest in an etiquette book or check out one at your local library. A good one is *Emily Post’s Etiquette*, 1992, or

**Leader Notes**

Welcome all members, have them sit around a table that is prepared to be set for a meal. Allow members to introduce themselves if they do not know each other. Ask them to tell where they ate their last evening meal. You begin. Use this to illustrate how frequently people eat away from home. You may want to discuss that eating away from home may be informal (picnic) or formal (wedding meal) and manners do differ upon the type of meal. This also applies for meals at home. Some may be informal and others formal.
The Amy Vanderbilt Complete Book of Etiquette, 1978. The rules we will outline today are common proper rules and would apply in a majority of situations.

Before eating the meal, we must first set the table. Our meal will have four courses today. For that we will need:

- Plate
- Salad plate
- Soup bowl
- Dessert plate
- Beverage glasses (two—water/other beverage)
- Silverware—soup spoon, salad fork, dinner fork, knife, spoon, teaspoon, dessert fork/spoon
- Napkin

Guidelines:
- Plate in the center.
- Dinner fork to the left of plate
- Knife to the right of the plate, with the blade toward the plate
- Salad fork to the left of the dinner fork
- Spoon to the right of knife
- Teaspoon to the right of the spoon
- Soup spoon to the right of the teaspoon
- Dessert fork/spoon laid crosswise above the plate
- Napkin to the left of the fork
- Glasses at the top right of the plate in a line to the right

Now that the table is set, let’s eat. Mealtime should be a special time. Good manners help us enjoy our meal without feeling uncomfortable. Here are some tips about mealtime manners.

Silverware—Use the outermost silver first. Soup spoon, salad fork, dinnerware, dessert silver. A knife should be used only when the food cannot be cut with a fork. A spoon should never be used when you can use a fork. Only very dry or firm foods should be eaten with the fingers.

Knife foods—steaks, chops, other meat, and fowl: fish that has to be boned; butter, jelly, cheese, and food that has to be spread. To cut with a knife—hold the fork in the prominent hand backside upward with index finger on back of upper tines. Cut with the knife on the outside edge of the fork, keeping elbows close to your body. Cut a few bites at once.

Fork foods—vegetables; seafood; croquettes; waffles/pancakes; eggs; large pieces of cake or small ones too soft for the fingers; shortcakes; pies; watermelon; hamburger patties; meatloaf.

Spoon foods—soups; stewed tomatoes; ice cream; creamed vegetables; cantaloupe; fruit cocktail; citrus fruits; puddings; custards; cereals; cooked fruits; anything in a bowl.

Finger foods—bread and rolls; crackers; toast; most sandwiches; cookies; small cakes; nuts; celery; olives; crisp bacon; potato chips; radishes; corn on the cob; grapes; cherries; shoestring potatoes; candy; froglegs; lobster claws; crystallized fruit; small pieces of firm cheese.
NOTE: If you are ever unsure of how or what to do when eating, watch your hostess/host and following their example. You can be assured you are doing what is acceptable by following their lead.

For fried chicken it is not acceptable to eat it with your fingers at a formal meal or in a public dining facility. If you are eating informally and the hostess says it is OK, at a picnic, at home or when you raid the refrigerator—fingers are fine! So, how should you eat it? Cut it off the bone and pierce it with a fork.

General table etiquette—Again following the hostess/host lead.

Do’s
- Sit up straight.
- Keep your elbows in.
- Spread your napkin on your lap when you are seated. If there is a hostess, wait until she has made this move and then follow suit. Large dinner napkins should be left half-folded on the lap. Small napkins may be opened out full size. Touch the lips with the napkin. Do this before drinking, in order to avoid unsightly marks on the glasses. It is assumed that women will quietly have removed lipstick before using the napkin. At the end of the meal, or if it is necessary to leave the table, leave your napkin neatly semi-folded at the left side of your place setting. Never fold your napkin after a meal unless you are in a family situation where you know this is expected. Never wad up a paper napkin. Treat it like a cloth napkin and keep it as neat as possible.
- Take a little of every course that is offered and at least make a pretense of eating. It is impolite to refuse a dish. Try to develop a taste for all foods. (Unless for health reasons you cannot eat the food, then it would be appropriate to politely refuse or take a very small amount and not eat it. Don’t offer an explanation unless asked.)
- Express some preference for a food when you are asked.
- Say “no thank you” when you are refusing something. You need not say “thank you” for each dish offered by a waiter.

Don’ts:
- Put your elbows on the table while the meal is in progress. During between-course and end-of-meal conversation, one elbow may be tolerable if it does not shut out the person sitting beside you. Elbows on the table frequently disarrange your own or your neighbor’s place setting.
- Wipe off your silverware before eating. If necessary, call the waiter and ask for clean silver or mention it politely to your host/hostess.
- Reorganize your place setting and don’t draw pictures on the linen with your silverware.
- Twirl your silverware or play with it in any manner.
- Reach in front of a person to obtain a desired dish. Ask to have it passed. The correct passing of serving dishes goes from right to left.
Leader Notes

When observing the above rules, you will be a welcome guest at anyone’s table. You will make a good impression as you eat out in public and you will learn to feel comfortable and at ease.

As you gain comfort in being in the public eye, you will begin handling more complex presentation tasks. Some of these will be doing more modeling and perhaps sitting or standing at a podium. Here are some tips about these situations.

For girls, if sitting—keep back and head straight. Do not cross legs at the knee. Place one foot on floor and cross other foot behind this leg at the ankle. Keep knees together. Tilt legs back somewhat. By turning the trunk of your body off to one side you appear more graceful. Rest your hands in your lap or on one thigh.

Boys should sit with back and head straight. Both feet should be placed flat on the floor, about a foot apart. Hands can rest on top of thighs, or clasped loosely, resting across thighs.

Another modeling technique is Mannequin Modeling. Here you want to look non-lifelike. Dos and Don’ts include:

Do’s:
• Strike a comfortable pose that can be held for up to 15 minutes.
• Stare straight ahead or slightly downward at an inanimate object.
• When you blink, be sure to maintain your concentration and blink as quickly as possible.
• Use about twice as much makeup as you normally would.
• Point your middle finger slightly inward for a more natural appearance.
• Space your feet apart while standing unless you are modeling swimsuits or lingerie.
• Keep a straight face and never let the crowd get to you.
• Distribute your weight evenly.
• Model with a group of several, when possible.
• Scan fashion magazines, pattern books and catalogues for new and innovative poses.
• Practice looking aloof.
• Use plenty of accessories.
• Feel free to use sunshades with casual clothes.

Don’ts:
• Prop on another model.
• Position your feet so they will cramp.
• Lock your knees.
• Use heavy accessories.
• Smile.
• Look at the crowd.
• Lose your concentration.
• Extend your arms so that they tire easily.
• Grip anything heavy.

Allow members to try this posture. Show the video, “The Spotlight is on You,” and use the instructor guide with members.
Leader Notes

• Lean your head far enough back to look at the ceiling.
• Pose in a lunge.
• Slump.

Practicing these can be lots of fun to try for a different type of style show.

A major part of the self-confidence you will have when you are in public will come from a healthy body. Nothing is as important as a body that is cared for correctly on the inside. To do this you need to make good health habits a top priority. Nothing beats regular exercise, good food, and plenty of rest when it comes to remaining prepared to meet life’s challenges.

A good exercise plan consists of at least three sessions of aerobic activity of 30 minutes or longer per week. Heart rate at 70 percent of maximum (220 minus your age) for at least 20 minutes. In addition, you need regular strengthening exercises, and flexibility exercises to tone and work all your body muscles. These exercises do not have to be monotonous. Change and rotate your exercise by the season and include both group and individual sports. This will help you find many active interests that will keep you in shape now and in the years to come. Exercise is a great stress reliever.

A proper eating plan contains many different types of foods and few foods that are high in empty calories. Teens need many calories to support the active lifestyle they lead. But no one needs a diet filled with foods loaded with fat and refined sugar. Rely on many fresh and simple foods. Use baked meats, fish and poultry. Eat fresh fruits and vegetables many times per day. Refer to the Foods Project materials for more specific information. As you age, this current requirement for calories will slow throughout your adult life. Each decade of age decreases the amount of calories you require. However, the need for essential nutrients stays the same or increases. That is why many adults slowly gain weight. They fail to reduce their caloric intake as they grow older.

If you ever feel the urges to overeat then purge (vomit) or use drastic measures to lose weight, or if you are a normal weight and feel you are too large and hide your non-eating; these can be signs of an eating disorder. If left untreated, these disorders can rob you of your health and in some cases your life. There is help available—but you need to ask. Discuss this with your parents or another caring adult, and contact your doctor or other health care professional.

Everyone has their own needed amount of rest. You should pay close attention to yours and respect it. A full nights sleep can do wonders for keeping you refreshed and ready to meet the day. Occasional naps may be needed for those of you who are involved in strenuous sports. This is a time in your life that your body is growing rapidly. Rest requirements are greater than they were when you were younger.
Leader Notes

DIALOGUE FOR CRITICAL THINKING:
Share:
Q. What does public presentation mean to you?
Q. Why is public presentation important?
Q. How did it feel to practice good table manners (or good modeling techniques)? Why?
  A. Comfortable or uncomfortable.

Process:
Q. What similar experiences have you had?
Q. What problems seem to happen over and over?

Generalize:
Q. What did you learn about yourself through this lesson?
Q. Why is that significant for you at this time?

Apply:
Q. How will you use what you learned the next time you model?
Q. What formal situations might you be attending in the next year where you will need to show mastery of proper table manners?
  A. Wedding dinner, prom, graduation celebration, etc.

GOING FURTHER:
• Visit fashion shows to see new modeling techniques.
• Allow members to practice modeling steps at each project meeting.
• Have members host a fashion show at a neighborhood nursing home, clothing store, or other public gathering place.
• Tape members with a video camera to allow them to evaluate themselves and their modeling ability.
• Invite a local health care professional to discuss eating disorders. The project group may want to begin an awareness program for other teens.
• Plan a trip to a nice restaurant, dressing appropriately and practicing good table etiquette.
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  McCall Pattern Company, Education Department 9119, 615 McCall Road, Manhattan, Kansas 66502, call 1-800-255-2762 for price and ordering information

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Pressing Techniques For Fabrics

Clothing & Textiles, Level III, Care & Maintenance

What Members Will Learn . . .

ABOUT THE PROJECT:

• Pressing and ironing techniques for various fabrics
• That improper temperatures or techniques can ruin garments
• That properly done, correct pressing enhances the new look of garments

ABOUT THEMSELVES:

• Pride in respectful caring of personal items
• Their ability to read labels and decide the appropriate method for pressing

Materials Needed:

• Iron
• Ironing Board
• Garment with Sleeves
• Garment with Darts or Curved Seams
• Pair of Pants
• Terry Towel
• Samples of the Following: Crepe, Metallic, Sheer, Lace, Velvet, Deep Pile, Synthetic Suede, Glazed Chintz, Linen, Cotton, Synthetic Fabric, Wool

Optional:

• Broom handle, wooden dowel, or rolling pin with one side smoothed flat
• Brown paper strips, 4 × 8-inch
• Ham holder
• Iron cleaner
• Needleboard
• Point presser
• Press Cloth
• Seam roll
• Sleeve board
• Smooth wooden block or clapper
• Soleplate attachment
• Steam iron cover
• Steamer
• Tailor’s Mitt
• Tailors Ham
• The leader may want to copy the next three pages as a member handout

ACTIVITY TIME NEEDED: 45 MINUTES
**ACTIVITY:**

Having the right equipment and using it properly is a prerequisite for successful pressing and ironing. Pressing is done mainly when sewing. This consists of lifting and lowering the iron, bringing pressure down on construction details. Ironing, on the other hand, is gliding the iron across the fabric in long gliding motions.

A steam or spray-steam iron is an excellent choice for pressing. These irons can be used in a wide variety of situations. Make sure the iron has a wide variety of temperature controls to allow for use on a wide variety of fabrics. Choose one that is not heavy in your hand and that you can hold comfortably.

A steamer is lightweight, non-metal and looks somewhat like an iron. It does not become hot, but produces a large amount of steam. This is ideal for use on napped fabrics, as it presses without the pressure that would crush the fabric pile.

Today, we are going to focus on pressing techniques for special fabrics. As you wear formal clothes and perhaps begin to construct garments of special fabrics, it is essential that you know how to press them without ruining these special items. Always test your pressing method and temperature of iron on a scrap or inconspicuous area before using.

Crepe—Steam will cause some crepe to shrink or pucker. Always test, use a light touch of the iron to avoid overpressing.

Metallics—Test on scraps. Metallics are very sensitive to heat and moisture (steam may tarnish or discolor and high heat will melt). When determined safe, use a press cloth and press from wrong side. Metallics may also scratch the plate of your iron.

Sheers—Handle soft sheers without steam, always test, and use a light touch of the iron. Crisp sheers usually can be steamed using a pressing cloth.

Lace—Again, handle without steam, using light touch of iron, always test. For heavy lace, place face down on terry towel. Be careful to avoid snagging lace with point of iron.

Velvet and Corduroy—Press on the wrong side with right side against self-fabric, terry towel, needle board, etc. Use a press cloth and low temperature. Steamer may also be used. After pressing, turn to right side and hold steam iron about ½ inch above the nap to “perk-up” the nap, or hang in the bathroom that is steamy from the shower.

Deep Pile—Press on the wrong side with minimum pressure. Place face of pile against a needle board, terry towel, etc. Use tip of iron or fingers to press seams open.

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**Leader Notes**

Have all members sit around the ironing board so that they can see. If members do not know each other provide time for introductions. Have each member tell what the last garment was that they pressed or ironed. You begin.

Show the iron and steamer—or illustrated picture if not available. Refer to lesson “Pressing Basics,” Level II, for other pressing aides and their use.

Lay out various samples and let the members choose a sample. Then allow other members to guess how to press this sample before allowing member to demonstrate.
Leather or synthetic suede—Press open seams by using fingers or dry iron on low setting. An adhesive may need to be used to hold the seam allowance flat.

Glossy Fabric (glazed chintz)—Press on right side without a pressing cloth and with little or no moisture.

Linen—Press with high temperature and moisture. Press on wrong side directly on the fabric until dry. If you desire a shiny look, press directly on surface of fabric. Many linen fabrics have an unevenness of threads. Press on wrong side to retain this look. Water may be brushed directly on areas where extra moisture is needed.

Cotton—Although cotton is the easiest fabric to press, handle it according to its weight. Lighter cottons require a lower setting where heaviest cottons require the same treatment as linen. Moisture (spray or steam) is generally used. Fabric should be pressed completely dry or it will pucker. Pressing on the right side will give a smooth, shiny finish. Pressing on the wrong side will provide a dull finish. For dark colors use a dry cheesecloth or steam iron cover when pressing the right side. Cotton often changes colors because of the heat of the iron but usually regains the original color when cool.

Synthetic Fibers—Man-made fibers are heat sensitive, so iron should be on low setting. Acetate is the most sensitive and can be permanently damaged by iron shine. If iron begins to stick, lift immediately. Use a light press cloth to prevent this. These fibers are thermoplastic and can be easily melted or heat-set. Always test. Press seams and hems lightly until you are certain of an accurate line.

Wool—Press carefully with steam. Wool is easiest of all fabrics to mold and shape. Press on wrong side with a slightly dampened press cloth and steam iron never touching the fabric. Too much moisture may cause shrinkage. Never press wool dry. Be sure to stop pressing while fabric is still steaming to prevent fibers from becoming brittle. Let wool dry before handling. Brush woolen as you press to prevent a shine.

Let’s use a wool garment to demonstrate various techniques and pressing equipment.

1. Always test—set the iron on “rayon.” On some irons, the setting for “wool” is too hot for modern wool. Use some of the scraps cut from the fabric (also test lining and trim). Begin with heat and moisture from the rayon setting. Check for water spots, when they appear you know that you are using too much moisture for that particular wool.
2. Always press one seam before sewing across it again. For curved details, use a tailor’s ham or mitt. This supports the wool and allows for the seams to drape as pressed, so seams press open but no imprint is seen on the right side.
3. For straight seams and collar points, use a point presser. The fabric is placed directly on the unpadded wood surface and pressed with steam (iron never touches fabric). After saturated with steam, a pounding block can be used to pound and flatten the edges without leaving a shine. A press cloth is not used with this technique. The pounding block may be left on the part being pressed without fear of too much moisture or heat damaging the fabric. This can be repeated on the area until it is flattened in the shape desired.

4. For testing as well as large area pressing (pockets, etc.) a wool lined press cloth is recommended. Pressing is always done on the wrong side.

5. If right side pressing is required, use a wool iron hood or “steam-iron” slip cover. Again, remember the iron never touches the fabric.

6. Seam edge imprints may be avoided on very soft fabric by placing a strip of brown paper under the seam allowance. Or this may be used beneath the folded edge of a dart to prevent it from making a dart line on the surface of the garment.

7. Wide darts may be trimmed and pressed open. Press darts with the grain of the fabric not in the direction of the dart.

8. Before installing the hem, always let the garment hang about 24 hours. Press the hem upward with the grain. If it is the fashion to have a sharp edge at the hemline, spank the edge with the pounding block as you press. Otherwise, press as usual for wool. The final hem pressing should not be done until after the hem is finished.

9. Zipper tuck should be pressed over a soft surface. Reduce temperature and protect nylon zipper from excess heat.

10. Facings for bound buttonholes should be pressed before attached. Then, finished buttonholes should be pressed on a soft surface. A steam iron covered with a hood may be indicated here.

11. Before attaching the lining, press the entire garment body (lining and wool) and allow both to dry completely on well shaped hangers for several hours.

12. When pressing a sharp edge on pleats or pocket flaps, place a thin strip of cardboard or brown paper under the crease to avoid marking the adjoining fabric. To get flat, well-defined edges, first press the detail using an iron, a dry press cloth over the inside of garment, and a slightly but evenly damp press cloth to give added moisture over the dry cloth. Then, with the steam still rising, spank the edge several times using the pounding block. Lay the fabric aside to dry completely before proceeding with the work. NOTE: Wool crepes need very little heat and moisture. Keep pressing motion gentle with no tendency to stretch. Maintain a light touch.

Mohair should be pressed without steam. If pressing bonded fabrics, the tricot backing usually requires a lower setting. Napped wool fabrics may be pressed on a needle board in direction of the nap. Sheer wools require less moisture and heat. Worsted wools are more easily marked and made shiny than other woolens. Erasing changed seamlines are also more difficult. Be sure to fit carefully before pressing.

Demonstrate as many of the above techniques as possible.
DIALOGUE FOR CRITICAL THINKING:

Share:
Q. How does ironing differ from pressing?

Q. What new ironing or pressing technique did you learn? Why is that important for you?

Q. What are some of the special pressing equipment used for pressing?
A. Pressing cloth, iron, ironing board, pounding block, tailors ham, etc.

Process:
Q. How do you know what temperature to use for a particular fabric?
A. Use iron temperature setting as a guide, always test, ask for care label at fabric store.

Q. How do you know what temperature to use for ready made garments?
A. Read the care label.

Generalize:
Q. Different fabrics require different temperatures and techniques. Can you think of other situations when things look similar, but need to be treated very differently?
A. Medications or pills, etc.

Q. How are pressing techniques similar to building or finishing a room or house?

Apply:
Q. How will what you learned be useful to you in the future?

Q. What will you do differently next time for different results?

GOING FURTHER:
• Take members to dry cleaners to see special pressing equipment.
• Have members volunteer to do home ironing, or ironing for disabled or elderly.
• Provide instruction on ironing, starching, etc., of day to day items found in home laundry.
REFERENCES:
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Minnetonka, Minnesota 55343
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*Care of Wool* Fact Sheet #6, American Wool Council, 1200 Clayton
Street, Denver, Colorado 80206

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30-Clothing & Textiles, Level III
The Environment and the Cleaning Process

*Clothing & Textiles, Level III, Care & Maintenance*

**What Members Will Learn . . .**

**ABOUT THE PROJECT:**
- The five R’s of waste reduction
- The cost of the cleaning process to the environment
- To understand the concept of enviroshopping

**ABOUT THEMSELVES:**
- How they impact the environment by the cleaning products and practices they adopt
- Responsibility for enhancing the world in which they live
- Consumer responsibility in purchasing, and use of cleaning products

**Materials Needed:**
- Copies of Activity Sheets for each member
- Pencils

**ACTIVITY TIME NEEDED:** 30 TO 50 MINUTES

**ACTIVITY:**

As responsible consumers we must consider the consequences of our actions upon the environment. This is true in many different areas. The cleaning process is no exception. Today, we will be taking a very broad look at what happens to our environment when we clean our personal items and how we can make changes that may benefit our planet’s natural resources.

“Enviroshopping” or shopping with a concern for the environment is one way we can make a difference. What we purchase plays a vital role in reducing the waste stream that we may now be causing. When we shop we must be aware of the TOTAL cost to the environment of that product. If we have not considered that, we are little more than succumbing to marketing tactics when we purchase. What we must evaluate is the life cycle assessment (Lesson “Textile Environmental Concerns”) of the product from beginning to end before we can make a full determination of the environmental pluses and minuses of that product. “Life Cycle Assessment” means the cost of a product and its packaging, from the inputs of energy and raw materials to the outputs of water effluents, airborne emissions, solid wastes, other environmental releases, and usable products.

Let’s turn for a minute to factors that can reduce waste accumulation. They are called the Five R’s.

**Leader Notes**

- Have all members sit in a comfortable spot. If they do not know each other, begin with introductions. Have each member state their favorite natural resource. You begin.

- Give and explain the Life Cycle Assessment handout (do a life cycle assessment of concentrated versus unconcentrated detergent—be sure to emphasize less energy to produce, less transportation costs to move smaller volume of smaller containers, and less packaging going to the landfill if smaller container or particularly so if in recyclable containers).
Leader Notes

Reduce—Consumers have become hooked on convenience and pay millions of dollars for it. We pay much more for larger non-mix products and then throw away the bottles!

Reuse—Instead of disposing of items and packaging, think of creative ways to reuse them. Not only will this save landfill space, but it will also save you money. Example: use mesh citrus bags for laundry bags, plastic grocery bags for trash can liners, and discarded clothing can be cut to use for cleaning cloths rather than using disposable paper towels.

Recycle—This is gaining a lot of attention recently and is an important step to reducing landfill space required for waste. Some states are passing laws to reduce the solid waste by mandatory recycling laws. Most recycled materials are used to create new packaging materials that require less energy than producing it from new raw materials. Aluminum yields the greatest energy savings; for example, if each person in a family of four saved one aluminum can per day for a year it would save the equivalent energy in gasoline to drive a 30 mile per gallon car about 2,000 miles. Other common packages to save for recycling are glass, paper, plastic, steel or tin, and newspapers. Textiles can be reclaimed and reprocessed (wool) or fabrics from discarded clothing recycled into the “rags” some businesses use as industrial wiping cloths. Check your county Extension office for local collection points for recycling. Remember, recycling can only work when you buy items in packaging that has been recycled so consider this in your “precycle” purchasing decisions. Look for the recycled symbol on packages you buy.

Reject—Enviroshoppers reject materials and products that cannot be reduced, reused or recycled. You have the most powerful tool in our economy—your dollar. If you choose products that are wasteful or harmful to the environment, you are also sending a message that you want these to be produced. If, on the other hand, you do not buy them you are also sending a message that the marketplace will no doubt hear. Reject disposable towels and napkins by choosing reusable cloth napkins and cleaning cloths.

Respond—This is an action step that requires you to contact merchants and producers to let them know you are concerned about their products and their effect on the environment. Ask for larger more economical packaging, use of recyclable containers and other sound practices to be available. Contact addresses are usually available on the package containers. Ask local merchants to carry these items. Contact local officials about beginning or expanding area recycling efforts.

Next, let’s take a look at the cleaning process with these things in mind and see what, if any, difference you and I can make.

The first item to consider is clothing itself. Can you reduce the number of items you wear? See wardrobe planning lesson “Wardrobe Planning Basics I.” How about multi-use items? By decreasing the items demanded, how will energy be saved? What about cleaning those items? Do you ever wear garments once and wash regardless of degree of soiling? How does this waste energy and resources? What about proper storage? How can you reuse items instead of wasting? See lesson “Garment Life,” Level II, and /or “Update and Reuse,” Level III. Turn them into rags, give away,
etc. How can you recycle clothing items? Remake, craft projects, etc. How can clothing be rejected to reduce waste? Evaluate products, such as stone washed jeans, endangered species skins, etc., for environmental effect and refuse to buy. How can responding by clothing purchase effect the environment? Let manufacturers know of reasons you avoid purchase. Set up local swap shop, remake outlet.

Next, let’s look at cleaning products. **Reduce:** use multi-use products such as detergents with bleach and softeners; use concentrate products that have less packaging and put into refillable containers; buy in bulk. **Reuse:** buy packaging that is made from recycled material. **Recycle:** collect packaging to be recycled and take it to the nearest center. **Reject:** read package contents and learn about harmful environmental components; do not buy items that contain these components (phosphates, fluorocarbons, etc). **Respond:** contact manufacturers and retailers to request more efficient packaging or product formulation.

The other main cleaning factor to evaluate is the cleaning equipment. **Reduce:** choose water efficient models and washers with variety of temperatures, as well as water level settings; use the least amount of water and coolest temperature that will allow for adequate cleaning; energy comparison tags are required on all new electrical equipment; use line to dry in place of the dryer when possible; dry cleaning uses solvents that are harmful, choose as little of this as possible. **Reuse:** consider repair instead of replacement of cleaning equipment. **Recycle:** if items are nonrepairable, disassemble and recycle parts that are recyclable. **Reject:** do not purchase items of poor quality or that are energy wasteful, these will end up in landfills long before items of high quality. **Respond:** let manufacturers know of your pleasure when they are responding to environmentally sound practices, as well as problems they may be causing.

**DIALOGUE FOR CRITICAL THINKING:**

**Share:**
Q. What are the five waste reduction steps?
A. Reduce, Reuse, Recycle, Reject, Respond.

Q. Which of the five is the most difficult for you to apply? Why?

**Process:**
Q. Does our community have a recycling program? Why or why not?
A. Answers will vary.

Q. What similar experiences have you faced regarding other environmental concerns.
Leader Notes

**Generalize:**
Q. Name one thing you will do to reduce waste?
A. Answers will vary.

Q. How will you accept responsibility to teach others about textile environmental issues?

**Apply:**
Q. Discuss how your group could mount a campaign to start a community textile 5 R program.

**GOING FURTHER:**
- Begin recycling program for club or community.
- Tour recycling plant.
- Start swap shop for club or remake items as a project or community service.
- Have members calculate amount of waste their family generates per week.

**REFERENCES:**
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Life Cycle Assessment of Concentrated Versus Unconcentrated Detergent
THE ENVIRONMENT AND THE CLEANING PROCESS
CLOTHING & TEXTILES, LEVEL III, CARE & MAINTENANCE
Activity Sheet

The 5 R’s: What Can I Do To Help?

Reduce
Clothing:
Cleaning Products:
Cleaning Equipment:

Reuse
Clothing:
Cleaning Products:
Cleaning Equipment:

Recycle
Clothing:
Cleaning Products:
Cleaning Equipment:

Reject
Clothing:
Cleaning Products:
Cleaning Equipment:

Respond
Clothing:
Cleaning Products:
Cleaning Equipment:
Fabric Finishes
Clothing & Textiles, Level III, Textile Science

What Members Will Learn . . .

ABOUT THE PROJECT:
- What is a fabric finish
- What are some common fabric finishes
- When finishes are applied during the fabrication process

ABOUT THEMSELVES:
- What finishes they find desirable in their purchased garments or fabric
- That some finishes can be self applied at home

Materials Needed:
- Water repellant spray finish (Scotchguard)
- Spray starch finish
- Samples of fabric (cotton or cotton/polyester muslin) 9 × 6 inch, four squares (two for treatment, two for controls)
- Cotton and cotton/polyester muslin with durable press finish—1 square of each, 9 × 6 inches
- Copies of Member Handout

ACTIVITY TIME NEEDED: 50 MINUTES

ACTIVITY:
As you know, there are many steps between harvesting (or producing) a fiber and the resulting piece of fabric or garment. Many processes are necessary to turn fibers into finished products. From spinning fibers, to making yarns, to weaving, knitting, dyeing, cutting and sewing, all these are steps common fibers undergo to be transformed into apparel you purchase off the rack. Today, we are going to focus on a process called finishes. You are probably aware of many types of finishes. Some familiar ones are permanent press, water repellency, sizing, and flame retardancy. There are many others that you may be unaware of. We will talk about all of these today plus how and when they are applied to the fabrics and garments on which they are found.

“Finish” is defined as anything that is done to a fiber, yarn or fabric either before or after weaving or knitting to change the appearance, the hand, or performance of the fabric. All finishing adds to the cost of the product.

Finishing can be done at the mill or may be done by “converters.” Converters either preform the service for the mill and are paid for their services or they may purchase the fabric from the mill, finish it according to their own needs and sell it under their own trade name.

Leader Notes
Have members gather in the area that they will be participating in the activity. Allow time for members to introduce themselves if they don’t know each other. Have them state a fabric finish they have appreciated on some item.
Leader Notes

A temporary finish lasts until the garment is washed or dry-cleaned.

A durable finish lasts longer than a temporary finish but not for the life of the item.

A permanent finish lasts the life of the item.

A renewable finish can be applied with no special equipment or by a dry-cleaner.

Refer to Level II lesson, “The Dye and Printing Process.”

Printing is considered finishing but for today’s lesson we will not be discussing printing.

Pass out member handout “Finishes” and discuss as it is reviewed.

Conduct the experiment as you discuss it in the handout.

Wad in your hand a sample of 100 percent cotton bleached muslin. Do the same with a cotton/polyester fabric that has durable press finish. Allow the fabric to relax and have members observe the differences in the amount of wrinkling of the fabrics.

Follow package directions. Treat the sample fabric with the water repellent finish. Test the fabric for repellency and the non-treated sample as well.

Have members take the sample fabric and add the spray starch. Compare the stiffness of the treated fabric to the untreated one.

**DIALOGUE FOR CRITICAL THINKING:**

**Share:**

Q. What is the most popular finish?
A. Durable Press or Permanent Press.

Q. What happened when you completed the water repellency experiment? Why?

**Process:**

Q. Why are finishes used on fabrics?
A. To improve fabric properties, aesthetics, and for special purposes that are desirable to consumers.

38-Clothing & Textiles, Level III
Q. What is a drawback to the current “Flame Retardant” finishes?
A. Cost, and special care required.

Generalize:
Q. What is an example of a finish you can apply at home?
A. Scotchguard, spray starch, sizing, fabric softener.

Q. Why do finishes add cost to fabric or garments? Why are we willing to pay for this extra cost?

Apply:
Q. Discuss the advantages and disadvantages of protective clothing or textiles such as used by pesticide applicators, fire fighters, health workers.

GOING FURTHER:
• Apply other types of home finishes and test sample fabrics.
• Tour fabric store looking for various finishes applied to fabrics.
• Provide handout of finishes and their purpose for members.
• As community project, have members begin community awareness program focusing on flame retardant sleepwear for children and home textiles.
• Have members research other aesthetic finishes mentioned above.
• Have members select for their wardrobe a functional garment that has a finish to improve that characteristic.
• Look through fabric scraps. Final examples of brushed, plisse moiré, embossed, etc. Make a textile notebook for future reference.

REFERENCES:

Author:
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Reviewed by:
Steve Fisher, Extension Specialist, 4-H Youth Programs, Cooperative Extension Service, Kansas State University; and members of the Family Living Curriculum Development Committee and Clothing & Textiles Design Team
FUNCTIONAL FINISHES:
Shape Retention Finishes—Let’s begin with shape retention finishes. These are very popular finishes because they decrease the amount of ironing that is required by reducing the wrinkling of a fabric. Wrinkles are caused by crushing fabrics during wear and washing, this allows the molecules in the fibers to break and bond with other molecules to form wrinkles. A substance called a “resin” was discovered and when added onto fabric makes it wrinkle resistant. It works by forming a bond between molecules to remind them to return to their proper place. Think of resin as an elastic glue.

“Wrinkle resistant” fabrics contain 3 percent resin. “Wash and Wear” fabrics contain 7 percent resin—allowing these fabrics to be washed and rinsed but requiring removal before spinning and drying. “Durable Press” or “Permanent Press” contain 10 percent resin and retain their shape and pressed appearance after repeated washings, wearings, and tumble dryings. This method is the most popular finish for cotton/polyester blends and must be used on fibers that contain some cotton. There are two methods to apply the “Durable Press” finish.

The Precured Method:
1. Saturate the fabric with resin-crosslinking solution and dry.
2. Cure in a curing oven. This forms the crosslinks between molecules.
3. Cut and sew. Press with iron. All durable press yard goods for home sewing are prepared this way.

The Postcured Method:
1. Saturate the fabric with resin and dry.
2. Cut and sew garment and press with a hot-head press. (Cannot be done at home.)
3. Cure garment by curing in 300˚ to 400˚F oven. This adds shape by setting polyester component in the fabric.

Problems with Durable Press
1. Stiffness and poor hand.
2. Absorption of chlorine which causes yellowing and loss of strength.
3. Fishy or formaldehyde like odors.
4. Color problems—“frosting” look—color loss on edges from abrasion, color migrates from polyester fibers to cotton ones when cured.
5. Attraction of resins to oily stains—unless treated with resistant finish in addition to the durable press finish.
7. Garment construction problems—seams puckering, pressing in or removing creases may be difficult.

Other Notes About Durable Press
If used on polyester/cotton blends, less resin needs to be used because the inherent characteristics of polyester make less resin required to achieve the wrinkle resistance. In durable press wool, much the same procedure is followed but with an additional step of a shrink resistant resin mixed with a dry cleaning solvent and the garment dry cleaned. Curing is done by allowing three to seven days with the resin resting on the garment before laundering.

Other functional finishes are desired by the consumer and are relatively easy to find on a wide variety of textile items.
Finishes, continued

Water and/or Soil Repellency—this finish makes the fabric resistant to wetting—but with enough force water will penetrate the fabric. Degree of repellency depends upon:
1. How the finish is applied. It can be added at different stages in the production process.
2. What type of finish. Some finishes repel both water and oil, some only water.
3. How soiled is the garment. The more soiled, the less repellent.
4. The fabric construction. This is actually a better guide to the repellency than the finish. The tighter the weave and finer the yarns the more repellent the fabric when treated.

Soil and Stain Release—this finish functions by repelling soil or preventing a bond between the soil and fabric. They make fabrics easier to clean. This finish is applied to the surface so it will wash away after 20 to 30 washings. The higher the resin content (as in durable press) the more tendency to attract oil stains. To aid stain removal use spot cleaners to attack the oily stains.

Antistatic Finish—these finishes function to improve removal of electric build up from fibers in one or more of these ways.
1. Improve surface conductivity so excess electrons move to the atmosphere.
2. Attract water molecules, thus increase fiber conductivity.
3. Develop a charge opposite that on the fiber, neutralizing it.

Most of these finishes are not durable and must be replaced during care. Fabric softeners function in a similar manner and help as an antistatic finish. These finishes are widely used on carpet fibers.

Flame Retardant—a popular finish and for some items is required by law. The degree of retardancy is determined by three factors:
1. Amount of inherently flame resistant fibers.
2. Use of variants that have been made resistant by adding retardants to the spinning solution.
3. Application of retardant finishes.

These finishes work by blocking one leg of the fire triangle (fuel, ignition, oxygen). This finish can be used on cotton, rayon, nylon and polyester. They must be durable (withstand 50 washings), be nontoxic, and noncarcinogenic, as well as exhibit no odor or change in hand of the fabric. For the most part they are not visible, yet they increase the cost of the item. “Flame resistant” finishes are more expensive and more resistant to flame than the “retardant” finishes.

Flame Retardant Problems:
1. High cost—due to federal standards, required in children’s sleepwear, mattresses, carpets, and wearing apparel.
2. Special laundry care—use of soap, bleach or hot water will remove finish. In locales where phosphates are banned, soft water and liquid detergents must be used.
AESTHETIC FINISHES:
These finishes enhance the look or feel of a fabric. Some examples include:
Sizing—similar to starch except sizing contains waxes, oils, and glycerine that acts as softeners; and talc, clay and chalk used to add weight. Gelatin is used on rayon. Sizing adds stiffness to the fabric. If resin based and heat set, it is permanent; if water soluble, it is temporary and will be removed during the first wash.

Often, the sizing finish may be the reason for a certain recommended care procedure. For example, many rayon fabrics carry a dry clean only label. One reason it is necessary to dry clean some rayons is because rayon is a naturally soft and somewhat flimsy fabric. It is often sized with gelatin to stiffen the blend. This sizing is water soluble, therefore, rayon sized with gelatin needs dry cleaning to retain the finish. Spray starch that you may add when ironing your clothes is a similar temporary sizing.

Brushed—This process may be used on smooth faced fabrics to clean the surface of loose fiber ends. Examples: denim, broadcloth. Brushing is also used on pile fabrics, when combined with steaming, it fixes the pile in one direction. Examples: velvet, velveteen.

Plisse—a fabric that has been treated by printing sodium hydroxide in the form of stripes. The chemical causes the fabric to shrink along the stripes. As these areas shrink the middle cloth puckers and as a result the plisse pattern is seen.

Other aesthetic finishes include napped, embossed, flocked, pleated, embroidered, sheared, burned-out, moire and glazed.
Textile Environmental Concerns
Clothing & Textiles, Level III, Textile Science

What Members Will Learn . . .

ABOUT THE PROJECT:
• How the three R’s apply to textile sciences
• Areas of textile science that can be improved to make them more
  friendly to the environment

ABOUT THEMSELVES:
• As a consumer they need to evaluate the environmental impact of
  their purchasing
• Wise consumer purchasing can help reduce the amount of waste
  generated by textiles

Materials Needed
• Copies of Member Handout and Activity Sheets

ACTIVITY TIME NEEDED: 45 MINUTES

ACTIVITY:
As with any area of consumption, textiles generate their share of waste. Today, we are going to look at where waste comes from and what we can do to reduce textile waste. We will look briefly at the textile industry and the broad areas that this industry includes.

As with all areas of our lives, we must take a look at the three R’s of waste elimination. They are reduce, reuse, recycle. We apply this to any purchase we will make, as well as items we already own. Today, we want to look in more depth at another system of comparison. This system is useful in helping us to know the overall environmental impact of any particular item. This method is called a life cycle assessment. By using this assessment we evaluate much more than the duration and use of an item.

As an example let’s try a life cycle assessment on stonewashed jeans.

Considering this life cycle assessment of the environmental impact of producing, using, and discarding stonewashed jeans, it is obvious that there is a lot more effect on the environment than just the discarding of the jeans. The agricultural, transportation, and textile industry give considerable attention to purifying emission and residue outputs that would harm the environment. We can do our part by encouraging such action and making wise consumer choices.

Leader Notes
Welcome members, have them sit in a comfortable place. Have members introduce themselves if they do not know each other. Have them tell one thing they can do to reduce textile waste. You begin.

Pass out the Member Handout, “An Example of the Life Cycle Assessment on Stonewashed Jeans,” and discuss with members.
Now we must consider that stonewashed jeans, in addition, do not wear as long because of the weakening of the fibers from the stone washing. If our decision is between these and traditional blue jeans the smart decision would be which? Two advantages of traditional jeans are the longer wear life and omitting the step of stonewashing which harms the environment.

This same assessment can be used with almost any product and its processing steps to help you determine which product is really the best environmental buy. It will require knowledge or research on your part to become knowledgeable of the factors involved in the input, use, and output of that procedure.

Another area that consumers play a big part in is buying materials that are made from recycled materials. If consumers fail to purchase these items, there becomes no demand and companies will stop collecting these items for resale. These will then be hauled to a landfill to be disposed of. An example that’s working well is recycled polyester. Recycled polyester carpet is made from PET, which is produced from recycled PET bottles. Americans throw 2 1/2 million plastic bottles out every hour. By reusing these in carpet we displace a large amount of solid waste. Most people replace carpet once every seven years and it rates as the third greatest lifetime expense. These type of buying decisions are ones that have a tremendous impact on the rate of recycling.

As consumers, we must change our own household habits. We can reduce the quantity of materials used and discarded. Also, we can plan multiple uses for a product, if possible, buy less, and plan ways to recycle at the time of purchase. Recycling and separating takes an average of a few minutes daily. It is a choice most of us are free to make at this point in time. If we look at the trends in large urban areas we may find that soon that action will be mandatory.

What can consumers do?
1. Investigate the processes by which the items we want to purchase are manufactured—chose those items with the least environmental impact.
2. Buy items of high quality that will wear and last longer and can be repaired.
3. Don’t over buy apparel—balance fashion with reduction of waste.
4. Use textiles to reduce demand for disposables—cloth for napkins, rags in place of paper towels, etc.
5. Buy items with less packaging—30 percent of the volume of municipal solid waste is packaging.

In addition, be wary of labels proclaiming products are “green.” Many products bear this label. Check to see how much post consumer content is used. If no explanation is given, the claim may be empty.
DIALOGUE FOR CRITICAL THINKING:
Share:
Q. What were you thinking about while completing the Humble Beginnings activity?

Q. What was most difficult for you to do? Why?

Q. What are considered inputs?
   A. Energy and raw materials.

Q. What are considered outputs in a life cycle assessment?
   A. Water, airborne and other effluents, solid waste, and usable product.

Process:
Q. What inputs and outputs would be reduced by switching to cloth napkins?
   A. Wood for the napkins, energy to produce, plastic to package, landfill space.

Q. What inputs would be required by switching to cloth napkins?
   A. Fiber, energy to produce and launder, water and detergents to clean.

Q. What outputs would the use of cloth napkins create?
   A. Laundry water.

Generalize:
Q. What did you learn about yourself through this activity?

Q. What new information did you learn that will be a part of your decision-making process in the future?

Apply:
Q. How can you apply the 3 R’s—reduce, reuse and recycle—to other areas of your life?

GOING FURTHER:
• Visit local landfill to look for textile products that have been discarded.
• Research a method of textile production to evaluate for environmental consequences.
REFERENCES:
Deanna Munson, Textile Specialist, Kansas State University Cooperative Extension Service, 216 Justin Hall, Manhattan, Kansas 66506
Household Waste Management, NCR 396A, North Central Region Extension Service, Extension Service of Illinois, Michigan, Missouri, Nebraska, North Dakota, Ohio, South Dakota, Kenneth Bolen, Director, Cooperative Extension, University of Nebraska, Department of Agriculture Communications, Lincoln, Nebraska 68583
Missouri Recycling Directory, Christine Buderer, Project Director, EN-CORE, University of Missouri-Columbia, Extension Publications, 2800 Maguire Building, Columbia, Missouri 65211
Enviroshopping: Shopping with Concern for the Environment, Florida Cooperative Extension Service, Institute of Food and Agricultural Sciences, Instructional Materials Service, 101 Rolfs Hall, University of Florida, Gainesville, Florida 32611-0130

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## TEXTILE ENVIRONMENTAL CONCERNS
CLOTHING & TEXTILES, LEVEL III, TEXTILE SCIENCE
Member Handout

### An Example of Life Cycle Assessment on Stonewashed Jeans

<table>
<thead>
<tr>
<th>Input</th>
<th>Output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Energy to prepare field, planting, growing cotton</td>
<td>Air emission; chemical residue in soil</td>
</tr>
<tr>
<td>Harvesting cotton (use of gasoline to run equipment, fertilizer to grow crops, etc.)</td>
<td>Raw Materials Air emission; chemical residue in soil; cottonball and plant materials</td>
</tr>
<tr>
<td>Transportation to cotton gin (gasoline or other transportation energy)</td>
<td>Acquisition Air emissions</td>
</tr>
<tr>
<td>Ginning (energy to run gin)</td>
<td>Ginned fibers; linters; cotton seed</td>
</tr>
<tr>
<td>Transportation to cotton mill</td>
<td>Manufacturing, Air emissions</td>
</tr>
<tr>
<td>Processing and spinning of fibers yarn—includes scouring, bleaching, carding (further cleaning and straightening of fibers), drawing, and spinning</td>
<td>Processing, Spinning residues; bleach residues and chemicals; waste fibers; cellulosic residue; cleaned and straightened fibers and</td>
</tr>
<tr>
<td>Dyeing of yarn—using indigo dyes</td>
<td>Water; dye residue; dyed yarn</td>
</tr>
<tr>
<td>Transportation to yarn</td>
<td>Formulation Air emissions</td>
</tr>
<tr>
<td>Weaving fabric</td>
<td>Fabric defects; airborne fibers; noise</td>
</tr>
<tr>
<td>Transportation to apparel manufacturer</td>
<td>Air emissions</td>
</tr>
<tr>
<td>Designing, cutting, and sewing of jeans</td>
<td>Mill clippings</td>
</tr>
<tr>
<td>Wet processing to soften fabric and remove color (vast quantities of water, bleaches, and other chemicals)</td>
<td>Water; bleaches and other chemical residues</td>
</tr>
<tr>
<td>Transportation to retailer</td>
<td>Distribution Air emissions</td>
</tr>
<tr>
<td>Transportation to consumer (mail order) or consumer’s transportation to the store</td>
<td>and Air emissions</td>
</tr>
<tr>
<td>Clothing worn or used by consumer</td>
<td>Transportation Usable product</td>
</tr>
<tr>
<td>Laundry products, energy, water used to maintain product</td>
<td>Use/Re-Use/Maintenance Water effluents</td>
</tr>
<tr>
<td>Clothing discarded by consumer</td>
<td>Waste Management Landfill; solid waste</td>
</tr>
</tbody>
</table>

*47-Clothing & Textiles, Level III*
From Humble Beginnings . . . Origins of Trash

Mission
The mission is to teach members to recognize the natural origins (animal, mineral, and plant) of products they use every day and to acknowledge that many of these natural resources are in limited supply (non-renewable). Students will “transform” products into their natural state via a make-believe TRASH TRANSFORMER MACHINE and learn that natural resources (treasures) are wasted when products are tossed into the trash. They will also learn that one of the benefits of enviroshopping is saving these valuable resources.

Vocabulary

<table>
<thead>
<tr>
<th>Animal</th>
<th>Paper</th>
<th>Plant</th>
<th>Aluminum</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mineral</td>
<td>Chemical</td>
<td>Petroleum</td>
<td>Tin</td>
</tr>
<tr>
<td>Metal</td>
<td>Styrofoam</td>
<td>Glass</td>
<td>Product packaging</td>
</tr>
<tr>
<td>Plastic</td>
<td>Petrochemical</td>
<td>Renewable</td>
<td>Limited</td>
</tr>
<tr>
<td>Non-renewable</td>
<td>Treasure</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Materials
- Copy Me Animal/Mineral/Plant Resource Sheet
- Bag of litter items: leather shoe, polyester blouse, cotton towel, silk blouse, wool jacket, pigskin leather jacket, down-filled parka, feather-filled pillow, glass fiber drapes, aluminum backed drapery, nylon fabric, acrylic sweater, acetate blouse, stonewashed jeans, rayon blouse, linen napkin
- Puppet show table cover
- 3 small cardboard boxes
- Minimum of 10 3 × 5-inch index cards
- Drawing paper (Level 3)
- Crayons or colored markers (Level 3)
- Scissors

Advance Preparation
1. Gather materials appropriate for grade level.
2. Make Resource cards. Copy the Animal/Mineral/Plant Resource sheet (may need more than one copy). Cut out the individual pictures from the sheet. The pictures on the sheet represent the following:
   A. The oil derrick represents petroleum, which is a mineral resource. Possible products include petrochemical items (plastics, fabrics, furniture), gasoline, and heating oil.
   B. The tree represents wood and food from trees. Possible products include notebook paper, furniture, and rayon or acetate fabrics.
   C. Animals (pig, cow, sheep, chicken and duck) are pictured individually. Possible products include leather goods, clothes, and wool fabrics/clothes.
   D. The beach scene represents sand, which is composed of minerals. Possible products include all items made into glass fibers (fiberglass fabrics). Though not directly, ceramics and silicone products can also be used examples.
   E. The mining operation picture represents mineral ores turned into metals. Possible products include aluminum backed fabrics (milium), and metallic yarns and fabrics.
   F. Water is included as a mineral. It is used extensively in the manufacture of products, particularly dyeing and finishing fabrics, and stonewashed jeans.
TEXTILE ENVIRONMENTAL CONCERNS
CLOTHING & TEXTILES, LEVEL III, TEXTILE SCIENCE
Activity Sheet

From Humble Beginnings . . . Origins of Trash, continued

G. The chemistry lab represents all other minerals from nature that man combines to produce product finishes, dyes, and modified fibers (stain blocker carpets).

3. Make Origin cards. Cut 3 × 5-inch index cards in half and label them A (Animal), M (Mineral), and P (Plant) on one side. The words can be written out, if desired. Make enough Origin cards to match the Resource cards. (Example: “A” for cow and “P” for newspaper.)

4. Make a “Transformer Machine” where students can be totally hidden. It can be as simple as draping fabric over two chairs. Label it “Transformer Machine.” Make three signs (Origin, Resource, and Product) and attach them to the front of the machine. Place three small cardboard boxes inside the machine. Label them as follows: A—Animal, M—Mineral, and P—Plant. Place the Resource cards in the appropriate boxes. For Level I, omit the chemical and water pictures. Make sure there is a product or picture of a product displayed for every picture in the Resource boxes.

Teaching Instructions

1. Introduce the adventure using background information. Tell students that they will be playing a game called “Trash Transformer.” They will enter the strange machine they see before them as a common product or natural resource and be transformed (changed) into the original resources or product.

2. Place a minimum of 14 items from the litter bag and home in view of the students. Discuss the items using the following three classifications: Origin, Resource, and Product. (Example: The shoe is made from leather. Leather comes from the skin or hide of cows. A cow is an animal resource.) See chart below of sample classifications. Level III students should discuss whether the natural resource is renewable or non-renewable.

<table>
<thead>
<tr>
<th>Origin</th>
<th>Resource</th>
<th>Product or Package</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animal</td>
<td>Silkworm</td>
<td>Silk blouse</td>
</tr>
<tr>
<td>Animal</td>
<td>Sheep</td>
<td>Wool jacket</td>
</tr>
<tr>
<td>Animal</td>
<td>Cow</td>
<td>Leather shoe</td>
</tr>
<tr>
<td>Animal</td>
<td>Pig</td>
<td>Leather jacket (pig skin)</td>
</tr>
<tr>
<td>Animal</td>
<td>Duck</td>
<td>Down-filled parka</td>
</tr>
<tr>
<td>Animal</td>
<td>Chicken</td>
<td>Feather-filled pillow</td>
</tr>
<tr>
<td>Mineral</td>
<td>Sand</td>
<td>Glass fiber draperies</td>
</tr>
<tr>
<td>Mineral</td>
<td>Metal ore</td>
<td>Aluminum-backed drapery</td>
</tr>
<tr>
<td>Mineral</td>
<td>Petroleum</td>
<td>Nylon fabric</td>
</tr>
<tr>
<td>Mineral</td>
<td>Petroleum</td>
<td>Polyester blouse</td>
</tr>
<tr>
<td>Mineral</td>
<td>Petroleum</td>
<td>Acrylic sweater</td>
</tr>
<tr>
<td>Mineral</td>
<td>Water</td>
<td>Stonewashed jeans</td>
</tr>
<tr>
<td>Plant</td>
<td>Tree</td>
<td>Rayon blouse</td>
</tr>
<tr>
<td>Plant</td>
<td>Tree</td>
<td>Acetate blouse</td>
</tr>
<tr>
<td>Plant</td>
<td>Cotton plant</td>
<td>Cotton towel</td>
</tr>
<tr>
<td>Plant</td>
<td>Flax plant</td>
<td>Linen napkin</td>
</tr>
</tbody>
</table>

Level I
Discuss the make-up of a product in simple terms. Concentrate only on the three classifications for a product or its processing. Examples:
plant—cotton—jeans
mineral—water to remove dye—stonewashed jeans

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TEXTILE ENVIRONMENTAL CONCERNS
CLOTHING & TEXTILES, LEVEL III, TEXTILE SCIENCE
Activity Sheet

From Humble Beginnings . . . Origins of Trash, continued

Level II
Second, discuss products that include both contents and processing. Examples:

Content: plant—cotton—jeans
Processing: mineral—water to remove dye—stonewashed jeans
jeans (not stonewashed):
Content: plant—cotton—jeans
Processing: plant—indigo dye—jeans

Level III
And third, take items even further than the two-step process. Example:

Content: jeans—cotton—plant
stonewashed jeans:
Multiple processing: jeans—indigo dye—plant
jeans—bleach & water to remove dye—mineral

3. Play Trash Transformer game. There are two ways to enter the machine.
   Origin—Resource—Product

   A member is told whether to be an Animal, Mineral, or Plant resource and given an Origin card with that noted on it. He/she shows the card to the project group, then enters the machine from the Origin side. Inside the machine, the member selects a picture from the box that matches the Animal, Mineral or Plant classification. (Example: “A”—Animal picks cow.) The member can make noises indicating that he/she is undergoing a transformation from animal to cow. The member emerges on the Product side and either asks the project group to choose a product that is made from the picture or does so him/herself. (Example: A cow’s skin is used to make leather shoes.)

   For Level I and II. Have the project group, not the member, match the picture to a displayed item or picture. This reduces the pressure on the member going through the transformer machine from having to correctly match the picture to the product. The learning experience will be more enjoyable for that member and the project group.

   For Level III. After members understand the game, have them enter the machine from the Product side.
   Product—Resource—Origin

   A member chooses a product, then enters the machine from the Product side, selects the Resource picture that matches the product, and emerges on the Origin side. The member asks the project group or tells them a product is made from animal, mineral, or plant resource. (Example: A leather shoe is made from a cow, which is “A”—Animal.)
TEXTILE ENVIRONMENTAL CONCERNS
CLOTHING & TEXTILES, LEVEL III, TEXTILE SCIENCE
Activity Sheet

From Humble Beginnings . . . Origins of Trash, *continued*

When the members have successfully gone back and forth in the transformer machine, then have them take a product plus its processing through the machine. They will select two or more pictures to illustrate the contents and processing resources, emerge from the machine, and state whether the processing and contents of the product are made from animal, mineral and/or plant resources.

Most of the game will be conducted form this product side, first using single items (Example: jeans), then items with processing (Example: stonewashed jeans), and then products (contents and processing) comprised of three to four natural resources. The teacher will need multiple copies of the Animal/Mineral/Plant Resource sheet.

4. Have Level III members draw a picture of a product they use every day. Label the product. Have members exchange pictures with a neighbor.

Tell members to indicate on the back of the picture all the natural resources used to manufacture that product (contents, packaging, and manufacturing process). They should use the same project group identification process used in the lesson.

Return the drawings to the original artists and have members create a rap song or a poem about the product, then share it with other project group members.
### Animal/Mineral/Plant Resource Sheet

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Intermediate Construction Techniques
Clothing & Textiles, Level III, Creating with Fabrics & Fibers

What Members Will Learn . . .

ABOUT THE PROJECT:
- Construction techniques of sewing sleeves, waistbands, buttonholes, zippers and hand-sewn hems
- Handling fabric ease

ABOUT THEMSELVES:
- Confidence in learning a new skill by following directions
- How to set learning goals, practice and master sewing skills

Materials Needed:
- Choose a project that will use these techniques and assemble needed items (shirt, skirt, dress, or pants)
- Have sample fabrics and notions for members to experiment and practice the discussed methods
- Sewing machine (may request members to bring theirs)
- Copies of Member Handouts

ACTIVITY TIME NEEDED: 2 TO 3 HOURS (MAY BE DIVIDED INTO 4 OR MORE LESSONS OF 60 MINUTES)

ACTIVITY:

Today, we will be introducing some more advanced construction techniques. These will help you to increase the types of garments you can produce. You will find that by adding these procedures to the ones you have already learned you can expand your wardrobe and your ability to sew for others. As with the other sewing skills you have learned, the more practice you have, the better the results you will see. If you have some trouble today, don’t be discouraged, many of these skills take a lot of practice to perfect and each different type of fabric can be a new challenge, even for more experienced sewers.

We are going to discuss higher level skills than you have experimented with in the past. These are skills you will use over and over when sewing. They are not difficult, but as you will find, some fabrics may increase the difficulty. This is why sewing is never boring. Sewing can be a fun challenge, because just when you think you’ve mastered a skill, there is a new fabric to try it on or a different way of doing that skill.

We have talked in the past about gathering. In many areas, such as sleeves, you will find that there is more fabric in one piece than in another, yet you do not want gathering puckers. This is termed “ease” and there are several

Leader Notes

Welcome members. If they are to bring items for this lesson, have a place for them to put their items to keep each member’s items separate. Allow time for members to introduce themselves if they do not know each other. Ask them to tell one skill they want to learn. You begin.
ways to help you work ease into a fabric piece when joining it to another smaller area. We will begin by discussing “ease.”

The purpose of easing is to give a small amount of shaping. Garment areas that might use easing include back shoulder seams, set-in sleeve caps, waistbands, and hems. Unlike gathering, the ease area should be smooth and unpuckered when it is completed. Fabrics with durable press finishes, non-woven fabrics, tightly woven fabrics, and some stable knit fabrics are more difficult to ease than other fabrics.

Pattern symbols usually used to indicate “ease” are dots, circles, or notches that show you where to begin and end the area to be eased. These symbols should be transferred from the pattern to the fabric when you do the marking.

Small amounts of ease may be handled by pin basting the long edge to the short edge. Working with the longer side facing you, pin the seam at the beginning and at the end of the area to be eased. Bend the seam slightly away from you, over your knee, perhaps, to smooth out the ease. Distribute the fullness evenly and place pins up and down across the edge to hold the ease in place and keep it from bunching. Machine stitch with the eased side down so that the feed dogs continually pull and work in the ease.

If bending the seam away from you does not work, you have a moderate amount of ease that needs an additional step to control. The first step in controlling a moderate amount of ease is to make a row of machine stitching just a thread’s width inside the seam line on the seam allowance. The size of the stitch should be slightly larger than the stitch used for regular seams, but not as large as a basting stitch. For fabrics that are hard to handle, make a second row of stitching also in the seam allowance 1⁄4 inch from the seam line.

To join the long edge to the short edge and form a seam, pin the seam at the beginning and ending of the area to be eased. Pull on one end of the easing threads until both edges match. With your finger, stroke the fullness smoothly and evenly across the area to be eased. Pin the eased area of the seam to hold the fullness and keep it from slipping. Hand baste to hold it more securely if the fabric is extremely stretchy or slippery.

Begin pressing a seam that has been eased by using the edge of a steam iron and stroking lightly. Stroke from the line of stitching outward onto the seam allowance and from the stitching inward over the garment. Lift and lower the iron, applying light pressure until the ease has disappeared and the area is smooth. If the area being eased is shaped, such as the cap of a sleeve, work over a pressing ham or sleeve board so it can be shaped into the proper curve.

Complete by pressing both seam allowances open or by pressing both seam allowances in one direction. Seam allowances such as shoulder seams are usually pressed open. Waistband seam allowances are pressed toward the waistband. Armhole seams are not pressed open, but are turned.
toward the sleeve by hand after the seam allowance has been pressed as stitched.

**A word about bulk**—regardless of sewing skill, one of the greatest challenges in sewing is handling bulk. Bulk becomes an issue when several layers of fabric come together at the same point or in the same area, and the bulkier the fabric, the greater the problem. Here are several techniques to handle bulk:

*Grade:* used with enclosed seams such as at the neckline of a dress, waistline of pants, and collar unit. To grade, cut each fabric seam allowance a different width beginning with the innermost fabric seam allowance. Shortest seam allowance is usually $\frac{1}{4}$ inch.

*Notch:* used on enclosed convex curves such as outer edges of collars. To notch, remove V-shaped segments of fabric by cutting to the stitching line. You can use a small dot of liquid seam retardant at the point to prevent raveling.

*Clip:* used on enclosed concave curves such as garment neckline, neckline side of collar, and armhole facing of sleeveless garment. To clip, cut to the line of stitching with the point of the shears. Use a small dot of liquid seam sealant at the point to prevent raveling.

*Trim:* used when seams are pressed open and enclosed, seams such as a seam allowance within the hem or a tailored jacket neckline/collar seam. To trim, cut single seam allowance to $\frac{1}{4}$ to $\frac{3}{8}$ inch.

*Other:* the collar point, or other similar bulk situation such as waistband, requires a special type of trimming technique. Fabric must be cut diagonally close to the line of stitching at the point and removed from the area. A dot of liquid seam retardant at the point will retard fraying.

**Setting in sleeves.** This process does not have to be difficult. It is not easy for beginning sewers, but with patience you can do a very professional job. If possible, especially on casual, sporty items, set in the sleeves before sewing the underarm seams so that you can lay the fabric flat rather than work with a small cylinder.

Usually, the sleeve cap is larger than the armhole. If it is slightly larger, you will use the easing method we just discussed. If a great deal larger, you will be gathering the sleeve cap. (Refer to lesson “Apparel Production.”) You will be easing or gathering between the dots, circles, or notches marked on the pattern and transferred to the fabric.

Smooth the ease or evenly distribute the gathers and pin or hand baste the sleeve to the armhole. Stitch with a seam allowance called for in the pattern instructions.

Add a second line of stitching $\frac{1}{4}$ inch from the first stitching. Trim close to the second stitching between the end of the sleeve and the notch. Do this on both ends of the sleeve. Do not trim the remainder of the sleeve seam.
Leader Notes

**TIP: USING ‘SEAMS GREAT’**
This bias cut nylon tricot can help do the easing on light to medium weight fabrics. Buy matching or blending color “Seams Great” in the 1½ inch width. Measure the armhole on the pattern front from the notch to the shoulder seam. Then measure the armhole on the pattern back from the notch to the shoulder seam. Be sure that you measure along the seamline, not at the cut edge. (Instead of placing the tape measure flat as you measure, place the tape on its side.) Add the two armhole measurements. Cut a piece of the “Seams Great” as long as the combined armhole measurement. Mark the position of the shoulder seam. Pin the “Seams Great” to the wrong side of the sleeve, placing the ends of the tricot at the notches. Pin the shoulder mark at the sleeve shoulder marking. Stretch the “Seams Great” to meet the sleeve notches. Keep outer edges of the sleeve and the “Seams Great” even. Set the sewing machine at 10 to 12 stitches per inch. Sew the two layers together ½ inch from the cut edge.

When you are finished, the “Seams Great” will pull back to its original size, automatically easing the sleeve cap. Proceed as above.

**Waistbands**
Follow pattern instructions to apply a waistband. If you want to add a waistband to a pattern without one, take your waist measurement and add 4 inches to it. Cut the waistband twice the width you want it finished, plus 1¼ inch. Finish one long raw edge of the fabric by zigzagging or serging.

Interface the entire band, trimming off interfacing seam allowances. Fuse interfacing to the wrong side of the waistband. NOTE: precut fusible waistband interfacing is easy to apply and your completed band will be straight and uniform. It is precut to standard widths that will stop at the waistband seamline and the center slot is the fold line.

Stitch the waistband to the garment. Place right sides together, matching notches, centers, and side seams. Stitch, easing/gathering the garment to fit. (Most garments are about 1 inch bigger than waistband and need to be eased slightly.)

Grade seam allowances. Trim the garment seam to 3⁄8 inch and the waistband seam allowance to ¼ inch. Angle cut skirt seam allowances and darts from stitching line to cut edge to reduce bulk. Press seam flat. Then press the waistband up, covering the seam.

Fold the waistband along the fold line, right sides together. Lower edges will not meet. One edge extends the other. Finish waistband ends, see member handouts.

Turn the waistband right side out. Use a pointer or creaser to help get sharp corners. Press the band so the foldline is at the top of the band.

Finish the band by pinning the remaining edge of the band over the waist seam. The selvage or finished edge of the band will extend slightly below the waist seam. Pin from the right side of the garment.

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Topstitch the waistband, or stitch in the ditch. To stitch in the ditch, straight stitch in the valley of the waist seam. The stitching will blend into the seam and will not be noticeable from the right side. On the wrong side the stitching will catch the remaining waistband edge. Waistband can also be sewn on the back side by hand.

Zippers

*Centered application.* This gives the zipper a sporty look. It is preferred at center front openings and it is sometimes used at back openings, but other methods are preferred for dressy dresses. Use a zipper 2 inches longer than needed so that zipper slider is extended beyond edge of fabric at top.

*Lapped zipper.* This technique is used for all side seams and can be used at center front and center back. If you don’t have a good color match, this technique will cover the zipper more completely.

Buttonholes

It used to be that most sewers dreaded the point in garment construction that called for buttonholes. With today’s improved machines and some practice, you can become a buttonhole expert. It is well worth your time to spend some at your sewing machine practicing buttonholes on various types of fabric samples. This will give you confidence when it comes to making the real thing!

For the actual procedure to sew the buttonholes, read your sewing machine manual. Each machine will vary on the procedure to use.

**TIPS:**

- Stick to the size button recommended on the pattern envelope. If you can’t find a button you like, don’t go more than \( \frac{1}{8} \) inch smaller or larger.
- Always make a test buttonhole on a piece of sample fabric, complete with interfacing and correct number of layers.
- To make sure the buttonholes are placed accurately, begin stitching horizontal buttonholes at the marking closest to the garment edge; begin stitching vertical buttonholes at that marking closest to the upper edge of the garment.
- Mark placement on the right side of your fabric.
- Check the placement lines before you get ready to make the buttonholes.
- Place the pattern tissue on top of the garment, aligning the pattern seamline with the garment opening edge. Stick pins straight through the tissue and the fabric at both ends of each marking; then carefully remove the pattern without disturbing the pins. If appropriate for your fabric, mark between the pins with a water-soluble or evaporating marking pen. If not suitable, place a strip of \( \frac{1}{2} \) inch tape a scant \( \frac{1}{8} \) inch away from the pins. Mark the position of each pin on the tape. When sewing the buttonhole, stitch next to the tape, but not through it. Check to be sure the tape does not mark your fabric on a sample scrap.

Allow members to practice the waistband application. Pass out copy of Member Handout, Waistbands. See Member Handout, Centered Zipper. You may want to pick up an invisible zipper and demonstrate how to insert it following the instructions with the zipper.
Leader Notes

Allow members time to experiment with buttonholes or do this step in the project you have chosen, if necessary.

- To figure the size of buttonhole needed for a particular button, add the diameter of the smallest part plus the depth of the button (not including the shank). If your button is very thick, you may need to increase the size a little more. Test the size out on scrap fabric before making any buttonholes on your garment.
- Open the buttonholes using a razor blade, X-ACTO knife and cutting board, or a pair of small, sharp embroidery scissors. Start at each end and cut toward the center. To prevent cutting too far, put straight pins at each end of the buttonhole opening, just inside the stitching.
- Use a liquid fray preventer on any stitches accidentally clipped when cutting and on the end threads of the buttonhole to prevent raveling.

Hems

You may choose to machine or hand hem garments. Hand hemming yields a more tailored, dressy look. The type of hem finish you choose will depend upon the fabric and style of garment. Here are some beginning basics.

When your garment is at the “almost finished” stage, it is a good idea to let it hang for 24 hours before you mark the hem. This gives the fabric grain time to settle in. This rest period is important for knit garments or garments with a bias or circular hem. If this is not done, the garment may later develop sags or dips in the hemline.

After resting, try on the garment with the undergarments and shoes/accessories that will be worn with it, if possible. Get a friend to help you mark the hemline; this is easier and faster than doing it alone. For even results, you stand in one spot with your feet together, and the friend moves around you using a yard stick or pin-type skirt marker, measuring from the floor up to mark the finished hem length. Pins should be placed parallel to the floor about 2 to 3 inches apart.

Take the garment off, turn it wrong side out, and place over the ironing board. If the fabric is bulky trim any seam allowances that intersect with the hem to ¼ inch. Matching the seamlines first, insert pins at right angles through both layers of fabric. Once pinned, remove the hemline pins and try on again. Hand-base the hem about ⅛ inch from the folded edge (unless you are making a machine-rolled hem or narrow topstitched hem).

Measure and mark the desired hem allowance plus ¼ inch. Trim away excess. On a straight garment, the hem allowance should be no more than 3 inches. On A-line or flared, the allowance is usually between 1½ inch and 2 inches. Press the hem.

If the garment edge is curved, the hem allowance will have extra fullness. To prevent ripples and ridges you must take up this ease. Refer to the first section of this section on easing instructions.

If the fabric will not ravel—no edge finish is needed. If raveling can occur, then a finish such as stitched-and-pinked, zigzag/overcast and
bound would be appropriate. Seam binding or stretch lace may be appropriate for some items.

Depending on your fabric; choose the blindstitch, the catchstitch, or the hemming stitch. See lesson “Sewing for Others.”

USING A THREAD THAT IS THE SAME COLOR OR ONE SHADE DARKER THAN YOUR FABRIC. TO MAKE SURE THE FINISHED HEM IS INVISIBLE, PICK UP ONLY ONE OR TWO GARMENT THREADS WITH EACH STITCH.

**DIALOGUE FOR CRITICAL THINKING:**

**Share:**

Q. Name four ways to get rid of fabric bulk.
A. Trim, notch, clip, grade.

Q. Name areas that may require easing.
A. Sleeve caps, collars, waistbands, hems, other areas requiring extra fabric for ease of movement or fashion details.

Q. What skill did you practice that you thought was the most difficult? The easiest? Why?
A. Answers will vary.

**Process:**

Q. What problems seemed to occur over and over?

Q. Why do you think it happened?

**Generalize:**

Q. How do you determine what type of hem to use on a garment?
A. Overall look you want, weight of fabric, ease in the hem, if fabric will ravel, if the hem will need give. Try different methods on scrap samples until you are satisfied with the result. Many different types of hems may be suitable for the same garment.

Q. What did you learn about goal setting and mastering skills?

**Apply:**

Q. How will what you learned today be helpful in the future?

Q. What will you do differently next time for different results?
GOING FURTHER:

- Split this lesson into smaller components or projects so that members have plenty of time to experiment and practice the previous methods.
- Have a contest for the most new skills perfected. Judge the members as they practice at home and bring samples of the previous skills in. Keep track for the “most new skills done” and the “best example” and award prizes at the meetings.
- Visit a person that home sews for a living and ask her/him about shortcuts used to master the above.
- Encourage members to make a project with one or two of the new techniques in this lesson for exhibit at the fair.
- Hold a buttonhole clinic as a fundraiser for the project club. Advertise through the Extension office that members will be available for one day to repair or do buttonholes for a fee.

REFERENCES:

Clothing Construction, Leader’s Guide, Linda Heaton and Karen Hicks, Extension Specialists, Cooperative Extension Service, University of Kentucky, Frankfort, Kentucky 40546

Simply the Best Sewing Book, Simplicity Pattern Co., 200 Madison Avenue, New York, New York 10016

Easing and Gathering, Ardis Koester, Extension Textiles and Clothing Specialist and Barbara Sawer, Extension Specialist, 4-H Youth, Oregon State University Extension Service, Oregon State University, Corvallis, Oregon

Let’s Sew, Nancy Zieman, Nancy’s Notions, Ltd, Beaver Dam, Wisconsin 53916

Readers Digest Complete Guide to Sewing

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Easing and gathering are methods of controlling fullness in order to join two edges of uneven length. Easing controls a slight to moderate amount of fullness while gathering controls a larger amount.

The purpose of easing is subtle shaping. Garment areas that may use easing include back shoulder seam, set-in sleeve cap, waistbands, and hems. The eased area should be smooth and unpuckered after pressing. Permanent press finished fabric, nonwoven fabrics, woven fabrics with close yarns, and some stable knit fabrics are more difficult to ease.

The pattern symbols for ease are usually dots, circles, or notches that indicate the beginning and ending of the area to be eased. To control a small amount of ease, pin the beginning and ending of the area to be eased. Bend the area slightly away from you to smooth out the ease. Distribute the fullness evenly and place pin perpendicular to the edge to hold it in place. Stitch with the eased side down (shorter side up) so that the feed dogs of the machine assist in working in the excess fullness.

To control a moderate amount of ease, make a row of stitching next to the seam line. The size of the stitch should be slightly larger than that used for seams but not as large as a basting stitch. If staystitching has been done it may be used as the ease stitching. If more control is needed, make a second row of stitching in the seam allowance ¼ inch (6 millimeters) from the seam line.

To join the moderately eased seam, pin seam at the ends of the eased area as needed. Pull on one end of the easing thread (pull only the top or only the bobbin thread) until the edges match. Distribute the fullness smoothly and evenly. Pin to hold fullness securely. Decide whether to baste, to machine stitch with eased side down, or to machine stitch with eased side up so that you can see and adjust the ease. Your decision may be based on the amount of ease and whether the feed dogs can stroke in the controlled ease, or whether you feel more secure in watching and adjusting the ease.
Ease and Gathers, continued

Begin pressing an eased seam by using the edge of the iron—stroking lightly from the stitching outward on the seam allowance. Then using the point of the iron, press from the stitching inward over the garment. Press seam open or continue sewing as needed.

In some fabrics, especially wool, steam-pressing will entirely shrink out the ease. Work over a pressing ham or a sleeve board, so the area is molded as intended. If iron comes in contact with the wool fabric, be sure to use a press cloth. With a steam iron, hold the iron over the eased area, and allow the steam to penetrate the fabric, then lower the iron and apply light pressure until ease has disappeared. With a dry iron, use a dampened press cloth and lightly touch the press cloth and fabric with the iron. A piece of your wool fabric makes an excellent press cloth.

Other fabrics are handled in the same way, but will not readily shrink, although unfinished natural fibers may do so to a slight extent. It is important to begin by pressing the seam only, using the point of the iron. Putting the iron down flat may make creases out of the slight indication of gathers.
Reducing Bulk

Grading or Layering
Any enclosed seam like a neckline, collar, cuff or waistband, should be graded or layered to prevent a bulky look and feel. To grade a seam, cut seam allowances to different widths so seam will lie flat. (Figure 1).

How close you trim depends on the firmness of the fabric. The shortest width on very firmly woven fabric could be \( \frac{1}{4} \) inch wide. Always reduce as much bulk as possible without weakening the seam.

Remember when reducing bulk, the shortest width should be next to your body and the longest width should be to the outside of the garment.
Sleeves

Set-in Sleeves
Although set-in sleeves occur in a variety of garments and in many design variations, they are all inserted by a procedure much like the one described later. Depending on the curve of the sleeve edge, a sleeve cap can be either slightly rounded or full and feathered. If a sleeve is to have a nicely rounded cap, it must be carefully manipulated when it is eased into the armhole to avoid puckers and dimples along the seamline. If the sleeve is to have a gathered cap, the shirring must be evenly distributed along the upper curve. The number and form of pattern pieces for set-in sleeves also varies. The set-in sleeve used most often is cut from a one-piece pattern. Occasionally you will see a two-piece sleeve, usually in tailored garments. Still another available type has a two-piece look but is actually cut as one and the seam positioned at the back of the arm.

Seams Great® Easing of Sleeve
Seams Great® is 40-denier tricot cut into bias strips. The 1¼ inch width is generally used to create bulk-free casing and to help ease sleeves. Since Seams Great® is lightweight, it cannot be used to ease every sleeve, only those of light- to medium-weight blouse or dress fabric.

1. Cut 1¼ inch wide Seams Great® the length of the bodice armhole from notch, across shoulder, to notch.
2. Use three pins to pin the Seams Great® to the wrong side of the sleeve, matching raw edges at the notches and cap. See Figure 1.
3. Set the machine at the standard stitch length. Stretch the Seams Great® to meet the sleeve and sew the two layers together ½ inch from the cut edge. The Seams Great® will retract to its original size, automatically causing the sleeve to ease. See Figure 2. Since you sewed the Seams Great® to the underside, it does not show.

Figure 1
Figure 2
Set-in Sleeve Method

1. The curved edge on most set-in sleeves measures more than the armhole circumference, thus easing along cap is needed to fit the sleeve into the armhole. To provide ease control between sleeve cap notches, place two rows of easestitching within the seam allowance, the first a thread’s width from seamline, the second ¼ inch from first.

2. With right sides together, match, pin, and baste underarm seam of sleeve. Stitch as basted. Press seam flat, then open.

3. Insert sleeve into armhole with right sides together; pin at all matched markings. To draw up sleeve fullness, pull the bobbin thread ends from easestitching line; distribute eased fullness evenly along cap. (For a gathered cap, use easestitching threads to gather excess fullness.) Hold sleeve in position by pinning on seamline at ½ inch intervals; take small “pin bites.” Hand-baste in place; use small stitches.

4. Check sleeve from right side; cap should be rounded and smooth. If there are puckers of dimples along seamline, secure easestitching thread ends; remove basted-in sleeve. With right side out, drape sleeve over press mitt or tailor’s ham; steam-press along the cap, “shrinking out” as much of the puckering as possible. Re-baste sleeve into armhole.

5. Start at underarm seam and, with the sleeve side up, stitch along seamline; use fingers to control eased-in fullness as you stitch. Overlap a few stitches at end.

6. Diagonally trim cross seam allowances at shoulder and underarm. Place another row of stitches (either straight or narrow zigzag) within seam allowance, ¼ inch from first row. Trim seam allowances close to second row of stitching from notch to notch. To help maintain rounded cap, turn seam allowances toward the sleeve; do not press seams open.
Shirt Sleeves

One form of the set-in sleeve is attached by the shirt-sleeve method, which permits the sleeve to be sewed into the armhole before garment side and sleeve seams are stitched. Sleeves eligible for this method are less rounded than usual along the shoulder line because the cap is not so steeply curved; there is less difference between the measurement of the armhole and the upper sleeve curve, which means easestitching along that curve is usually not necessary. Flat-felled seams are often used in this method; because of the armhole curve, they should be narrow and, contrary to most seam situations, made on the wrong rather than the right side. A popular method for men’s shirts, where it originated, the shirt-sleeve technique is also an easy way to handle children’s sleeves.

1. With right sides together, match and pin sleeve to armhole; ease in sleeve’s slight fullness as it is being pinned (easestitching is not necessary). Baste as pinned, and stitch with sleeve side up.
2. Diagonally trim cross-seam allowances at shoulder. If a flat-felled seam is desired, construct at this time (see Seams). For regular seam finish, place another row of stitches (straight or zigzag) within seam allowance, $\frac{1}{4}$ inch from first row. Trim seam allowance close to second row of stitching.
3. With right sides facing, match, pin, and baste underarm seams (turn armhole seam allowances toward sleeve). Stitch in one continuous seam from bottom of garment to bottom of sleeve.
4. Diagonally trim cross-seam allowances. If a flat-felled seam is desired, construct at this time (see Seams). For regular seam finish, place another row of stitches (straight or zigzag) within seam allowance close to second row of stitching $\frac{1}{4}$ inch from first row. Trim seam allowance.
Waistbands

Straight Waistband Techniques
This is perhaps the most basic and traditional of all the waistband techniques. The waistband for this method is cut with an extended (self) facing and is then applied to the garment as a flat piece. The ends are formed and finished while it is being applied to the garment. The length of the waistband should be placed on the lengthwise grain of the fabric for greatest stability. Cut and apply the interfacing according to the type of interfacing that has been chosen and the number of layers being used. Mark the foldline of the waistband by pressing a crease in the waistband. (a)

1. Pin-mark waistband, placing a pin at beginning of overlap or seam allowance, another at beginning of underlap. Pin band to skirt matching notches, dots, or squares, usually mark location of side seams on waistband.

2. With right sides together, pin waistband to garment, matching pin marks and notches. Draw up the ease thread on garment between pins so that the fullness is evenly distributed and the garment lies flat against the waistband. Baste, then stitch, open the seamline. Press seam flat. Grade the seam allowances to reduce bulk. Press the waistband and seam up.

3. Turn the 5⁄8 inch seam allowance on the long unstitched edge of the waistband to the wrong side and press. To finish the ends, fold the waistband along the foldline so that the waistband is wrong side out, with right sides together. Pin at each end and stitch on the 5⁄8 inch seamline. Trim both seams and corners and turn waistband right side out.

4. Pull corners out so that they are square. Press the waistband facing to the inside of the garment along the foldline, keeping the turned-under seam allowance intact. Pin turned-under seam allowance to garment. Slipstitch folded edge to the seamline, making certain that no stitches show through to the outside. Attach suitable fasteners to ends of waistband. A quicker method is to stitch in the ditch from the front side of the garment with a machine, being sure to catch back of waistband in stitching.
Selvage Waistband

1. Not merely quick, this waistband technique helps to reduce bulk by eliminating a seam allowance. Cut the waistband so that the seamline of the unnotched edge falls on the selvage. Note: If selvage edge is not available, waistband is cut on the crosswise grain, the edge could be serged or zigzagged to finish. This provides one finished edge.

2. Fold the waistband lengthwise along foldline, wrong sides together (the long raw edge should extend $\frac{5}{8}$ inch below the selvage); press. Interface the half of the waistband that has the raw edge. Interfacing should not extend into any seam allowances.

3. Turn the long raw edge and the ends to the wrong side on the seamlines and press. Make certain that pressed-under edge does not extend below selvage edge when waistband is folded in half.

4. To enclose the garment edge within the waistband, place selvage to the inside and fold along waist seamline. Match all pin marks; pin if desired. Topstitch close to fold, from end to end, catching selvage in stitching. Press waistband flat. Attach fasteners.

5. An alternative waistband method would be to use the ready-cut waistband interfacing. Follow the manufacturer’s instructions.
INTERMEDIATE CONSTRUCTION TECHNIQUES
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Centered Zipper

2. Place the zipper face down on the seamline with zipper tape edges along seamline. Hold zipper in place with transparent or basting tape. Figure 1.
3. Using zipper foot, stitch ⅛ inch from the zipper teeth from bottom to top on each side of zipper. Be sure to only stitch through the zipper tape and the seam allowance on each side. Figure 2.
4. Flip fabric over and smooth fabric evenly over the zipper. Center a piece of ½ inch tape evenly over the seamline. (¼ inch of tape should extend on each side and the bottom should be even with the bottom of the zipper stop.) Figure 3.
5. Stitch across the bottom and up the side of the zipper on one side and then start at the bottom and stitch up the other side using the edge of tape as a guide. Figure 4.
6. Remove the tape and basting and unzip the zipper so that slider is below the top edge of fabric. Zigzag across the top edge of each tape at fabric top and then trim off the extra zipper that extends beyond top edge.

Figure 1

Figure 2

Figure 3

Figure 4
Lapped Zipper

1. Machine baste zipper opening on seamline. Press basted seam open. Figure 1. Seam finish edges of seams.
2. Open the zipper and place it face down on the underlap portion (back) of the seam allowance. Place the zipper teeth to the seam line. Stitch through zipper tape and left seam allowance by positioning the zipper foot to the right of the needle and stitching close to the teeth of the zipper. Figure 2.
3. Close the zipper and turn it face up. Press the fabric away from the zipper making a narrow fold in the left seam allowance. Stitch from bottom to the top close to fold. Figure 3.
4. Position the zipper face down on the right seam allowance. Tape in place with ½ inch transparent or basting tape.
5. Turn garment to right side and place the edge of a ½ inch piece of tape along the seamline to mark stitching line (along the outside edge and bottom of the tape).
6. Stitch across the bottom of the zipper from the seamline and then up the side of the zipper (along the edge of the tape). Be sure that this catches garment fabric, seam allowance, and zipper tape—if not, reposition tape before stitching. Figure 4.
7. Remove all tape and basting from the fabric.
8. Pull the zipper slider down within the zipper opening. Zigzag across the top of each end of the zipper even with edge of fabric, so that the slider won’t slide off and then trim top of zipper even with top of seam.
**Hems**

**Marking Hem**
Get a friend to help you mark the hem line. For even results, stand in one spot with your feet together; the friend moves around you, using a yard stick or pin-type skirt marker, measuring from the floor up to mark the finished hem length. Pins should be from the floor up to mark the finished hem length. Pins should be placed parallel to the floor, about 2 to 3 inches apart. Figure 1.

**Trimming Hem Width**
Turn your garment wrong side out and place it on a flat surface. Turn the hem to the wrong side following the marked line. First, match and pin the seam lines together placing the pins at right angles to the hemline. Then pin the remaining hem in place. Figure 2.

Next, check your pattern guide for the suggested hem width. Also, decide how you will attach the hem; handstitching, machine-stitching or fusing. If you’re undecided, ask your leader or helper for help. Usually, flared hems are \( \frac{1}{2} \) to 1 inch wide, while straight hems are 2 to 3 inches wide.

After you’ve decided on hem length, measure and mark the desired hem width. Trim away any excess fabric. Figure 3.

Eliminate bulk at the hemline by trimming the hem seam allowances to half their width. Figure 4.
Hems, continued

Easing Curved or Flared Hems

When hemming flared or curved hems, some extra steps need to be taken to remove the fullness at the cut edge of the hem. Otherwise, you’ll have ripples in the hemline and it will not lie flat against the garment.

To remove or ease out this fullness, stitch a row of machine basting ¼ inch from the hem edge. Turn up the hem. Figure 5.

Pin hem in place and adjust the fullness by pulling with a pin on the machine basting thread. Pull up the machine basting threads every 2 to 3 inches, until the hemline lies flat against the garment. Figure 6.

If you’re using a fabric where you could shrink out the fullness, do so with a steam iron. If the fabric will not shrink, put a square of brown paper bag between the hem and the garment and press lightly. Figure 7.

Seams Great® or Seam Saver® comes on a roll, is available in many colors, and is made of a lightweight tricot fabric. It is stretchy and when pulled will curl around the cut edge of fabric. As it curls around the cut edge, it is machine stitched in place. Figure 8. This is a very nice way of finishing a cut edge that ravels.
INTERMEDIATE CONSTRUCTION TECHNIQUES
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Hems, continued

Curves—Inward and Outward
After grading inward curves, it may be necessary to cut into the seam allowance about \(\frac{3}{8}\) inch so the edge will lie flat when it is turned. Figure 9. Clip as few times as possible—sometimes only one slash is needed. Be careful not to get too close to the stitching.

After grading outward curves, it will probably be necessary to make notches along the seam. Figure 10. The sharper the curve, the more notches needed. Try cutting the notches with the ends of the shears pointing to the cut edge of the seam allowance. This will prevent accidentally cutting into the seam allowance.

Understitching
Understitching is an extra row of machine stitching added after an area such as a collar or neckline has been completed. Understitching prevents a facing or under section of a collar or cuff from rolling outwards. It is easiest to understitch on the right side of a garment.

First, grade the enclosed seam and clip or notch if necessary. Turn seams to facing or under collar/cuff. On the right side, stitch close to the original seamline catching the seam to the facing or under collar/cuff. Figure 11.
What Members Will Learn . . .

ABOUT THE PROJECT:
• Making your own home decorations can save money
• How to create home decorations with and without patterns

ABOUT THEMSELVES:
• Sewing can help you express yourself in your living environment
• How to use sewing and math skills to do home decorating
• Using a budget and setting priorities

Materials Needed:
• Materials needed depends upon the activity chosen to complete—see instruction guides of patterns selected
• Sewing magazine featuring home furnishings, or pattern book
• Copies of Member Handouts

ACTIVITY TIME NEEDED: 60 TO 90 MINUTES

ACTIVITY:
As you master the different sewing skills, you may decide you would like to tackle a project other than a garment. Perhaps you want to change something in your home and are considering sewing the replacement. Sewing for the home has become more popular recently. Most home sewing projects require little technical sewing skills—which means that most sewers have the skill required to complete them. There are fewer curves to fit and windows and furniture do not change sizes like people do. However, because of the varying measurements of windows, furniture, and spaces—some math skill is required to measure accurately and figure given equations to calculate amount of fabrics and correct dimensions needed for the project.

The reasons to sew for home are varied. Some persons desire that one of a kind look in their home that they cannot find ready made. Others will find that the look they want cannot be afforded on their present budget and will sew to achieve the look at a fraction of the cost.

Besides sewing, the needle crafts are often used as house decoration, as well as mental therapy. These activities should be included as you plan your home space decorations and budget. Here are some special things you should keep in mind as you think about creating for your home.
Express Yourself
Remember that this is your living space. You attend school and spend a great amount of time away from home each day. Home is supposed to be your retreat. In spite of what decorating magazines may say—you should choose a look in which you are both comfortable and relaxed. Plan to surround yourself with the things and colors you like most, regardless of what is popular or trendy. Nothing is more disappointing than achieving a designer home space look, but not feeling comfortable living in that space.

Plan a budget
As you find an item/look you like, keep track of the approximate cost. Itemize the expenses. Set your budget and prioritize. Decorating is easily done in stages; which makes a budget a helpful tool in reaching your goals.

List the items to make
You may decide to make new window treatments, bedspread, and pillows. After checking prices, you may decide to buy a bedspread and make a table cover, pillows and window curtains for about the same price. When buying solid color bedcovers and making items from complimentary fabrics, you may find you can afford more. Compare prices of ready made to by-the-yard fabrics or bed sheets. Shop for fabrics on sale.

List special functions
Will the item be next to a sunny window? If so, the fabric should be colorfast. Will it frequently be used under conditions that may soil it? If so, you will want fabric that can easily be machine washed and dried. Does it need to be water-proof or repellant? By answering these functional questions, you will limit the time needed to comparison shop for fabrics. In addition, this will make cost comparison much simpler. Remember safety first; always keep fabrics more than 3 feet away from a source of heat.

What kinds of things can be made for the home? Only your imagination is the limit here.
- Window treatments
- Comforters/Bed skirts/Bedspreads
- Table covers
- Napkins
- Place mats
- Wall hangings
- Rugs
- Pillows
- Sleeping bags
- Futon covers
- Appliance covers
- Storage organizers
- Shower curtains
- Decorative covers for walls, wastebaskets, headboards, room screens, toilet seats, outdoor furniture, picture frames, etc.
As you look to choose fabric for your project, take a moment to review the characteristics of fibers to choose the right one for the project.

**Acetate**
- Color fastness—Takes color well but may be affected by atmospheric fumes
- Abrasion resistance—Weaker than average
- Durability—Weaker than average, weakened by sunlight
- Use—Inexpensive draperies, some upholstery

**Acrylic**
- Color fastness—May darken
- Abrasion resistance—Good
- Durability—Tends to pill; resists sunlight
- Use—Draperies, upholstery

**Cotton**
- Color fastness—Affected by sunlight
- Abrasion resistance—Good
- Durability—Good, but shrinks unless treated; wrinkles easily unless treated
- Use—All decorative uses

**Glass/Fiberglass**
- Color fastness—Excellent
- Abrasion resistance—May crack
- Durability—Extremely durable except for cracking; care should be taken in handling to avoid splinters
- Use—Curtains

**Linen**
- Color fastness—Certain colors may run or fade
- Abrasion resistance—May show wear at edges
- Durability—Extremely durable; shrinks unless treated; wrinkles easily unless treated
- Use—All decorative uses

**Modacrylic**
- Color fastness—May darken
- Abrasion resistance—Good
- Durability—Extremely sensitive to heat
- Use—Fake furs, pile fabrics, rugs and upholstery

**Nylon**
- Color fastness—Pale colors may fade
- Abrasion resistance—Excellent
- Durability—Fades in sunlight
- Use—Curtains, rugs and upholstery

Allow members to look through the patterns for home furnishings in the pattern book or look through the home decoration magazines for ideas of things the members could make for their home. List as many items as possible that can be made to decorate their home.
Leader Notes

Olefin
- Color fastness—Good
- Abrasion resistance—Good
- Durability—Strong fiber; fast drying but heat sensitive—NEVER iron or dry in dryer
- Use—Rugs and upholstery

Polyester
- Color fastness—Good
- Abrasion resistance—Excellent
- Durability—Excellent; may pill or attract lint; most versatile man-made fiber
- Use—All decorative uses

Rayon
- Color fastness—Solution dyed; colorfast
- Abrasion resistance—Weaker than average
- Durability—Weaker than most and affected by sunlight; high wet-modulus and high tenacity rayons are stronger than other types
- Use—All decorative uses, but consider sunlight in curtain use

Saran
- Color fastness—Good
- Abrasion resistance—Good
- Durability—Stiff; softens at relatively low temperature
- Use—Outdoor furniture

Silk
- Color fastness—May change or run
- Abrasion resistance—Good
- Durability—Weakened by sunlight but the ultimate luxury fabric for home furnishings
- Use—All decorative uses, rugs rarely

Wool
- Color fastness—Good
- Abrasion resistance—Good
- Durability—Shrinks, attractive to moths unless treated
- Use—All decorative uses, draperies rarely

See some attached projects: kitchen accessory, pillow, covered hangers, sleeping bag. Give directions to the members for the project they will complete today. Assist them in completing the project.
DIALOGUE FOR CRITICAL THINKING:

Share:
Q. What is one project you would like to make for your home space?
A. Answers will vary.

Q. What is a home-sewn item can you think of that you admire in someone’s home?
A. Answers will vary.

Process:
Q. What type of fabric is this project made from and why is it a good choice for this item?
A. Answer depends upon the project, look for answers like: easy care, durable, resistant to sunlight, etc.

Q. If you had to describe your room in a one word “theme,” what would it be?
A. Answers will vary.

Generalize:
Q. What did you learn about decision making today?

Q. How did you go about making your decision?

Apply:
Q. What one thing did you learn today that can be used in another situation?

Q. What would you do differently next time?

GOING FURTHER:
• Take a field trip or ask a home decorator to talk to the members about their job duties, the use of the design principles, and how they help customers choose the decorations they decide upon.
• Have members begin a scrapbook of the home furnishings they prefer with ideas of cost and what could be self made.
• Have members design rooms for the “ugliest room” contest. Use the principles of design and critique them. Have members choose the ugliest one.
• Complete another of the home decorating projects at a later meeting.
REFERENCES:

Be Creative! Pillows, Bridgett Smith, Assistant Professor, University of Tennessee

Sewing For Your Home, Marilyn Stryker, County Extension Home Economist, Saline County Extension Service, 300 West Ash, Salina, Kansas 67401

Sewing Patterns. Talon Consumer Education, 41 East 51st Street, New York, New York 10022

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Developed by a team including, Carla Dill, Extension Assistant; Lucinda Schoenberger, Clothing Specialist; Mary Don Peterson, Clothing Specialist; Artyce Hedrick, Clothing Specialist, Cooperative Extension Service, Kansas State University

Reviewed by:

Steve Fisher, Extension Specialist, 4-H Youth Programs, Cooperative Extension Service, Kansas State University; and members of the Family Living Curriculum Development Committee and Clothing & Textiles Design Team
Knife-Edge Pillow

Pillows come in an endless variety of shapes, sizes and styles. They all share one thing in common—their basic construction. All are knife-edge pillows or a variation of the knife-edge pillow.

The basic knife-edge pillow has a pillow top and back that is sewn together around the outside edge. Other pillow styles are also seamed together at the edge, but may have corners which are folded, pleated or gathered. Other options include edge finishes such as cording, ruffles or a boxing strip inserted into the seamline.

Before you begin any pillow, read over the step-by-step directions for completing the basic knife-edge pillow. It contains information basic to all pillow styles.

A knife-edge pillow is thicker in the center and tapers off at the outer seamed edges. It is the simplest of pillows to make, requiring only one seam.

You Will Need
- Fabric for pillow front and back
- Loose stuffing, (including lining fabric for pillow liner, if desired) or purchased pillow form
- Optional: Zipper or alternate closure technique 1 inch shorter than length of finished pillow

Cutting Instructions
- Add 1 inch to width and length dimensions of finished pillow size to both pillow front and back. For example, a finished pillow measuring 12 inches square requires cutting the pillow front and back 13 × 13.
- For pillows with a center back opening, cut pillow back wider to accommodate desired closure technique.
1. Fold pillow front into fourths keeping raw edges even. On each open side, mark the center point between the corner and the fold. At each corner, mark a point ½ inch from corner.

2. For each corner, start at new corner mark and trim, tapering to nothing at center mark (step 1). Unfold front and use it as a guide for trimming corners on pillow back. This eliminates exaggerated points or dog ears on corners of finished pillow.

3. If working with a lightweight fabric, fuse a triangle of fusible interfacing to each corner of pillow front and back to keep corners sharp.

4. Apply any trim, ruffle or cording that is to be sewn into the seam to the pillow front.

5. Insert desired closure technique in pillow back or side seam (optional). After completing, leave closure open.

6. Place pillow front and back right sides together. Pin. For pillows with no center back closure technique, stitch a ½-inch seam, leaving an opening on one side for turning and stuffing. For pillows with a center back closure, stitch a ½-inch seam completely around pillow.

7. Trim corners diagonally, ¼ inch away from stitching. Turn pillow right side out. On pillows with no closure technique, press under ¼ inch along pillow opening edges to make creases for machine or hand stitching. Pull out corners of pillows and press edges of pillow. Insert pillow form or liner into pillow or stuff with loose filling.

8. For pillows with no closure technique, pin pillow opening closed and slipstitch by hand or machine stitch close to pressed edge. (See lesson Apparel Production, Level II, page 63, for hand slip stitch to use to close the opening.)
What to do to Make an Oven Mitt—Barbeque or Chef Mitt

1. Make a paper pattern. Place your hand on a piece of paper. Spread your fingers apart and draw around the outline of your hand. Draw another line ⅜ inch outside of the first line. This is for the seam allowance. Cut out the pattern on the second line. There is also a pattern included if you would prefer to use it, but it is good for the members to realize they can make their own pattern.

2. Fold fabric in half so you can cut the mitt front and back at the same time. Lay and pin pattern on the fabric. Place the pattern on the straight grain line of the fabric. Have your leader show you how. You can cut two mitts at one time if the fabric isn’t too heavy. Decide which hand you will wear the mitt on and label one piece of the fabric as the top section and one piece the palm section.

3. From the same pattern, cut as many layers of padding material as needed to protect your hand. Cut one extra piece to be used on the top piece.

4. Place one piece of the padding on the fabric labeled top. Place right sides together, making the lower edges even, pin. Stitch the lower edges together, taking a 1⁄4-inch seam allowance.

5. Place the remaining pieces of padding fabric on the palm section of the mitt with right sides together, making the lower edges even, pin. Stitch the lower edge, taking a ¼-inch seam allowance.

6. Turn both sections right side out and pin the raw edges of each section together. Stitch these edges together by sewing ¼ inch from the edge.

7. Join the two sections with right sides of the fabric together taking a ⅛-inch seam allowance. For added strength, make a second row of stitches ½ inch from the edge. Trim the seam close to the second row of stitches. Clip the inner curve between the thumb and fingers. Turn the mitt right side out.

Select pattern size which fits your hand. Be sure to allow ⅜-inch seam allowance.

<table>
<thead>
<tr>
<th>Judge Your Mitt</th>
<th>Yes</th>
<th>No</th>
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<tbody>
<tr>
<td>1. Does it fit your hand and work well?</td>
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<tr>
<td>2. Is it made of appropriate fabric?</td>
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<tr>
<td>3. Is the stitching straight and sewn even?</td>
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<tr>
<td>4. Is the hem even and neat?</td>
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<tr>
<td>5. What could you improve? (Explain)</td>
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Covered Hangers

Make a check after you complete each step.

**Step 1.** Make a casing for the neck.
___ A. Cut a strip of fabric \( \frac{3}{4} \) inch wide by the length of the neck plus 1 inch.
___ B. Fold the strip in half, lengthwise, with the right sides together. With a continuous stitch, stitch across one width, pivot and stitch down over the length.

**Step 2.** Batting and covering for the wooden frame of the hanger.
___ A. Cut one piece of batting \( 2\frac{1}{2} \) times the size by the length of the hanger.
___ B. Make a small opening in the center and slip over neck of hanger.
___ C. Wrap around hanger and catch stitch together.

**Step 3.** For covering.
___ A. Cut two pieces of fabric the circumference of the padded hanger plus 1 inch by half the length plus 1 inch.
___ B. Fold each piece lengthwise with right sides together.
___ C. Machine stitch \( \frac{1}{2} \) inch seam along raw edges leaving one end open.
___ D. Trim and turn right sides out.
___ E. Fold under \( \frac{1}{2} \) inch seam allowance at open end of each casing.
___ F. Carefully slip casings over each end of padded hanger keeping batting intact, then slipstitch together at center.

**Step 4.** To finish the hanger (and cover the stitches), wrap a ribbon around the tip of the neck and continue down the neck to the wooden frame, wrap the ribbon around the frame twice to cover the catch stitches and make a bow.
Easy Sleeping Bag

Materials Needed:
5 yards fabric for outer shell, 45 inches wide
5 yards fabric for lining, 45 inches wide
7 × 7 foot square of batting
3 separating zippers, each 36 inches long
2 yards cording
Thread

Outer Shell:
Use durable, colorful, washable fabric
1. Stitch together 2 long pieces of fabric, each approximately 44 inches wide and 84 inches (7 feet) long, forming a 7 × 7 foot square.

Lining:
Use durable, soft fabric
1. Make the same as outer shell forming a 7 × 7 foot square.

Filling:
Use extra-loft batting for best results
1. Cut 7 × 7 foot square.

Construction:
1. Layer the above fabrics as follows:
   a. outer shell fabric right side up
   b. lining fabric wrong side up (outer shell and lining should have right sides together)
   c. batting on top.
2. Pin all fabrics together and stitch together using 5⁄8-inch seam—leaving open a 24-inch space for turning on one side.
3. Turn fabric to right side and stitch opening closed using the sewing machine.
4. Top-stitch at 3⁄8-inch around entire sleeping bag.
5. Determine top of sleeping bag (your decision) and mark.
6. Stitch through all layers of fabric in long rows about 12 inches apart, sewing top to bottom.
7. Optional: Stitch through all layers of fabric in long rows about 12 inches apart, sewing side to side.
8. Fold 7-foot square quilt in half, forming a 7 × 3.5 foot sleeping bag.
9. Sew a 36-inch separating zipper at the bottom of the sleeping bag. Note: The zippers aren’t sewn in the seam. Sew wrong side of zipper on right side of sleeping bag fabric. When zipped, the zipper strip goes to the inside of the sleeping bag.
10. Sew two, 36-inch separating zippers on the side of the sleeping bag with zipper stops meeting.
11. Fold a 2-yard piece of cording in half and stitch to the center back of the sleeping bag, just above the zipper.
12. Roll up the sleeping bag top to bottom and tie.

86-Clothing & Textiles, Level III
What Members Will Learn . . .

ABOUT THE PROJECT:
- How projects can be marketed
- How to figure price when sewing for others
- What to consider when beginning a home-based business

ABOUT THEMSELVES:
- To value their skills as a potentially marketable resource
- Careful planning is necessary before starting a business

Materials Needed:
- Copies of Member Handout
- Paper
- Pencils
- See Sewing for Profit, located in resource section of notebook introduction

ACTIVITY TIME NEEDED: 45 TO 60 MINUTES

ACTIVITY:

“No business plans to fail, but many firms fail to plan.” The business plan is the structure upon which a business is built. A business plan can help lay out a logical series of steps for the beginning producer, or for the expansion of an existing business. A business plan serves as a checklist and as it is updated and modified, can help chart the course for a business. If applying for a loan, a plan is often required to reassure lenders or backers. Today, we will use a pretend business and offer ideas to help you begin to learn the steps necessary to start a business. Starting a business can be very rewarding. Most new businesses demand just as much work, and often more, than reporting to an 8 to 5 job.

Let’s assume that you want to begin a home business. You want to stay at home yet earn some income. You want your work to be something you will be satisfied with.

Many times one parent wants to work at home and care for the children. It is difficult to carefully watch the children and work more than a few hours at a home business. Sometimes, both the business and the children need you at the same time.

In trying to decide what business to start, you may decide that an area of need is sewing outfits for premature babies. In particular, you may decide there is a need for premature cloth baby diapers. You have the skill needed
to create the new pre-shaped diapers. You feel good about offering this product. You know some mothers have very little money to spend, and by using cloth diapers, they can save money over disposables. This feels like an area you could get excited about. You decide to start a home business.

First, you need to create a plan. Take some time to think about the areas listed on the Cash Flow Projection sheet.

**DIALOGUE FOR CRITICAL THINKING:**

*Share:*

Q. What “business” did you decide to start? Why?

Q. What was the most difficult task to do? Why?

*Process:*

Q. What problems seemed to happen over and over?

Q. What similar experiences have you had?

*Generalize:*

Q. What did you learn about yourself through this process?

Q. What did you learn about the importance of planning and fact-finding?

*Apply:*

Q. How can you use this activity to help you with a business idea in the future?

Q. What would you do differently next time for different results?

**GOING FURTHER:**

- Discuss the advantages and disadvantages of having a home-based business.
- Invite a person who has a home sewing or arts business to speak to your group.
- Interview someone who has started a home business.
- If your community has a cooperative handcrafted business, investigate how it works. Is it a corporation or partnership? What are the differences?
- Visit with your chamber of commerce to see if there is a need which your group could fill by creating a home business.
REFERENCES:
Sewing for Profit, NCR Extension Publication 208, Joyce Smith, The Ohio State University

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Reviewed by:
Steve Fisher, Extension Specialist, 4-H Youth Programs, Cooperative Extension Service, Kansas State University; and members of the Family Living Curriculum Development Committee and Clothing & Textiles Design Team
# Cash Flow Projection

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<th>12 months</th>
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<td>estimate</td>
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<td>1. CASH ON HAND</td>
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<td>2. CASH RECEIVED (SALES)</td>
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<td>3. TOTAL CASH AVAILABLE</td>
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<td>4. CASH PAID OUT</td>
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<td>Meals/Entertainment</td>
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<td>Accounting and Legal</td>
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<td>Rent</td>
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<td>Utilities</td>
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<td>Insurance</td>
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<td>Taxes (property)</td>
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<td>Interest</td>
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<td>Other Expenses (specify)</td>
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<td>5. TOTAL CASH PAID OUT</td>
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<td>(sum of 4)</td>
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<tr>
<td>6. BALANCE</td>
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<td>(Line 3 – line 5)</td>
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*Sales tax collected from the sale of craft products should be kept separate at all times.*
Alterations of Patterns

What Members Will Learn . . .

ABOUT THE PROJECT:
• Techniques for doing minor pattern alterations
• More about design ease and wear ease

ABOUT THEMSELVES:
• Areas where they may need to make alterations
• Adjusting patterns to give better fitting garments they can be proud of and enjoy

Materials Needed:
• Old patterns that are no longer wanted—gathering from club members or at garage sales
• Tape measure
• Straight edge
• Tissue paper
• Tape
• Pencils
• Pattern Alteration, Kansas State University Cooperative Extension Service Publication, C573
• Mens Wear Fit and Coordination, video from Kansas State University Department of Communications Media Center; Garment Fitting Procedures videos, loaned from Department of Communications Media Center, Umberger Hall, Kansas State University (see references section)
• Copies of Member Handouts

ACTIVITY TIME NEEDED: 45 TO 60 MINUTES (LONGER TIME OR A TWO-PART LESSON IF VIDEO IS USED)

ACTIVITY:

Many people can sew; but to really make a garment look professional you want to achieve good fit. By making your own clothing, you can achieve a fashionable look for your very own figure. Even if you are satisfied with your body, being able to alter patterns will help you make the most of the pattern and get a custom made look. Today, we will experiment with more pattern adjustments to help you achieve the “just right” fit for yourself and others.

Your measurements are the most important guide you have when fitting patterns. If it has been more than three months since you were measured, you should have someone help you remeasure. Look at the pattern book
and find the body type that matches your measurements most closely. Begin with your current body measurements as the basis from which to work.

Don’t make the mistake of thinking it is easier and more efficient to determine adjustments by comparing your measurements with the actual pattern pieces. If you do, you may find problems because of something called “ease.”

Ease, or the fullness included in a pattern design, determines how the fashion will fit and look. There are two types of ease: wearing ease and design ease.

Wearing ease is the amount of “wiggle room” built into a garment. Without it, your garment would be skintight, and you would not be able to walk or sit. Because of this, the actual pattern pieces will measure more than the standard body measurements. Patterns “for knits only” may have less wearing ease added because knits stretch more and, therefore, need less wearing ease built into the pattern.

Design ease is fashion ease; it’s the extra fullness, over and above wearing ease, that determines the garment’s silhouette. In today’s fashion world, there is no one contemporary silhouette. Garments that hug the body are just as fashionable as those that are loose and billowy.

Closely fitted garments have minimal wearing ease but no design ease. Garments like bridal gowns, tuxedos and evening wear with close fitting bodices or upper torso are examples. Semifitted garments have some wearing ease, plus some design ease. Examples include a-line skirts and body skimming chemises and most western wear. Loosely fitted garments have wearing ease plus a great deal of design ease. Gathered skirts, baggy jeans, oversized jackets, the big T-shirt look, and the peasant look are examples of loosely fitted garments.

If the item is to be made in a classic style or from expensive fabric, you may want to make a sample garment from scrap fabric or muslin first to determine fit. Try on the major body pieces to look for fit problems after stitching them together.

The direction of wrinkles helps in analyzing the fit. Crosswise pulls indicate that the garment is too tight. Extra width is needed. Crosswise folds of fabric indicate that the garment is too long. Length needs to be reduced. Lengthwise folds of fabric indicate that the garment is too wide. Width needs to be reduced. Diagonal wrinkles mean that the grainline isn’t being pulled from the correct position. Wrinkles point to the problem. The grainline must be restored to proper alignment. When a dart base is too deep, extra fabric will be present at the point, so make the dart shallower. When a dart is too small, the fabric will bulge at the dart point, but have extra room parallel with the dart, so make the dart wider.
Note your particular body irregularities that may be cause for alterations:

- sloping shoulders
- flat or full bust
- large abdomen
- small waist
- square shoulders
- length of garment
- sway back
- length of sleeve
- waist length
- hip
- neck size
- shoulder width
- inseam length
- one high hip
- rounded back

Next, at each problem area, decide what alteration is needed by lifting or pulling the fabric in the sample garment into position until smoothness of fit results and undesirable wrinkles are removed without creating new ones. The following order of adjustments is recommended: (1) length, (2) width, (3) bodice back, (4) bodice front, (5) sleeves, (6) skirt.

Adjusting is a process of adding and subtracting fabric where it is needed. There are two methods of adjusting patterns—internal and external.

Internal—fabric is added by slashing and spreading within the pattern body. Fabric is subtracted by slashing and lapping within the pattern body.

External—fabric is added or subtracted from the seamlines by taking up or letting out the seams. The external method is desirable when only small increases or decreases are made.

For a video on pattern alterations, check out Garment Fitting Procedures: Bodice Alteration With Corresponding Pattern Adjustments, or Garment Fitting Procedures Lower Torso Alterations With Corresponding Patterns Adjustments, by Phyllis Brackelsberg, Iowa State University. Available on loan from Department of Communications Media Center through your Kansas County Extension Office.

DIALOGUE FOR CRITICAL THINKING:

Share:

Q. What is the amount of extra space designed into the pattern for comfortable wearing called?
A. Wearing ease.

Q. What is the extra amount of fabric designed into a pattern to give a fashion silhouette called?
A. Design ease.

Q. What are the two methods of adjusting patterns called?
A. Internal and external.

Q. How did it feel to alter a pattern?

Process:

Q. When you cut across the pattern and add or subtract space, what method of pattern adjusting are you practicing?
A. Internal, cut and slash.
Q. When do you use external pattern adjustment?
A. When you have very small amounts of adjustment to make in the garment seams.

Q. What problems seemed to occur over and over?

Generalize:
Q. What observations did you make about altering patterns? Why do you feel/think that? What caused you to feel that way?

Apply:
Q. How can you do it differently next time for different results?
Q. What other situations occur around home that require you to make adjustments so they fit better?

GOING FURTHER:
• Visit a tailor or someone who does custom sewing for others. Ask them how they fit garments and/or ask for a demonstration.
• Help members fit a simple skirt, dress or pants pattern to their bodies. Ask members to sew a sample garment and bring it to the next meeting for peers to evaluate fit of the sample.
• Make small sample pieces of patterns with which the members can practice making adjustments. Begin a notebook with the adjusted patterns for the members to keep for future reference.
• Have members volunteer to assist others with measurements and to hold an “adjustment clinic” for patterns, perhaps at a senior citizens center.

REFERENCES:
*Pattern Alteration*, Lois Goering, Extension Specialist, Cooperative Extension Service, University of Minnesota, St. Paul Minnesota 55108
*Personalized Patterns*, Nadine Hackler and Dorothy Barrier and Ursula Holahan and Margie McIntyre, Southern Region Cooperative Extension Service, University of Tennessee 692
*Clothing and Textiles*, Cooperative Extension Service, Montana State University, Bozeman, Montana 59715
*Simply The Best Sewing Book*, Simplicity Pattern Company, 200 Madison Avenue, New York, New York 10016
*Pattern Alteration C573*, Kansas State University Cooperative Extension Service, Kansas State University, Manhattan, Kansas 66506
Video: *Garment Fitting Procedures: Bodice Alterations with Corresponding Pattern Adjustments*, 92 minutes, Phyllis Brackelsberg, Iowa State University (to borrow: 913-532-5830)
Leader Notes

Video: *Garment Fitting Procedures Lower Torso Alterations With Corresponding Patterns Adjustments*, 69 minutes, Phyllis Brackelsberg, Iowa State University (to borrow: 913-532-5830)


*Men’s Wear, Fit and Coordination*, video, from slide set University of Missouri Extension, 1982

**Author:**
Developed by a team including, Carla Dill, Extension Assistant; Lucinda Schoenberger, Clothing Specialist; Mary Don Peterson, Clothing Specialist; Artyce Hedrick, Clothing Specialist, Cooperative Extension Service, Kansas State University

**Reviewed by:**
Steve Fisher, Extension Specialist, 4-H Youth Programs, Cooperative Extension Service, Kansas State University; and members of the Family Living Curriculum Development Committee and Clothing & Textiles Design Team
ALTERATIONS OF PATTERNS
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Selecting the Correct Pattern Size

Patterns are like “road maps” for your projects. A pattern helps you turn a piece of fabric into a great finished project.

Before choosing a pattern, think about what you would like to sew. Would you like to make a simple top, or a pair of shorts or pants? Or do you want to sew a pillow, a tote bag, or some other kind of project? The choice is yours!

Next, look for a pattern you like in a pattern catalog. Pattern catalogs are divided into separate sections for different types of projects. Flip to the section that includes the kind of project you want.

For your first project, choose a simple pattern—patterns with few pattern pieces and simple sewing steps. Most pattern books include special sections with patterns that are easy for beginners. Some also label patterns for beginners as “easy to sew” or “learn to sew.”

Let’s take a look at how a pattern helps you sew.

Selecting the Correct Pattern Size

Ask someone to help you take your body measurements so you can choose the correct pattern size. The measurements you will need are:
1. Bustline or chest
2. Waist
3. Hip
4. Height
5. Back waist length

Record your measurements in the chart below.

<table>
<thead>
<tr>
<th>My Measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust/chest</td>
</tr>
<tr>
<td>Waist</td>
</tr>
<tr>
<td>Hip</td>
</tr>
<tr>
<td>Height</td>
</tr>
<tr>
<td>Back waist length</td>
</tr>
</tbody>
</table>

Compare your measurements to those in the size charts in the back of the pattern catalog. Choose the pattern type and size closest to your measurements. The following charts are examples of several pattern types.

If your measurements don’t exactly match those listed, use the chest or bust measurement for tops, dresses, or jackets. Use hip and waist measurements for pants or skirts.
ALTERATIONS OF PATTERNS
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Selecting the Correct Pattern Size, continued

Girls’
Girls’ patterns are designed for the girl who has not yet begun to mature.

<table>
<thead>
<tr>
<th>Size</th>
<th>S</th>
<th>M</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust</td>
<td>26</td>
<td>27</td>
<td>30</td>
</tr>
<tr>
<td>Waist</td>
<td>23</td>
<td>23½</td>
<td>25½</td>
</tr>
<tr>
<td>Hip</td>
<td>27</td>
<td>28</td>
<td>30</td>
</tr>
<tr>
<td>Back Waist Length</td>
<td>11½</td>
<td>12</td>
<td>13½</td>
</tr>
<tr>
<td>Approx. Heights</td>
<td>50</td>
<td>52</td>
<td>58½</td>
</tr>
</tbody>
</table>

Young Junior/Teen
This size range is designed for the developing preteen and teen figures, about 5’1 to 5’3 inches without shoes.

<table>
<thead>
<tr>
<th>Size</th>
<th>5/6</th>
<th>7/8</th>
<th>9/10</th>
<th>11/12</th>
<th>13/14</th>
<th>15/16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust</td>
<td>28</td>
<td>29</td>
<td>30½</td>
<td>32</td>
<td>33½</td>
<td>35</td>
</tr>
<tr>
<td>Waist</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>Hip</td>
<td>31</td>
<td>32</td>
<td>33½</td>
<td>35</td>
<td>36½</td>
<td>38</td>
</tr>
<tr>
<td>Back Waist Length</td>
<td>13½</td>
<td>14</td>
<td>14½</td>
<td>15</td>
<td>15½</td>
<td>15½</td>
</tr>
</tbody>
</table>

Boys’/Teen Boys’
These patterns are for boys who have not yet finished growing or attained full height.

<table>
<thead>
<tr>
<th>Size</th>
<th>7</th>
<th>8</th>
<th>10</th>
<th>12</th>
<th>14</th>
<th>16</th>
<th>18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chest</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>30</td>
<td>32</td>
<td>33½</td>
<td>35</td>
</tr>
<tr>
<td>Waist</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
</tr>
<tr>
<td>Hip</td>
<td>27</td>
<td>28</td>
<td>29½</td>
<td>31</td>
<td>32½</td>
<td>34</td>
<td>35½</td>
</tr>
<tr>
<td>Neckband</td>
<td>11¼</td>
<td>12</td>
<td>12½</td>
<td>13</td>
<td>13½</td>
<td>14</td>
<td>14½</td>
</tr>
<tr>
<td>Height</td>
<td>48</td>
<td>50</td>
<td>54</td>
<td>58</td>
<td>61</td>
<td>64</td>
<td>66</td>
</tr>
<tr>
<td>Sleeve</td>
<td>22½</td>
<td>23¼</td>
<td>25</td>
<td>26¼</td>
<td>29</td>
<td>30</td>
<td>31</td>
</tr>
</tbody>
</table>

Misses’
Misses’ patterns are designed for a well proportioned and developed figure about 5’5 to 5’6 inches without shoes.

<table>
<thead>
<tr>
<th>Size</th>
<th>XS</th>
<th>S</th>
<th>M</th>
<th>L</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bust</td>
<td>30½</td>
<td>31½</td>
<td>32½</td>
<td>34</td>
</tr>
<tr>
<td>Waist</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26½</td>
</tr>
<tr>
<td>Hip</td>
<td>32½</td>
<td>33½</td>
<td>34½</td>
<td>36</td>
</tr>
<tr>
<td>Back Waist Length</td>
<td>15½</td>
<td>15¼</td>
<td>16</td>
<td>16¼</td>
</tr>
</tbody>
</table>

See Lesson, “Straight as an Arrow,” Level I, for more detailed information.
For instructions and illustrations on fit and coordination for men’s wear, request a copy of the video, “Men’s Wear Fit and Coordination,” through the county Extension office. It is available for loan through the Department of Communications Media Center, Umberger Hall, Kansas State University.
ALTERATIONS OF PATTERNS
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Incorrectly Fitted Basic Garment

- Broad upper back
  Clue: crosswise pulls

- Broad lower hip
  Clue: crosswise wrinkles

- Short midriff
  Clue: crosswise wrinkles above waist

- Long torso
  Clue: lengthwise wrinkles and smile lines at crotch

- Flat buttocks
  Clue: lengthwise wrinkles and creases
ALTERNATIONS OF PATTERNS
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Incorrectly Fitted Basic Garment, continued

Small bust
Clue: lengthwise wrinkles

Large bust
Clue: crosswise wrinkles in bust area

Large elbow
Clue: crosswise wrinkles from elbows

Single high hip
Clue: diagonal wrinkles

Broad, square shoulders
Clue: crosswise wrinkles in shoulder area

Narrow shoulders, broad lower back and large waist
Clue: lengthwise folds and creases

Rounded upper back, sloped shoulders and large waist
Clue: diagonal wrinkles from upper back

Protruding abdomen, full front thigh and hyperextended calf
Clue: diagonal wrinkles from all areas

100-Clothing & Textiles, Level III
What Members Will Learn . . .

ABOUT THE PROJECT:
- Basic knitting stitches
- Basic crochet stitches
- Basic embroidery stitches
- Patterns associated with ethnic heritages

ABOUT THEMSELVES:
- Confidence to master a new skill
- To identify their ethnic heritage in family textile heirlooms
- Patience in learning a new skill

Materials Needed:
- Knitting needles—size needed for project chosen, one pair/member
- Crochet hook—size needed for project chosen, one per member
- Yarn—size and amount needed for project chosen
- Embroidery needle and floss for project chosen
- Copies of Member Handouts
- May need a resource person that knits, crochets or embroiders to help
  with this lesson

ACTIVITY TIME NEEDED: 60 MINUTES OR MORE,
DEPENDING UPON PROJECT CHOSEN TO COMPLETE (THIS
LESSON MAY BE DIVIDED INTO SEVERAL SEGMENTS)

ACTIVITY:
Yarn arts have been around for hundreds of years. Before the industrial age, each piece of clothing had to be handmade. This meant that people had to weave flat cloth and sew it by hand or take the fibers and knit or crochet them into garments. These yarn arts were very useful and most girls and many boys were taught these skills for very functional reasons. In addition to being functional, these yarn arts also were used in household decoration. Many women and children would create items for decorative purposes and as gifts. Study of yarn art is very interesting. Many ethnic heritages have roots that can be traced to the type of yarn arts and patterns that are popular in their countries.

Have you ever heard of Irish Lace, Fair Isle Sweaters, Tartan Plaid? These patterns and types of handwork all have their beginning in a particular ethnic heritage. They are now known as a pattern and have seemed to outgrown one particular region, but their beginnings can be traced to the ethnic transmission of yarn arts.
Many of the well-known knitting patterns will be traced to the Scandinavian countries. This is because of the abundance of wool and the cold climate where knitting of sweaters were needed for survival. As a result, knitting and bulky fibers went well together. They produced bulky garments that would trap the body heat well and insulate against the cold better than anything else known at the time in history that they were created.

Crochet can be used for the same purpose as knitting, but is often used for coverlets or throws. Crochet was also used to make decorations such as dresser scarves, by using thread in place of yarn. There are many other yarn stitches that have roots in other ethnic heritages.

Seminole Patchwork, so popular today, was developed by the Seminole Indians. It allows small pieces of fabric to be pinned together at an angle to create a beautiful fabric.

Today, we are going to introduce you to knit and crochet basics.

Round—When working in a circular shape, a round is one or more times around the circle.

Row—When working horizontally, a row is one time across the width of the item.

Asterisk (*)—Repeat instructions following asterisk as many times as specified.

Brackets [ ]—Repeat instructions within brackets as many times as specified.

Basic Knit Stitches

Casting On—Make a slip knot on needle from yarn end a distance of 1 inch × the number of stitches to be cast on. Pull yarn ends, tightening loop. Move loop near middle point, loop yarn from skein over fingers. Loop free end of yarn around left thumb and insert needle in loop on thumb and wind yarn in right hand over point of needle. Draw yarn through loop on thumb. Slip loop off thumb and pull free end of yarn to tighten stitch on needle. One stitch has been cast on.

To knit—Hold needle with cast-on stitches in left hand. Hold second needle and yarn from the skein in right hand. The yarn from skein should be in back of needles. Insert right needle into front of first stitch. Wind yarn from right hand under and over needle point. Draw right needle and yarn through stitch. Slip stitch just made off left needle. One knit stitch has been made. NOTE: Rhyme to help teach:

    In through the window, run around the back.
    Out through the window, and off pops Jack.

To purl—(This project may not call for purl, keep it simple) Hold needle with stitches in left hand. Hold second needle and yarn from skein in right hand. Yarn from skein must be in front of needles. Insert needle from back of a stitch. Wind yarn from skein over and under point of needle. Draw yarn through stitch. Slip stitch just made off left needle. One purl stitch has been made.
To Bind off—Slip first stitch off left needle onto right needle without knitting. Knit second stitch loosely (or if purling, purl second stitch). Insert left needle through front of first stitch on right needle, gently pull first stitch over second stitch bringing right needle and second stitch through first stitch. Slip first stitch off left needle. Knit next stitch and continue “binding off” until the last stitch. Cut the yarn and leave a 3-inch tail. Pull the tail through the last stitch to secure.

Working even—When directions say “work even,” this means to continue working without increasing or decreasing in the pattern being used.

Place a marker—Means to place a plastic ring over loop of stitch, or mark with a safety pin or strand of contrasting yarn at a certain point on the piece itself, to use as a guide in making measurements, to note repeats, rounds, increases, decreases, etc.

Place a marker on needle—Means to place a safety pin or right stitch marker on needle between stitches. It is slipped from one needle to the other to serve as a mark on the next row.

Garter—Garter is using the knit stitch on both sides.

Ribbing—Ribbing is a combination of knit and purl stitches; and because of its elasticity it is often used for neckbands, waistbands and wrists.

Stockinette Stitch (St st)—Row 1: Knit across. Row 2: Purl across. Repeat these two rows for pattern. In St st the knit side or smooth side is usually the right side of work. The purl side is the “rough” side. In Reverse Stockinette stitch the purl side is used as right side.

Duplicate Stitch (Duplicate st)—Draw yarn through to right side at base of stitch to de duplicated. * Insert needle under the two strands at top of same stitch and draw through to right side. Insert needle back into base of first stitch and into base of next stitch to be duplicated. Repeat from *.

Fair Isle Knitting—The term, Fair Isle, is used for a pattern where two colors are used in the same row of knitting and the color changes every few stitches. And you carry the yarn not being used on the wrong side of work throughout the whole pattern. The color yarn used most is held in right hand, the second color held in the left hand. If yarn is carried more than three to five stitches, catch the carried yarn so you don’t have long loops on the back. Catch yarn as follows:

* Insert right needle in usual manner but before picking up yarn to work this stitch, slip right-hand needle under the carried yarn, work stitch in usual manner, dropping carried yarn as stitch is completed. Work next stitch in usual manner. Repeat from * across.

To change color in knitting—When color appears in a definite line or block, attach a color as it appears in the design. When changing colors, twist yarn by bringing new color under yarn you are working with. This prevents holes in the work.

Some of these definitions will not need to be explained in this lesson. Help members work on the project. Continue to crochet, or begin this at next lesson.
Leader Notes

Pick simple crochet project. Help members by walking through beginning instructions with them. Check progress of members. Projects may be taken home to complete if time does not allow for completion today. Have members return items to finish (or finished) at next project meeting.

Basic Crochet Stitches

*Chain (ch)*—Make a looped knot on the crochet hook. Tighten knot. Make one chain stitch by catching yarn from skein, drawing it through the loop.

*Slip stitch (sl st)*—Insert hook from the front through a stitch. Loop yarn over hook and with one motion, draw yarn through stitch and loop on hook.

*Single crochet (sc)*—Insert hook into previous stitch and loop yarn over hook. Draw yarn through stitch. There are two loops on hook. Loop yarn over hook. Draw yarn through both loops.

*Double crochet (dc)*—Loop yarn over hook. Insert hook into a previous stitch. Loop yarn over hook. Draw yarn through stitch and loop yarn over hook again. Draw yarn through two loops. Loop yarn over hook. Draw yarn through two loops on the hook.

*Half Double crochet (hdc)*—Make double crochet to point where the yarn was looped over and drawn through the stitch and looped over again. Draw yarn through all loops on hook.

*Yarn over (yo)*—Take up yarn from the skein by wrapping over hook.

Basic Embroidery Equipment

Materials and Threads—The combination of threads, materials and stitches used will determine if the finished piece of embroidery is delicate or coarse. Fine work is usually done on lightweight fabrics, such as organdie with two or three strands of cotton. If worked on burlap, felt or linen with wool yarns, it will appear coarse.

Thimbles—If possible, a thimble should be used to create this yarn art. When working with a coarse fabric and thread, a thimble is important to protect your finger when pushing the needle and yarn through the fabric.

Needles—The type of needle required depends on the type of embroidery desired. Fine embroidery requires a size 8, 9 or 10, or 3 to 9; Coarser types of embroidery calls for a size 1 or 2, or 18 to 24.

Scissors—Narrow beaded, sharp pointed scissors are essential, especially in cut work embroidery.

Frames—Beginners will discover that an embroidery hoop frame (two wooden hoops, one fitting inside the other, with the material stretched over the inner loop, held tight by a screw), will serve their purposes well. More sophisticated frames are available for the serious embroiderer.

Transferring the Design—Creative designers can transfer their own patterns on the fabric using several techniques. Using carbon paper is the simplest way. Dressmaker’s carbon should be used because regular carbon will smear. Simply secure the carbon paper to the tight fabric and use a pencil to trace the design.
Perforating is a second technique. After tracing the design on a heavy-weight piece of tracing paper, prick holes on the design with a needle about 1/16 inch apart. Place the design on the fabric, smooth side upwards, secure to the fabric, and rub powdered charcoal or chalk over the paper. Blow away excess powder and paint over the lines with water color paint. Experienced artists should check out a reference on embroidery to learn additional techniques of direct tracing or tacking.

**DIALOGUE FOR CRITICAL THINKING:**

**Share:**
- Q. What yarn art project did you choose? Why?
- Q. If this was the first time you tried this art, how did it feel?
- Q. What was the easiest? the most difficult?

**Process:**
- Q. Why are yarn arts not passed from generation to generation today?
  - A. Mass produced knitted and crocheted items are available at reasonable costs, saving consumers money. Handmade garments require a large time commitment, so machine made items save consumers time.

- Q. When would handmade items be a good choice to create?
  - A. When one has time to commit, has a need to create, wants an original one-of-a-kind garment, satisfies the need to give of self, can save money by making versus buying a one-of-a-kind yarn item, or as a hobby for mental health and feelings of self-satisfaction.

**Generalize:**
- Q. What did you learn about yourself through this activity?
- Q. What did you learn about our world?

**Apply:**
- Q. How have lifestyle changes impacted the use of family or personal time to continue the practice of yarn arts?
GOING FURTHER:
• Have members learn basic embroidery stitches and make pin cushions (see handouts).
• Have members crochet towel hangers or hanger covers to donate to area churches or social agencies to sell at bazaars, etc.
• Have members visit local retail shop that uses knitting machines and allow members to view their use and ask questions.
• Have local craftperson who sells yarn arts come to visit the project meeting with items made, and talk about how they learned the art and how they run their business.
• Visit local museum to look for yarn art displays. Trace ethnic heritages through their yarn arts. Design a display of members family heirlooms or others to be displayed in an acrylic case at a local library or other safe place.

REFERENCES:
Simplicity Timeless Fashions, Pam Aulson, Editor, Simplicity Pattern Co. Inc., 200 Madison Ave., New York, New York 10016
Gift Bazaar, by Coats and Clark, Stanford, Connecticut, Copyright 1976
The Readers Digest Complete Guide to Needlework

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ETHNIC APPAREL—YARN ART
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Abbreviations in Crochet, Knit Instructions

beg  begin(ning)
ch   chain
cir  circle
cm   centimeter
dc   double crochet
dcc(s) decrease(s)
dpn  double pointed needle(s)
g    gram(s)
hdc  half double crochet
inc  increase
K    knit
lp(s) loop(s)
mm   millimeter
oz(s) ounce(s)
P    purl
pat  pattern
psso pass slip stitch over
rem  remaining
rep  repeat
rnd(s) round(s)
sc   single crochet
shl(s) shell(s)
sk   skip
sl st slip stitch
sp   space
st(s) stitch(es)
St st Stockinette stitch
tog  together
yo   yarn over
ETHNIC APPAREL—YARN ART
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Basic Knit Stitches

Casting On: Make a slip knot on needle from yarn end a distance of 1 inch (2.5 cm) times the number of stitches to be cast on. Pull yarn ends, tightening loop. Figure 1. Move loop near middle point, loop yarn from skein over fingers. Loop free end of yarn around left thumb and insert needle in loop on thumb and wind yarn in right hand over point of needle. Figure 2.

Draw yarn through loop on thumb. Slip loop off thumb and pull free end of yarn to tighten stitch on needle. Figure 3. One stitch has been cast on.

To Knit (K): Hold needle with cast-on stitches in left hand. Hold second needle and yarn from the skein in right hand. The yarn from skein should be in back of needles. Insert right needle into front of first stitch. Figure 4. Wind yarn from right hand under and over needle point. Figure 5. Draw right needle and yarn through stitch. Slip stitch just made off left needle. One knit stitch has been made.

To Purl (P): Hold needle with stitches in left hand. Hold second needle and yarn from skein in right hand. Yarn from skein must be in front of needles. Insert needle from back of a stitch. Wind yarn from skein over and under point of needle. Figure 6. Draw yarn through stitch. Slip stitch just made off left needle. One purl stitch has been made.

To Bind Off: Slip first stitch off left needle onto right needle without knitting. Knit second stitch loosely (or if purling, purl second stitch). Insert left needle through front of first stitch on right needle, gently pull first stitch over second stitch bringing right needle and second stitch through first stitch. Slip first stitch off left needle. Knit next stitch and continue “binding off.” Figure 7.

Work Even—When directions say “work even,” this means to continue working without increasing or decreasing in the pattern being used.
ETHNIC APPAREL—YARN ART
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Basic Knit Stitches, continued

Place a Marker—Means to place a plastic ring over loop of stitch, or mark with a safety pin or strand on contrasting yarn at a certain point on the piece itself, to use as a guide in making measurements, to note repeats, increases, decreases, etc.

Place a Marker on Needle—Means to place a safety pin or ring stitch marker on needle between stitches. It is slipped from one needle to the other to serve as a mark on next row.

Ribbing—Ribbing is a combination of knit and purl stitches; and, because of it’s elasticity, is often used for neckbands, waistbands and wrists. Figure 8.

Stockinette Stitch (St st)—Row 1: Knit across. Row 2: Purl across. Repeat these two rows for pattern. In St st, the knit side or smooth side is usually the right side of work. The purl side is the “rough” side. In Reverse Stockinette stitch, the purl side is used as right side. Figure 9.

Duplicate Stitch (Duplicate st)—Draw yarn through to right side at base of stitch to be duplicated. *Insert needle under the 2 strands at top of same stitch and draw through to right side. Insert needle back into base of first stitch and into base of next stitch to be duplicated. Repeat from *. Figure 10.

Fair Isle Knitting—The term, “Fair Isle,” is used for a pattern where two colors are used in the same row of knitting and the color changes every few stitches. You carry the yarn not being used on the wrong side of work throughout the whole pattern. The color yarn used most is held in the right hand, the second color in the left hand. If yarn is carried more than 3 to 5 stitches, catch the carried yarn so you won’t have long loops on the back. Catch yarn as follows: *Insert right needle in usual manner, but before picking up yarn to work this stitch, slip right-hand needle under the carried yarn, work stitch in usual manner, dropping carried yarn as stitch is completed. Work next stitch in usual manner. Repeat from * across.

To Change Color in Knitting—When color appears in a definite line or block, attach a color as it appears in the design. When changing colors within a row, twist yarn by bringing new color under yarn you are working with—this prevents holes in the work.
ETHNIC APPAREL—YARN ART
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Scarf to Knit

A beginner can knit this warm scarf. It is worked in simple garter stitch and progresses rapidly on number 8 needles. If gauge is accurate, the scarf should measure 6½ inches wide. Because of mohair’s softness, and the natural stretchiness of garter stitch, your finished scarf may be slightly wider.

Materials
120 grams or 5 ounces of mohair yarn
1 pair #8 needles
1 crochet hook, medium to large, for fringe

Gauge
4 sts = 1 inch

Pattern stitch
garter

Instructions
Cast on 26 stitches loosely. Knit until scarf measures 60 inches; bind off loosely. When you finish one ball of yarn, attach a new one at the beginning of a row (see explanation). Weave in the yarn ends later.

Finishing
Prepare fringe as directed. Insert yarn groups in first and last stitches at each end of scarf, then every 5th stitch in between.

Making tasseled fringe
A tasseled fringe is a handsome edge for a scarf or stole, and easy to make. On the scarf above, yarn groups have 10 strands spaced 5 stitches apart. For another project, you can experiment with dimensions to see what looks best.

To make the fringe, wind yarn 60 times around a cardboard 8 inches long. Cut through the yarn at one end, and divide it into groups of 5 strands each. Fold each group in half and, with a crochet hook, draw the folded end through one stitch in the scarf edge. Draw yarn ends through the loop and pull to tighten it. The finished length is 7 inches because 1 inch is taken up by the knot.

Draw folded end of yarn group into a stitch.

Draw the ends through loop and tighten.

The fringe looks like this on the reverse side.
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CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Attaching New Yarn

At beginning of the row, tie yarn on as shown, then slide it close to the needle. Weave the end into the edge later.

In the middle of the row, thread new yarn in a tapestry needle; weave it into the old yarn for 1 to 2 inches. Trim rough ends later.
Knit and Crochet Terms

Some knit and crochet terms are the same. Always use instructions that apply to the project.

Round: When working in a circular shape, a round is one or more times around the circle.

Row: When working horizontally, a row is one time across the width of the item.

Asterisk (*): Repeat instructions following asterisk as many times as specified.

Brackets [ ]: Repeat instructions within brackets as many times as specified.

Basic Crochet Stitches

Chain (ch): Make a looped knot on the crochet hook. Tighten knot. Make one chain stitch by catching yarn from skein, drawing it through the loop. Figure 11.

Slip Stitch (sl st): Insert hook from the front through a stitch. Loop yarn over hook and with one motion, draw yarn through stitch and loop on hook. Figure 12.

Single Crochet (sc): Insert hook into previous stitch and loop yarn over hook. Draw yarn through stitch. There are 2 loops on hook. Loop yarn over hook. Figure 13. Draw yarn through both loops.

Double Crochet (dc): Loop yarn over hook. Insert hook into a previous stitch. Loop yarn over hook. Draw yarn through stitch and loop yarn over hook again. Figure 14. Draw yarn through 2 loops. Loop yarn over hook. Draw yarn through 2 loops on the hook.

Half Double Crochet (hdc): Make double crochet to point shown in Figure 14. Draw yarn through all loops on hook.

Yarn Over (yo): Take up yarn from skein by wrapping over hook or needle.

Figure 11

Figure 12

Figure 13

Figure 14

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ETHNIC APPAREL—YARN ART
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Crocheted Covered Hangers

Wood Hanger Materials
4 Ply Handknitting Yarn: 1 ounce each of no. 1 white and no. 230 yellow
Crochet hook, size G
Wooden hanger

Instructions
Starting at lower edge with yellow, ch 66, having 13 ch sts to 3 inches.
Row 1: skip first ch, draw up a loop in each of next 3 ch, yarn over and draw through one loop (yarn over and
draw through 2 loops) 3 times—4 afghan sts made; pick up white and draw through loop on hook, pull yellow to
tenight and drop, ch 4, skip 1 ch, draw up a loop in each of next 3 ch, draw up a loop in the vertical bar of each of
next 3 afghan sts leaving last afghan st unworked—7 loops on hook; yarn over and draw through all 7 loops on
hook, ch 1 to close star; *drop white, with yellow draw through loop on hook, draw up a loop in center of star,
draw up a loop in last loop of star, draw up a loop in vertical bar of last free afghan st, draw up a loop in each of
next 3 ch sts—7 loops on hook; yarn over and draw through one loop (yarn over and draw through 2 loops) 6
times; drop yellow, with white draw through loop on hook; draw up a loop in each of first 6 vertical bars of
afghan sts leaving last afghan st unworked, yarn over and draw through all 7 loops on hook, ch 1 to close star.
Repeat from * across, end with drop white, with yellow draw through loop on hook, draw up a loop in center of
star, draw up a loop in last loop of star, draw up a loop in vertical bar of last free afghan st, draw up a loop in each of
last 2 ch sts—6 loops on hook; yarn over and draw through one loop, *yarn over and draw through 2 loops) 5
times; drop yellow, with white draw through loop on hook, draw up a loop in each of last 6 vertical bars of afghan
sts, yarn over and draw through all 7 loops on hook, ch 1 to close tar; drop white, with yellow draw through loop
on hook. Turn.
Row 2: Sc in center of first star, * sc in top loop of same star, sc in top of next afghan st, sc in center of next star.
Repeat from * across, end with sc in top of last star, sc in top of white ch. Ch 1, turn.
Row 3: Work as for Row 1, working into sc’s instead of ch sts.
Row 4: Repeat Row 2. Break off and fasten. With yellow, work a row of sc along each narrow end of strip.

Slip center of strip through neck of hanger, fold strip over hanger and sew 3 remaining sides together. With white,
wrap neck and hook of hanger, then glue ends at base of neck to secure.

Covered Wood Hanger

113-Clothing & Textiles, Level III
Crocheted Covered Hangers, continued

**Wire Hanger Materials**
- 4 Ply Handknitting Yarn: 1 ounce each of no. 1 white and no. 230 yellow
- Crochet hook, size G
- Wire hanger

**Instructions**
Starting at lower edge with yellow, ch 5.
Row 1: Sc in 2nd ch from hook and in each ch across—4 sc. Ch 1, turn.
Row 2: Sc in each sc across to last st; draw up a loop in last st, drop yellow, with white yarn over and draw through all loops on hook—color change made. Always change color this way. Ch 1, turn. Repeating Row 2 for stitch pattern, work 2 rows each of colors alternately until piece measures about 35 inches.

Starting at base of neck of hanger, fold piece lengthwise around wire and sew together. Continue in this way around entire hanger including hook. Tack beginning of strip to base of neck.

Covered Wire Hanger
ETHNIC APPAREL—YARN ART
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Pincushions

Materials for Pincushion A
Six strand floss: 1 skein each of No. 10-A Canary Yellow, No. 46-A Mid Rose, No. 5-A Chartreuse No. 99 Grass Green, and No. 48-A Dk. Hunter’s Green.
Embroidery needle, no. 7
A piece of light color linen and velveteen, each 5 inches in diameter
Tracing paper
Dressmaker’s carbon paper
Sharp pencil
Stuffing

Materials for Pincushion B
Six strand floss: 1 skein each of No. 141 Devil Red, No. 36 Royal Purple, and No. 46-B Beauty Rose.
Embroidery needle, no. 7
A piece of light color linen and velveteen, each 5 inches in diameter
Tracing paper
Dressmaker’s carbon paper
Sharp pencil
Stuffing

Materials for Pincushion C
Six strand floss: 1 skein each of No. 61 Ecru, No. 108 Steel Blue, No. 24 Lt. Oriental Blue, and No. 24-A Oriental Blue.
Embroidery needle, no. 7
A piece of light color linen and velveteen, each 5 inches in diameter
Tracing paper
Dressmaker’s carbon paper
Sharp pencil
Stuffing

Instructions

Tracing design: section shown is one quarter of the entire design. Mark intersecting vertical and horizontal dotted lines of tracing paper. Using the dotted lines as a guide, trace onto the tracing paper that quarter of the design omitting numbers. Continue tracing onto paper in same way the remaining three quarters until the entire design has been completed, being careful to have lines meet.

Mark horizontal and vertical center of linen circle with basting stitches. Place tracing paper on linen, matching dotted lines to basting lines. Slip carbon paper face down between tracing and linen and pin securely in place. With sharp pencil, trace design omitting dotted lines.

Embroidery: Use 4 strands throughout. Following numbers on Section Drawing and Key for Stitches and Colors, embroider design, working all parts similar to numbered parts with same stitches and colors. Press embroidered pieces on wrong side.
ETHNIC APPAREL—YARN ART
CLOTHING & TEXTILES, LEVEL III, CREATING WITH FABRICS & FIBERS
Member Handout

Pincushions, continued

*Finishing:* For A and B only: Having ½ inch seam allowance and leaving a small opening to insert stuffing, sew linen top to velveteen bottom. Insert stuffing, sew opening together. For C only: Turn under ½ inch along outer edge of linen circle. Sew onto a velveteen circle, then complete finishing as for A.

**Keys for stitches and colors, Pincushion A**
1. Satin stitch — Canary Yellow
2. Satin stitch — Chartreuse
3. French knot — Mid Rose
4. Straight stitch — Canary Yellow
5. Stem stitch — Grass Green
6. Stem stitch — Dark Hunter Green
7. Stem stitch — Chartreuse
8. Satin stitch — Mid Rose
9. French knot — Chartreuse
10. Back stitch — Dark Hunter Green

**Keys for stitches and colors, Pincushion B**
1. Satin stitch — Devil Red
2. French knot — Royal Purple
3. Back stitch — Beauty Rose
4. Satin stitch — Royal Purple
5. Satin stitch — Beauty Rose

**Keys for stitches and colors, Pincushion C**
1. French knot — Light Oriental Blue
2. French knot — Ecru
3. Satin stitch — Light Oriental Blue
4. Stem stitch — Steel Blue
5. Stem stitch — Oriental Blue
Pincushions, continued

Satin Stitch—work straight stitches across the shape as shown. Care must be taken to keep a good edge.

French Knots—bring thread out at the required position. Hold thread down with left thumb and wind thread twice around the needle (a). Still holding thread firmly, twist the needle back to the starting point and insert it close to where the thread first emerged (see arrow). Pull thread through to the back and secure for a single French Knot or pass on to the position of the next stitch (b).

Straight Stitch—this is shown as single, spaced stitches worked either in a regular or irregular manner.

Stem Stitch—work from left to right, taking regular slightly slanting stitches along the line of the design. The thread always emerges on the left side of previous stitch.

Back Stitch—bring thread through on the stitch line, then take a small backward stitch through the fabric. Bring needle through again a little in front of first stitch, take another backward stitch, pushing the needle in at the point where it first came through.
Care and Feeding of Your Sewing Equipment

Clothing & Textiles, Level III, Creating with Fabrics & Fibers

What Members Will Learn . . .

ABOUT THE PROJECT:

• Proper steps to sewing machine and serger care and maintenance
• How to adjust the tension of the sewing machine and serger
• What to consider when buying a sewing machine or serger

ABOUT THEMSELVES:

• Their responsibility to help care for the machines they operate
• Improved decision-making skills in selection of needles and tension

Materials Needed:

• Sewing machine and care kit—lint brush, sewing machine oil, soft cloth
• Serger and care kit—lint brush, oil or lubricant, soft cloth, and aerosol cleaner (canned air)
• Different types of fabric samples and needle sizes for experiments
• Notebook for recording experiment results and mounting stitch samples
• Selecting Overlock Sewing Machines, (optional, in the Resource Section of the Introduction of this notebook)
• Copies of Member Handouts
• Copy of page 52 of the Stitch ’N Wear booklet (diagram of serger) in the Resource Section of the Introduction

ACTIVITY TIME NEEDED: 45 TO 60 MINUTES

ACTIVITY:

Your sewing machine and serger are fine, yet sturdy, precision instruments, and they should serve you well for many years if you take a few simple steps to keep them in good working condition. Just like a car, regular care and maintenance is your best plan to extend the life of your investment. Today, we will talk about how to care for them and how to use them to their greatest ability.

The first place to begin, when we think about caring for and feeding our equipment, is the instruction manual that comes with the machine. This is designed to give you all the information you need to know to be satisfied with the machine. So it should be the first thing you read upon purchase and should be kept in close proximity to your sewing area to refer to when questions arise. If you do not have an instruction manual, the manufacturer can be contacted, or a general guide is available in most reliable clothing construction books.

Leader Notes

Welcome all members. Have them sit in a comfortable place around the sewing machine and serger. Have all your cleaning supplies and instruction manuals prepared. If the members do not know each other, allow time for them to introduce themselves. Ask each member to name one item that needs regular maintenance. You begin.
Leader Notes

The frequency of care will depend a great deal upon how much you use your machines. Usually, the machine guidebook will tell you to perform these after every eight hours of sewing/use. That may be daily for some of us, or weekly, or monthly. If possible, store the machine under a dust proof cover to help extend the life of your machine. Be cautious not to store in damp basements, garages, etc., because this can cause rust and permanent damage. Here are some general guidelines.

- Read your sewing machine or serger manual for instructions on oiling the machine. It will tell you how often and where to oil. Be sure to use only sewing machine oil.
- Some sewing machines require lubrication. Check your manual for instructions. Use the lubrication designed for the sewing machine. Lubrication is not done as often as oiling.
- Do not use or store the sewing machine under a window where there is a lot of sunshine or any other source of heat. This will dry out the machine oil and lubricant.
- Keep a lint brush handy. Use it often, while you are sewing, to remove lint and loose threads. It is very important to keep the bobbin area free of lint.
- Always cover the sewing machine when not in use to protect it from dust.
- Develop the habit of always cleaning the machine either before you start a project or as soon as it is completed.
- Avoid dropping the speed control mechanization or pulling on the cord.

Dust and lint must be removed before you put oil on the machine. Doing this often will make the machine work better and last longer. Use a clean cloth to remove lint from the presser bar and the tension disc. Move needle and presser foot to highest point. Remove the throat plate by removing the two screws and opening the side plate. Now you can see how the lint gathers around the feed dog and the bobbin case. Use a small brush or tweezers to remove lint. If any threads have been caught in the bobbin case, remove them. Open the face plate and remove lint. On some machines the face plate comes off. Read the care instructions in the manual. After the machine is completely clean, oil the machine as directed.

Serger care is similar to sewing machine care. Lint must be removed and regular oiling done as instructed. The moving cutting blade may need extra attention in cleaning or replacement. These instructions will be found in the machine guide. The lint may gather quite rapidly while sewing, and cleaning may need to be done throughout the sewing period to keep the machine clean. Be sure to use the oil recommended by the manufacturer on your serger.

Once your machines are clean and oiled, you are ready to take on your next sewing project. Machines and sergers come with many possibilities in stitch length, width, and tension. Many sewers never experiment with these for fear of “messing up” their machines. As a result, they miss the opportunity to improve the quality of the product and never become
comfortable handling their machine. The best way to understand your machine is to use and experiment with it.

On sewing machines, the stitch possibilities are from very basic to computer programmed stitches that can hold your own personal designs. There are stitches that are purely decorative and others that are functional. If you ever shop for a machine, make a list of the functions you want your machine to possess. Everything else is optional. You may find the extra options don’t cost extra, or they may add thousands of dollars to the cost of the machine. The top of the line model may not be the one that you need, so don’t let the gadgets encourage you to spend more than you need to on a sewing machine. The basic stitches that most people want on a machine are straight, zigzag, blind, satin, stretch, and overedge.

As you begin a sewing project you have several things to consider. The stitch type, length, and tension need to be set for the type of fabric you will be sewing on. The needle size will also vary. That is why it is important to save some of those scraps as you cut the pattern from the fabric. Use these scraps of fabric to try out various stitches and tension.

First, look at a needle size guide. The sizing of needles is usually given in both American and European sizing classifications. Find the correct size needle and insert it into the machine. Remember, the larger the needle size, the larger the needle.

<table>
<thead>
<tr>
<th>Size</th>
<th>Recommended Fabric</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 (70)</td>
<td>Delicate and sheet fabrics: lingerie fabrics, sheer tricot, chiffon, lawn, violet, net</td>
</tr>
<tr>
<td>11 (80)</td>
<td>Lightweight fabrics: single knits, matte jersey, tricot, taffeta, silk, seersucker, batiste, velvet</td>
</tr>
<tr>
<td>14 (90)</td>
<td>Medium-weight fabrics: double knits, stretch terry, velour, swimwear fabrics, synthetic leathers and vinyl, pique, linen, flannel, velveteen, medium weight wools</td>
</tr>
<tr>
<td>16 (100)</td>
<td>Heavyweight fabrics: bulky knits, coatings, suitings, heavy canvas, duck, upholstery, and drapery fabrics</td>
</tr>
<tr>
<td>18 (110)</td>
<td>Very heavy fabrics: leather-like fabrics, heavy elastic</td>
</tr>
</tbody>
</table>

In addition, there are different types of needles to choose from; these include:

- Regular needle—a sharp-pointed needle. It is used for general sewing on woven fabrics and works well on most knits.
- Ballpoint needle—designed especially for knits, the point is rounded. This allows the needle to go between the yarns, rather than piercing and breaking the fibers. They may have a marking indicating the size of the ballpoint: SES = fine, SUK = medium, SKG = heavy.
- Universal needle—this needle has a special taper, is not as sharp as a regular, nor as rounded as a ballpoint. It is used on both knits and woven fabrics.
- Leather needle—this needle is designed for leather, suede, vinyl, and non-woven fabrics. The triangular, wedge-shaped point perforates without tearing the heavy non-woven.

Samples of the fabrics help youth know what these fabrics are. They may have already assembled a textile notebook, or you may have one ready for them to review.

As a leader, if you have a collection of these needles, it makes this more understandable. If you don’t have samples, pictures would help.
Leader Notes

- Top-stitching needle—this needle has a larger eye than normal to accommodate heavy, buttonhole twist thread.

Some sewing professionals suggest that you change the needle in your sewing machine or serger with every project you sew. This will ensure that you do not sew with a blunt needle. Frequent changing is recommended, and when compared to the small cost of needles, is worthwhile.

Experiment with Stitch Length and Tension

Once you have found the correct size and type of needle, you want to check the correct stitch length and tension. To do this, use a piece of scrap fabric. Thread the machine with one color on top and a different color on the bobbin. Sew a sample seam and look for puckers in the seamline. Look closely at the stitches—do the threads combine in the middle of the stitch depth? If they do, then the tension is correct. If you can see the bobbin thread showing on the top side, then the top tension is too tight and needs to be loosened. Do this slightly, and stitch again. Continue until the threads meet in the middle of the stitch depth and looks the same on both the top and bottom.

If the top thread can be seen from the bottom side, then the top tension is too loose. Try tightening slightly and stitch again. Do this until the stitch colors are not visible from the opposite sides.

On some machines the bobbin has a tension. Read the instruction manual to determine if your machine is one of these. Bobbin adjustments are only made as a last resort. The machine guide will give you instructions on when and how to do this.

After the tension is corrected, look again at the seam—is it flat and pucker free? If not, you may need to lengthen or shorten the stitch length, or try a small zigzag stitch. You may need to stitch holding the fabric taut. Experiment to find the technique that yields the highest quality seam.

As you decide the best stitch length and tension for your fabric, you must also do this for your serger. Use different colors for each thread. Use another fabric sample and stitch a seam on your serger. Check this for the proper stitch tension. Pull the seam apart after opening it. If the stitches pucker, the tension is too tight. If they look like a ladder, the tension is too loose. Consult your machine guide on how and which tension to adjust depending upon which portion of the stitches are incorrect. On a serger, you will have more success by loosening the tight thread instead of tightening the loose thread.

Once the tension meets your satisfaction, check the stitch length. Consult your machine guide, but usually, the lighter and more delicate the fabric, the shorter the stitch length that is required. Again, the seam should not pucker or pull. Consider changing the pressure of the foot if more or less drag is needed.

See page 53 of the booklet “Stitch ‘N Wear,” in the front of the notebook, figure 6, for correct serger tension, and/or show samples of correct and incorrect serger stitches done by leader.

If youth are using someone else’s machines, then ground rules will need to be developed and discussed. Sew samples of correct and incorrect tension to show members.

Take time to allow members to try tensions for various fabric samples. Have them record their findings. Try adjusting tensions and changing needles. Compare the seams.
As with sewing machines, sergers come from the very basic to expensive, computerized, top-of-the-line models. To know which one is best for you, take time to consider what type of sewing you will be doing. Then compare features; here is a list of the types of stitches and seams that the different thread sergers can create.

2-thread flatlock or trellised:
—gives a decorative effect
—joins two pieces of fabric
—used to do a simulated blind hem
—used for lingerie elastic
—used for patchwork quilts

2-thread overedge
—will not lock threads at the seamline
—used to finish seam allowances and edges
—used for lighter weight rolled hem

3-thread overlock
—locks thread at seamline
—provides a lot of give
—suitable for woven fabrics
—can be used on knits
—used for seaming
—used for overedging
—used for pintucking
—used for a narrow rolled hem
—used for picot stitching
—used for satin stitching

4-thread overlock (fourth thread is part of overlock)
—used for seaming and edging
—used for knits and wovens

4-thread overlock (third and fourth thread separate from overlock)
—used for seaming when safety stitch is needed for extra durability
—used on woven, not stretchables
—makes a chainstitch

5-thread
—makes a chainstitch that stretches
—used for seaming and edging
—used on woven and stretchables

Most machines will also provide for a way to do narrow rolled hems, decorative stitching, and picot stitching or satin stitching.

**TIP:** To secure stitching at the beginning of a serged seam, sew a few stitches and stop. Then raise the presser foot, bring the thread chain from underneath the foot, and lower the foot. Stitch over the thread chain for about 1 inch and cut off the remainder with the knife.

See page 54 and 55 of Stitch ’N Wear book, for illustrations on securing the thread chain. Have youth make a sample of one or more of these techniques to put in their notebooks.
To end a seam with the backstitching stitch, stop when the machine takes the first stitch off the edge of the fabric, lift the presser foot, and gently pull the stitches off the thread finger. Turn fabric (end-over-end) and stitch back up the seam for about 1 inch, being careful not to cut the serged edge with a knife.

Other methods of securing are using fabric glue, knotting the threads, or threading ends into a large needle and running back through stitching.

**DIALOGUE FOR CRITICAL THINKING:**

**Share:**
- Q. How often should you clean and oil your sewing machine and serger?
  - A. As instructed in the machine manual; cleaning after completing every project is good. Lubricate occasionally as needed for the environment and the machine.

- Q. What tools are needed to keep your machines clean?
  - A. Lint brush, soft cloth, sewing machine oil, instruction manual.

**Process:**
- Q. What was one of the most important things you learned? Why is it important to you?

**Generalize:**
- Q. What would be the correct size needle to sew on denim with?
  - A. Size 14 to 16 (90-100), sharp point.

- Q. The sewing machine and serger can be a major investment. Why would you want to keep it in good order?

**Apply:**
- Q. What other major home appliances do you have? Discuss the consequences of not caring for them properly.

**GOING FURTHER:**
- Take a fieldtrip to local machine and serger dealer. Let members try out the various models of machines and sergers.
- Have a “Discover Your Machine Day,” when members bring their machines and scrap fabrics to experiment with the features their machines can do.
- Have the members begin a notebook and record the needle size, stitch length, and other tips they have found when using fabrics and their machines.
- Have all members do a small project, such as finish a scarf on the serger.
- Have members do some comparison shopping for sergers and sewing machines, listing features and price. Help them decide which one would suit their families’ needs.
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Living Curriculum Development Committee and Clothing & Textiles
Design Team
What Members Will Learn . . .

ABOUT THE PROJECT:
• How to evaluate good quality garment or accessory cut and stitching
• Steps used to evaluate detail construction techniques to determine a quality garment or accessory
• Safety details on clothing that should be included when selecting apparel

ABOUT THEMSELVES:
• Confidence in using evaluation skills
• How to be a wise consumer

Materials Needed:
• Clothing: An Intelligent Buyer’s Guide, Learning Seed Video, available for check out from your area Extension office or Department of Communications Media Center, Umberger Hall, Kansas State University
• Television and VCR
• Garment samples
• Copies of Member Handout

ACTIVITY TIME NEEDED: 60 MINUTES

ACTIVITY:
Learning to judge quality in clothes and accessories can help you get the most for your money. Being able to recognize quality is a great asset.

The quality you look for will depend on the use of a garment or accessory. If you occasionally decide to indulge in a fad item, do not spend a lot of money, because you will not use it for a long time. Coats, suits, and other basic items that you will wear often and for a longer period of time, should be the best quality you can afford.

High prices in clothes or accessories can sometimes mean high quality, but not always. Many garments or accessories are similar in appearance and quality but vary in price.

As you saw in the video, fiber is the first thing to consider. Fibers can vary from high to low quality. To know the difference, make it a point to look closely at fiber contents and their quality in all your garments. Examine the hand (feel, drape, texture) of fabrics so you can become familiar with the characteristics of fine fabric. As you are comparing garments, remember the fabric quality in a garment or accessory cannot be changed, so it needs to be the best possible for its intended use.

Leader Notes
Welcome members and have them sit around the television/video player. Ask members to think of their highest quality garment or accessory. Have them tell why it is of good quality. You begin.

Begin the video. Allow members to watch and make comments at the end of the program.
Luxury and specialized fabrics are not intended for heavy wear. These fabrics may be durable enough only for their intended special uses. Fabrics like metallic and jeweled pieces qualify here.

Here are some “in store” fabric tests you can try:

- **Wrinkle or crease resistance.** Crush a corner of the fabric, hold it for 60 seconds and release. Look for wrinkles and see how long it takes them to disappear, if they do at all.
- **Stretch recovery.** Stretch a small length of fabric beside a ruler and release. Compare to the original measurement.
- **Evenness of dyes.** Examine the fabric from both sides for evenness of color and design.
- **Flaws in weave or knit.** Hold the fabric up to the light and examine.
- **Colorfastness.** Rub fabric against your skin or a lightly colored fabric. Look for color rubbing off. This is undesirable especially in light colored garments with dark trim.
- **Temporary sizing or starch.** Rub fabric together briskly. Temporary sizing flakes off.
- **Pilling or balling up.** Rub fabric together briskly. Watch for small balls or pills that form on the right side of fabric.
- **Durability of bonding or laminating.** Examine cut edges and avoid those which separate easily.
- **Quilting.** Examine for durable and strong quilting threads and a durable backing fabric.
- **Odor.** Avoid fabrics with strong odors.
- **Finishes or processes.** Examine labels for quality finishes or processes such as durable press, colorfastness, shrinkage control, soil release and wrinkle or flame resistance.

Next, look at the garment cut. How was it cut from the fabric. Good quality garments pay close attention to this feature. Check that wherever possible, plaids, stripes, and checks should be matched at the seams. This makes the seam less visible and enhances the pattern itself. Check at the center front, center back and side seams, waist, top of armholes and pockets.

Pile fabrics, such as velveteen and corduroy, should be cut so that the nap runs in the same direction on all parts of the garment. This will ensure that all parts of the garment will have the same shade when seen in various lights. Sometimes, certain fabric prints or textures will look slightly different (usually in color) from garment section to garment section if they have not all been cut in the same direction.

Many slightly off-grain woven fabrics and single knits can be straightened before made into a garment. Permanent press fabrics, double knits and those printed off-grain cannot be. Off-grain garments will twist or not hang straight when worn. Check that the crosswise and lengthwise yarns or knitted ribs made into the fabric are straight up and down or at right angles to the floor unless intentionally cut at an angle for a special design or fit.
It is hard to make generalizations about fabric. Good fabric can be ruined by poor design or construction. Low quality fabric can be useful and appropriate depending on the purpose and expected use of the garment. In general, look for good quality fabric as a beginning point.

Next, look at the construction for a clue as to the attention given to the assembly of the garment.

- Seam allowances should be wide enough to prevent unraveling or pulling out when there is a strain on either side of the seam. The narrowest acceptable seam allowance is $\frac{1}{4}$ inch. Wide seam allowances will allow you to let out a garment that is a little too tight and still have enough fabric left for a safe seam.
- Seam edges should be finished if the fabric used in the garment ravels. Knit fabrics do not need this as they do not ravel.
- Seams should lay flat and not pucker. There should not be any fabric caught in the stitches along a seamline. Check for lumps in the seam line caused by darts, or crossing seams. Thread should be of a suitable weight, color and fiber for the fabric.
- Seam machine stitches should be short enough and firm enough to hold the pieces of the fabric together without puckering. Check the firmness of the stitching by gently pulling the fabric on each side of the seam. If the stitching is too loose, you will be able to see between the garment pieces.
- Extra stitching, patches, bar tacks, metal rivets, or tape should be securely applied at points of strain, such as underarm seams, openings, pleats, or slits, pockets, and knee and elbows in children’s play clothes.

If the fabric quality, garment cut and overall stitching is suitable, next look at the details of how well the garment or accessory is made. A variety of construction techniques can be used today to produce a quality garment. Examine individual garment parts such as buttons, buttonholes, zippers, collars, and hems, to see if each is in working condition, attractive and securely made. Look at each from the right and wrong sides.

Also consider the addition of safety factors such as reflective tape for active wear, reinforced toes on work boots, and other measures that are important to your safety. These may cost more but are well worth the price.

One of the most important safety features to look for in clothing is proper fit. An ill-fitting garment not only looks unflattering but actually can be a dangerous hazard. Clothing too loose can cause accidents, as can accessories that are big and awkward. So look for and think about the activity you will be wearing this item for. Check the safety of clothing of youngsters that may not think about it themselves.

As you begin to consider all the factors that influence your clothing purchase you will gain confidence in your ability to correctly choose the most for your money.
DIALOGUE FOR CRITICAL THINKING:

Share:
Q. What was one thing from the video that made the greatest impression on you? Why?

Q. What is a quality standard for a pocket?
A. • Flat and smooth
  • Decorative and attractive
  • Positioned correctly on body
  • Even topstitching, length of stitch and distance from edge
  • Stitching suitable to fabric and garment design
  • Facing on hem in proportion to shape and size of pocket
  • Upper corners are reinforced
  • Square corners are mitered

Process:
Q. Why is it important to be able to judge clothing quality?
A. As you learn to consider clothing quality before purchase you can decide to buy the garment that will serve your needs the best—equaling the best buy for you.

Q. What problems have occurred when you have evaluated garments before making a purchase?

Generalize:
Q. Look at a sample garment and point out a place where a quality standard is being met and a sample where one is not being met.
A. Answers will vary.

Q. Everyday, you have to consider choices and make evaluations when making decisions. What is a similar situation you can think of when you need to evaluate something?

Apply:
Q. Discuss what it would be like to be a clothing judge at a fair or contest. How would you feel? Would it be fun?

Q. What kind of judge would you want to be? Why?

GOING FURTHER:
• Assemble and display in a public place an exhibit of examples of clothing or accessory items in which quality can be improved upon.
• Volunteer to help others as a “Shopping Service” to obtain better quality clothing or accessory items. Persons such as disabled, shut-ins, elderly residents.
• Interview local store owner to determine how clothing or accessory costs are related to quality and selling price.
• Have members interview two people before the next meeting to ask them to tell you about a clothing article or accessory they are either satisfied with or dissatisfied with and why. Bring this to the next meeting to discuss.
• Choose one or more garments (jeans, blouses, coats, etc.) and have members bring them from home to compare for various quality checks at the next meeting.
• Have members interview alteration personnel in your area. They should try to determine the type of closure (or other feature) that most often needs repair.
• Have members construct a doll garment out of various fabrics to see the differences the type of fabric makes to the outcome of a garment.
• Have members survey their closets to determine the most frequently found sleeve finish in their wardrobe.
• Help members construct sample models of various waist casings.

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Characteristics of Quality in Clothing

**Belts:**
- Flat, smooth, free from bulk
- Straight belt is uniform in width
- Contour belt has smooth, gradual curves
- Interfaced to maintain shape
- Even, uniform shape at end of belt
- Closure is appropriate, attractive, durable, secure, and functional
- Appropriate size and length for garment and individual
- If used, belt carriers should be secure and even

**Buttons:**
- Have a purpose, either functional or decorative
- Securely and neatly fastened
- Have a shank
- Placed in relation to buttonholes; when buttoned, fabric is completely flat and smooth
- Reinforced on the wrong side with interfacing or reinforcement button
- Appropriate spacing for size of button and garment type
- Appropriate type for fabric and garment

**Buttonholes:**
- Flat
- Secure
- Even length, width, equally spaced, uniform in appearance
- With grain or yarn direction of fabric
- Correct length—button will pass through and yet will hold garment closed
- Correct placement:
  - On right front of women’s garments
  - On left front of men’s garments
  - Overlay occurs where it was designed
- Holds garment securely closed
- Placed in direction of strain from the button
- **Bound Buttonholes:**
  - Rectangle has perfectly square corners
- **Rectangle has the appearance of being about ¼ inch wide**
  - Lips are even width
  - Lips meet exactly at center of opening
  - Facing securely fastened to back of buttonhole
- **Machine or hand worked buttonholes:**
  - Stitched in thread that matches or decoratively contrasts with fabric
  - Stitching is regular and smooth in appearance, uniform in length
EVALUATING QUALITY, FIT AND SAFETY IN GARMENTS
CLOTHING & TEXTILES, LEVEL III, WARDROBE PLANNING
Member Handout

Characteristics of Quality in Clothing, continued

Casings:
- Flat, do not twist
- Stitching even and secure
- Even in width
- Width allows drawstring or elastic to slip easily and to stay in place during wear

Collars:
- Free from bulk, curved seams clipped or notched, seams trimmed or graded
- Only the top collar is visible
  - Seam line just under the edge of collar
  - Built-in roll prevents under-collar from showing
- Understitching or topstitching holds under-collar in place
  - Collar-stays inconspicuous if used
- Interfaced to maintain shape
- Enclosed seam allowance is invisible on outside
- Appropriate use of interfacing to prevent imprints from seam allowances
  - Collar smoothly pressed
- Left and right sides are same shape—compare curve of collar, angle of collar points and location in relation to center front or center back

Cuffs:
- Flat, smooth, free from bulk
  - Enclosed seams trimmed or graded
- Appropriate use of interfacing to prevent imprints from seam allowance
- Interfaced to maintain shape
- Even in width
- Built-in roll prevents cuff facing from showing
- Seam line on edge of cuff

Darts:
- Tapered and smooth
  - Come to a tapered point
  - Free of puckers or bubbles
- Securely fastened at end
- Appear as straight lines from outside of garment
- Evenly spaced, if in groups
- Matched on left and right side of body in shape and length
- Well pressed, stitching line smooth, without bubbles, puckers or folds
- Shaped to conform to the body
- Pressed smoothly
- Slashed and pressed open in bulky fabrics
EVALUATING QUALITY, FIT AND SAFETY IN GARMENTS
CLOTHING & TEXTILES, LEVEL III, WARDROBE PLANNING
Member Handout

Characteristics of Quality in Clothing, continued

Facings:
• Flat, smooth, free from bulkiness, pulling or strain
• Enclosed seam graded, clipped, or notched
• Interfaced, if needed, to prevent stretching, to provide stability, to maintain shape
• Free edge is secure, stable, and free from raveling
• If finished—edge is flat, smooth and free from bulk
• Securely held in place, not visible from outside
• May be secured by turning on seam line, understitching, tacking only at seams and darts, inconspicuously attached to garment or smoothly pressed from outside

Fitting:
• Silhouette lines on garment follow silhouette lines on the body
  Vertical seams fall perpendicular to the floor
  Vertical side seams divide body in half visually
• Circumference line follows body circumference at neckline, waistline, armhole
• Darts point toward and stop short of the fullest part of the area they shape
• Hem is parallel to the floor
• Ease is adequate for comfort and smoothness
• Garment is neither too loose nor too tight
• Free of wrinkles that pull and draw—too small
• Free of wrinkles that lie in folds—too big
• Balance is equal from right to left; top to bottom; front to back
• Overall smoothness
• Enhances the wearer—good design lines for individual figure variations

Fusing:
• Smooth, unpuckered
• Invisible from right side
• Garment edges unstretched
• Does not change hand, or color of fabric

Gathers:
• Uniform, evenly distributed
• Full and attractive, not pressed flat
• Enough fullness to not appear skimpy

Hems:
• Width is appropriate for weight of fabric, style of garment and size of individual
• Width adequate to provide weight to hang well, uniform
• Free from bulk; fullness reduced or controlled by easing or shrinking—free from tucks or pleats
• Seams pressed open and graded
• Seams clipped at edge of pleats
• Flat and smooth
• Finished to prevent raveling if needed—if finished the finish does not add bulk or create ridges
EVALUATING QUALITY, FIT AND SAFETY IN GARMENTS
CLOTHING & TEXTILES, LEVEL III, WARDROBE PLANNING
Member Handout

Characteristics of Quality in Clothing, continued

- Seams are matched
- Inconspicuous from right side/outside
- If topstitched, stitching is uniform and corresponds with other topstitching on the garment
- Hemming stitches are evenly spaced, secure, free from drawing, and invisible on outside
- If fused hem, they must not alter hand or appearance of fabric, no ridges
- Hangs evenly, uniform distance from floor

Hooks, snaps, other fasteners:
- Neat, small even stitches used to attach
- Stitches do not show on right side of garment
- Reinforced on wrong side
- Location is aligned with all sets
- Functional
- Secure

Interfacing:
- Adds shape, body and support without bulk or changing the character of the fabric
- Enhances the hand of the fabric
- Color blends with color of fabric or is inconspicuous, especially at buttonholes
- Prevents seam allowance from showing through to outside
- Not visible
- Free from raveling
- Interfacing seams and darts are treated to eliminate bulk

Lapels:
- Lie flat against the body
- Left and right are same shape
- Free from bulk
- Interfaced to maintain shape
- Reinforced or taped on roll line in tailored garments
- Only facing is visible above end of roll line
- Seamline slightly under edge of lapel
- Inner edge of facing not visible

Lining:
- Conceals inner construction
- Color and weight coordinated with garment fabric
- Care requirements compatible with garment fabric
- Fits smoothly inside the garment
- Has a neat, finished appearance
- Lining and garment seamlines aligned
Characteristics of Quality in Clothing, continued

- Allowance for body movement
  - Vertical pleat in back lining of jacket or coat
- Ease length allowed in fold at bottom of sleeve and at garment hem of jacket
- Free-hanging lining linked to garment seams at hemline with thread tacks

Plackets:
- Flat and neat
- Free from bulk
- Secure and durable, no pulling at corners, no raw or raveling edges
- Functional
- Made in matching fabric and thread

Pleats, tucks:
- Uniform in width, unless design requires variation
- Flat and pressed in one direction, except released tucks and unpressed pleats
- Free from pressed-in ridges from hidden edges
- Free from marks from basting, pins
- Hang straight and even with adequate fullness

Pockets:
- Flat and smooth
- Decorative and attractive
- Positioned correctly on body
- Even topstitching, length of stitch and distance from edge
- Stitching suitable to fabric and garment design
- Facing on hem in proportion to shape and size of pocket
- Upper corners are reinforced
- Square corners are mitered

In-Seam Pockets:
- Not visible, unless meant to be decorative
- Lies flat; does not gap; lining invisible
- Seam or foldline reinforced to prevent stretching

Welt Pockets:
- Flat, smooth, even in width
- Free from bulk or buckling
- Corners secure, symmetrical
Characteristics of Quality in Clothing, continued

**Sleeves:**
- Smooth and pressed in the curve and rounded cap
- Ease, gathers, darts or tucks evenly distributed
- Free from bulk
- Armhole reinforced in area of strain
- Underarm seam allowance trimmed or reinforced as appropriate to design
- Free from raveling or finished to prevent raveling
- Free from drawing or pulling

**Understitching:**
- Holds facing in place
- Not visible on outside of garment
- Thread blends with fabric
- Done from right side of facing through facing and all seam allowances after seam allowances were trimmed, graded, clipped or notched

**Waistbands:**
- Smooth, free from bulk
- Uniform in width
- Corners are square, tab comes to a point
- Overlap flush with placket; underlap extends beyond the placket and under the band for side or back closure
- Skirt or pants eased slightly onto waistband

**Waistline seams:**
- Inconspicuous, smooth, and flat
- All seams and details finished and pressed before waistline was stitched
- Secured with a waistline stay
  - Adds reinforcement
  - Prevents stretching
  - Stay can be woven seam binding, twill tape, or grosgrain ribbon

**Zippers:**
- Placket, when closed, is flat and smooth
- No puckers or does not buckle
- Zipper tape does not show unless part of the design
- Stitching is straight and even
- Placket is open to end of zipper teeth unless zipper has been shortened, then chain or coil is securely held with several stitches
- Correct length to be useful
- Slides easily and does not catch
- Compatible weight with fabric
- Horizontal seams meet across the placket opening
Your Wardrobe Dollars

Clothing & Textiles, Level III, Wardrobe Planning

What Members Will Learn . . .

ABOUT THE PROJECT:
• How to develop a clothing budget
• How to determine cost per wearing

ABOUT THEMSELVES:
• How to set priorities
• By careful planning, family members can stretch their clothing dollars further and gain more use from them

Materials Needed:
• Clothing Inventory and Planning Worksheet (this can be given out at previous meeting, completed and brought ready to discuss)
• Buymanship Worksheet
• A field trip to a local mall could be done with this lesson, if a short meeting was held first to make a shopping list for items to compare, or use a catalog (be sure to arrange with stores ahead of time)

ACTIVITY TIME NEEDED: 50 MINUTES

ACTIVITY:

We have talked before about planning your wardrobe. You know how to look through your closet for what you have, make an inventory, survey your needs, plan for needed items, decide on color style to purchase, and evaluate the most becoming styles for your body silhouette. We have discussed the types of retail stores and type of sales so you will be aware of where and when items you might want would be available to you at the best price. Today, we will bring all this together in this lesson and talk about your wardrobe dollars.

If you are buying items from a wardrobe plan, the actual purchase is usually one of the last steps. Much preparation has been done by you before this point. The more preparation you have done, the better purchase you will make. The one factor we have not talked about in depth is how to make yourself a clothing budget.

One important thing for each of you to keep in mind is that a clothing budget will vary greatly between one family and another. You must sit down with your parents to discuss this. Most families do not have unlimited income. Some families value personal appearance greatly and are willing to budget a large percentage of their income to it. Other families are just the opposite. Regardless of your family type, you will benefit by...
taking time to plan clothing purchases. If you belong to a family that budgets its clothing purchases, you are probably well on your way to knowing how this assists your decision making. If your family does not budget, this may be a lesson you can share with your parents to help them get more from the family’s clothing dollar.

Ideally, a master clothing plan for the family would be the framework that each person should be expected to work within. Individual clothing needs should fit into a total plan for family harmony. Sometimes, teenagers find this difficult to understand, as their perceived immediate needs seem to take priority. If your family has a clothing budget, ask your parents what it is. Ask what amount is to be spent on your clothing; this can be by year or by season. Discuss with your parents how much control they will allow you to have over your own clothing purchases. Sometimes, it is tempting to want to make all these decisions for yourself. As you plan more and can justify to your parents your needs and practice responsible use of money, most parents will allow you greater freedom to make your own clothing decisions.

For those of you who don’t have a budget and an item that you needed to buy, we will use a hypothetical example. Since we know from records kept by the Farm Management Association that a typical Kansas farm family spends an average of $2,132 on clothing per year, we will use this to plan a budget. This typical family has four members, with the oldest child in high school. Let us begin by dividing that amount by 4, to find out how many dollars per person that equals ($533). Realize that some members may require more and some less. With sports, rapid growth and more special occasions, usually teens spend more than the average amount.

Now, let’s look at the different seasons you need garments and accessories. Divide that amount by four to allow you to spend equal amounts before and during each season. This allows you to take advantage of the sales. By allowing funds to prepare for the season, and some to buy during the season, you can take advantage of sale items. This gives you $133 per season. Some seasons, such as when you go back to school in the fall, you may want to allow more dollars to get prepared and less for summer clothing, or to buy later during the season.

Now that you know how much you have to spend, it is a matter of deciding what items you want and the priority of your need.

Sometimes, priorities can be hard to set. One tool that can help you determine this is to figure the cost per wear. The more you wear an item, the lower the cost per wearing. As you set your priorities, think about the approximate cost per wear. For example, maybe you plan to wear your jeans twice a week, but the skirt/dress slacks would be worn once a week. The jeans will be worn for eight months of the year and the skirt/dress slacks for all twelve. They both cost $40. Which costs the least per wearing?

If members have completed clothing inventory and plan, and know an item they wish to add to their wardrobe, have them tell the group. If they have a budgeted amount, have them state this. Allow the group to offer feedback.

Pass out the Buymanship worksheet. If members have their plans and budgets, discuss how much they have to spend and help them prioritize the items. If not, use this example. You have $150 to spend on clothes for school. You have determined what you need: one T-shirt, one blouse or shirt, one pair of jeans, one dressy skirt or pair of slacks, and school shoes. Help members discuss and set priorities.
Jeans: 8 months $ 4 weeks $ 2 wearings per week = 64 wearings
$40 divided by 64 wearings = $0.63 per wearing (Can the jeans be worn more than one year?)

Skirt/dress slacks: 12 months $ 4 weeks $ 1 wearing per week = 48 wearings
$40 divided by 48 = $0.83 per wearing (Will the skirt/dress slacks last two years? If so, the cost per wearing goes down to $0.42. This illustrates why classic styles are usually the best buy in the long run.)

If both will be worn only one year, which is the best buy? The jeans. Which one would have the highest priority for you to purchase? The pair of jeans. (Do you have another item to use for the skirt/dress slacks occasions? If not, the jeans may have to wait while you fill the void in the wardrobe.)

Sometimes, the quality of clothing is an important consideration. How do you decide when to buy a $20 blazer or a $59 blazer? Is it more economical to buy a $50 skirt and wear it two, three or more years, or a $15 skirt that will only survive for one year? Quality is another factor to consider in figuring cost per wear.

Next, consider the cost of upkeep. Will the item have to be dry-cleaned or can it be machine washed and dried? Any special care costs in money or time. Do you have that extra money or time to spend? For example, to dry-clean, add $3 for each cleaning. For home machine laundry, plan on $1 per load. If an item is laundered in a normal load, the cost may be as low as $0.05 per item per washing, or as much as $1 if the item is laundered by itself. Have members add these costs to your planned purchased items.

As you shopped, it probably was harder than you thought to pick an item. This may be because of the wide choices available. Some items seem to be similar, but the prices can vary greatly. This may have to do with the marketing and retailing prices, or it may have to do with the garment quality. See lesson for details about garment quality checks.

One thing you may find as you budget is that it isn’t big enough! If you know how much you require and how much you have to spend, you may decide you need to increase the amount of clothing you get for the dollar or the amount of dollars you have to spend. Many teens begin to work part-time to increase the amount of money they have to spend on clothing. This may be a reason to begin working for others for a fee. Many teens will babysit, do lawn chores, run errands, or a variety of other things to increase the amount of money they have.

Another possibility is to look for reduced priced clothing at garage sales, off-price stores, auctions, swapping, or sewing your own. This can give you more clothing for the dollar, and can help you stretch your purchasing power.

Have members prioritize the items and pick colors if they are using the hypothetical example. If you are at a shopping center, allow members time to shop and compare. If you are in your home, give members time to look through catalogs and magazines to pick prices and features of various items. Discuss this among members.
Leader Notes

As you gain skills in clothing budgeting, you will find you become more confident in your ability to plan for yourself. As you begin to anticipate your future needs and plan to meet them, you will grow in confidence and will be well on your way to independence. Just as planning pays off in clothing purchasing, it pays off in other areas of your life too. The more organized and disciplined you become in this area, the easier it will be to use these principles in other areas. A successful plan implemented helps you to avoid impulsive, poor decisions. Success gives youth increased self-confidence in their abilities for good planning and decision-making leading to accepting responsibility in one’s own actions and self-control.

DIALOGUE FOR CRITICAL THINKING:

Share:
Q. How did you feel while making your clothing inventory?

Q. What was the most difficult? the easiest to do?

Process:
Q. What similar experiences have you had in making other inventories?

Q. Why is knowing how to set priorities important?

Generalize:
Q. Calculate the cost per wearing of accessories the members are wearing.

Q. Have members estimate the number of wearings they expect to receive from the items they have on today.

Apply:
Q. How might the loss of a parent’s job affect your family’s income and clothing budget?
A. It would reduce it. Children may have to earn more of their own clothing money. They may have to do without many items, to shop at more economical retailers, or to sew at home.

Q. How might you suggest to change your county’s buymanship classes to reinforce the things you learned today?

GOING FURTHER:
• Visit or have local shoe repair person talk about the cost of having shoes resoled, leather items restitched, belts repaired, etc. Figure how these items add to total cost, or if they save money.
• Have members make and display a cost-per-wearing exhibit in a visible location.
• Help younger members calculate cost-per-wearing information.
• Have members help their families make a clothing budget for the coming season or year. If not available, have them keep track of their family’s clothing expenditure or review past records so a budget can be made.
• Have members list items that are not garments that should be included in the clothing budget. Accessories, undergarments, outerwear, shoes, boots, cleaning products (leather cleaners, polishes, etc.).
• Have members list an item that was an impulsive buy. Has it proven to be a good or poor decision. Have them discuss why.
• Visit a dry cleaners to check current prices, available coupons, and compare the differences between men’s and women’s clothing cleaning costs.

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Managing Your Clothing Cents, Betty Feather, State Clothing and Textile Specialist, Extension Division, College of Home Economics, University of Missouri, Columbia, Missouri, 65211
Reno County 4-H Buymanship Project, Phyllis Y. Howerton, County Extension Agent
Leader Notes

Author:
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Reviewed by:
Steve Fisher, Extension Specialist, 4-H Youth Programs, Cooperative Extension Service, Kansas State University; and members of the Family Living Curriculum Development Committee and Clothing & Textiles Design Team
## Clothing Inventory and Planning Worksheet

<table>
<thead>
<tr>
<th>Clothing Categories</th>
<th>Clothes in Closets</th>
<th>Clothes to Buy or Make</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. # not worn last year</td>
<td>7. colors</td>
<td>8. source</td>
</tr>
<tr>
<td></td>
<td>2. # to fix</td>
<td>3. # to sell or give away</td>
<td>4. # ready to wear</td>
</tr>
<tr>
<td>Coats, all weather</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>heavy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>light</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>rain</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Snow suits, coveralls</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Outdoor jackets,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>parka, leather</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suits (dress up)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 pc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3 pc. coordinate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jacket, blazer, coat</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sweaters, vests</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Slacks, jean corduroy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shirts L.S.*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.S.*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T-shirts, L.S.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.S.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweaters—cardigan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>L.S.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.S.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>pullover L.S.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>S.S.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uniforms</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Work clothes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweatshirts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Warm-up suits</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shorts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swimsuits</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spec. sport clothes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long underwear</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Undershirts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Briefs or panties</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bathrobe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pajamas or gowns</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caps, hats</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scarves</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gloves, mittens</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shoes, gym, work, dress</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boots, waterproof fashion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sport socks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Knee socks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hosiery</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Clothing Inventory and Planning Worksheet, continued

<table>
<thead>
<tr>
<th>Clothing Categories</th>
<th>Clothes in Closets</th>
<th>Clothes to Buy or Make</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1. # not worn last year</td>
<td>7. colors</td>
</tr>
<tr>
<td></td>
<td>2. # to fix</td>
<td>8. source</td>
</tr>
<tr>
<td></td>
<td>3. # to sell or give away</td>
<td>9. price per item</td>
</tr>
<tr>
<td></td>
<td>4. # ready to wear</td>
<td>10. total $ per category</td>
</tr>
<tr>
<td></td>
<td>5. main colors</td>
<td>11. # plan to get next year</td>
</tr>
<tr>
<td></td>
<td>6. # needed this year</td>
<td></td>
</tr>
</tbody>
</table>

**Additional female clothing**
- Dresses, short
downlong
- Skirts
- Jumpers

**Underslips**
- Bras
- Foundations
- Handbags
- Pantyhose
- Other

* L.S. = Long sleeve
* S.S. = Short sleeve

Total Clothing Expenditure ($ sum of all categories): $

Dollar amount you plan to spend: $

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146-Clothing & Textiles, Level III
YOUR WARDROBE DOLLARS
CLOTHING & TEXTILES, LEVEL III, WARDROBE PLANNING
Activity Sheet

Buymanship Worksheet

Assume you have a budget of $150 to purchase your back-to-school wardrobe. After sorting through your closet, you have determined the following wardrobe needs:

<table>
<thead>
<tr>
<th>Item</th>
<th>Chain Store</th>
<th>Locally Owned Store</th>
<th>Catalog</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dressy skirt/slacks</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Casual blouse/shirt</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Pair of jeans</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Knit top</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>School shoes</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

Arrange with local store personnel to bring members on a project tour and share this assignment. Encourage parents to attend. After each member has made their wardrobe choices, have each one pull together the choices made and what the total purchase price would be. Share your findings with the rest of the project group.

This is what I learned about:
1. Planning ____________________________________________________________.
2. Reading cost and care labels ____________________________________________.
3. Fiber content _________________________________________________________.
4. Wardrobe versatility ____________________________________________________.
5. Budgeting _____________________________________________________________.
6. Make wise consumer choices ____________________________________________.
Update and Reuse

Clothing & Textiles, Level III, Wardrobe Planning

What Members Will Learn . . .

ABOUT THE PROJECT:
• How to plan and conduct a used clothing sale (could be a club fundraiser)
• Ways to reuse, recycle, or swap clothing for more wear
• Ideas of updating with accessories or minor changes to extend wear of garments

ABOUT THEMSELVES:
• Choosing to update and reuse clothing saves money but not time
• Decisions made about clothing uses impacts the environment

Materials Needed:
• Copies of Activity Sheets and Member Handouts

ACTIVITY TIME NEEDED: 45 MINUTES (IF ITEMS WILL BE BROUGHT TO BE REMADE, TIME COULD BE UP TO TWO HOURS OR TWO MEETINGS)

ACTIVITY:

Have you decided to do something with those clothes you’ve been pushing toward the back of the closet? People of all ages and incomes are finding that recycling clothing can help them control their clothing costs. Recycling takes many forms—from garage sales and hand-me-downs to restyling an outdated suit coat. The key is deciding which type of recycling approach is best for you, your talents, time, money, or tools. The most efficient type of recycling uses the least amount of time and money possible.

Your decisions will vary as you consider the possibilities of each garment.

Any garment that hasn’t been worn in the last year needs to be looked at. Now is the moment of truth. If you can’t say yes to all of the following questions about a garment, it’s best to get rid of it.

Do you like the garment?
Do you like the color and fabric?
Is the fabric in good condition?
Will the garment be worn if it’s remodeled or repaired?

If you answered no and if you have decided you don’t want the garment, someone else may. They may be able to use the item as it is or recycle it so it is wearable. Swapping clothing with friends and relatives works especially well for special occasion garments like formal wear, that aren’t
worn often. You also can donate clothes to charity. You can deduct the value (use) of the clothing on your family’s income tax if you receive a receipt from the charitable organization. You can regain a little more of your clothing investment by selling unwanted garments at a consignment shop or having a used clothing sale. Likewise, you can extend your clothing dollars by shopping in consignment shops and at garage sales.

Let’s talk about how to have a used clothing sale. This is becoming a popular way to get rid of unused items and allow you to regain some of your investment. Keep in mind that you will only recoup a fraction (approximately 10 to 30 percent for formal wear) of the cost of the garment, whether it was worn a great deal or never. Used clothes sell for very low prices, and you need to consider this and the time it takes to prepare for the sale. You may want to join forces with someone else. In that case, careful planning is even more necessary. First, ask yourself these questions:

1. Why am I having a sale? There’s no faster way to get acquainted in a new neighborhood than by having a used clothing sale. Everyone will come to see what you are discarding. If you really want to earn some money, you may want to mark prices a little higher at first. If you just want someone to carry away your used or outgrown things, then start with very low prices, and begin markdowns early.

2. Who will be in on the sale? When cooperating with others, be sure to have a clear agreement beforehand about how the work and profits will be divided. This will avoid misunderstanding and trouble later.

3. Where will the sale be? You need space to show clothes, with enough room for customers to walk around without being too crowded—a garage, porch, or in a basement (if it has an outside entrance). Remember, shoplifting is a major problem for retail businesses, so it’s probably best not to invite the public into your home.

4. When will I have the sale? Spring and fall are the most common times for used clothing sales. Friday and Saturday are often preferred to catch both those who work at home and those who work away from the home. In some places, sales are planned for the morning after the free weekly advertising supplement is distributed.

5. What items can I sell? Just about anything goes. Remember, clothing sells better when it is fresh, clean, unstained and pressed—rather than wrinkled and dirty. Be prepared to suggest ways adult clothes can be changed for other uses. Children’s and maternity clothing generally sell better than other adult clothes. Even worn cloth tennis shoes that are washable tend to sell.

6. How can I tell people about my sale? If your community has a free weekly advertiser, that may be the best place to advertise. Local newspapers reach fewer people because of their subscription charges. Also, they may charge more per line. You can tack notices on public bulletin boards in grocery stores or laundromats. Sometimes local radio stations will make free announcements.
7. Should I put up yard signs? Some towns and cities have regulations about the use of signs. It is usually okay to put up a sign in your own yard, but be sure to check with local officials before you put a sign anywhere else.

8. What should my ad say? Try to make your ad seem special, in a clever way if you can. Recycling may bring a better response than rummage. Be sure to tell the date, time, and place, as well as the number of persons contributing merchandise. Your customers will probably assume more sellers means more clothes to choose from. List any currently popular items that will be for sale. If you have many items one size, mention it. The more lines you use in advertising, the more it will cost you, so hit the highlights and say “much more.”

9. Who will mark the prices? Marking prices can be a group activity, or individuals can mark their own items. Do this before the sales begins to avoid confusion and uncertainty during the sale. Allow plenty of time for this task. Decide in advance if you will mark down prices during the sale. Put up a sign that tells customers when you plan to do this.

10. Do all items need price tags? Price tags help customers know if they can afford to buy an item. Tags save time at the sale because customers do not have to wait to be told a price. Also, clear marking is helpful for record keeping.

11. How can I mark prices on clothes? Customers find it easier to shop at a sale if you arrange your merchandise according to sizes. You may be able to have a separate table for infant, toddler, preschool, and school-age children’s clothes. You may want to display some clothing on hangers. If you put up a clothesline or rod, be sure it is stable enough not to fall on anyone. Have a tape measure handy to help customers measure sizes if they are in doubt. Be sure all two- and three-piece outfits are safety-pinned together so that pieces don’t get lost. If suits are hung up, pin both parts to the hanger so they don’t fall off and get separated. You many want to rope off a corner and hang up a sheet to make a dressing room so people can try things on. Avoid taking strangers into your house.

12. When and how do I set up for the sale? Plan enough time to arrange your merchandise neatly on tables or racks before customers come. The more things you have to sell, the longer this will take. Picnic tables or old doors across sawhorses make good display spaces. Card tables work well too, and you’ll need one for a cashier’s desk. Be sure that none of your tables are easily tipped over. You don’t want a liability suit because a table fell on someone’s foot. Check with your homeowner’s insurance agent to be sure you have liability coverage for a garage or yard sale. Have only one exit, if possible, and put the cashier’s table nearby to be sure people pay for things as they leave.

13. Who will help with the selling? It is best, if possible, to have at least two persons helping with the sale. That way one can assist with merchandise while the other acts as cashier. Plan a work schedule for each day. Leave enough time for clean up.
14. What else should I decide before the sale starts?
   Decide your sale policies and post these the day of the sale. This will avoid any confusion on the part of the customers.
   Will you make refunds or exchanges?
   Do you want all sales final?
   Will you accept personal checks?
   Will you hold items back? If so, for how long?
   Will you break matched sets and sell pieces individually?
   Must all items be paid for the day of the sale?
   Must all items be taken away the day of the sale?
   Will you sell to the persons arriving before your advertised starting time?

15. What about the money? It’s a good idea to start with $15 to $20 worth of change. Have at least $5 in quarters, dimes, and nickels, and at least $5 to $10 in $1 bills. As your cash drawer fills, it’s best to take some of the larger bills to a safe place inside the house. Also, you should balance the books at the end of the sale. To do this, first count the amount of change used to start the sale. Return it to the donor(s). Next, count the money that remains in the box. Then, tally up the amount of sales each person was supposed to have according to the tally sheets. Add these sums together. If the total equals the amount left in the box, a miracle has occurred! Chances are there will be some small discrepancy. It seems fair to share losses or gains more or less equitability among participants—along with the cost of advertising. So, add these two items together, and divide by the number of persons who shared in the sale. Subtract the answer from the tally sheet for each person, and you should come out with the right share for everyone. The receipts from a garage sale are not taxable (unless you sold an item for more than you paid for it), as long as your sales are infrequent.

16. What about leftovers? Do you really want to pack up and store things you brought out to get rid of? If not, give to a local charity or church. If you get a receipt, it can be deducted from the family’s taxes.

As you can see, planning a sale is a great deal of work, so maybe this is not for you. You may decide you can save some money, such as by shopping for yourself at such a sale. This makes good economic sense and could be an adventure in finding unique, one-of-a-kind items. You will learn more about your community as you navigate into less familiar neighborhoods. This can be a fun activity for families who share extra time and common interests, but have limited resources.

Here are some helpful hints if you plan to be the buyer at a used clothing sale.

Places to shop include:
Garage sales—Selection of clothes at a garage sale may be limited if only one person is listed in the ad. Look for sales where several families or individuals have collected items to sell so you’ll have more to choose from. You may wish to shop in affluent neighborhoods.
Church rummage sales—Many churches have regular sales every spring or fall. Many times these sales offer a wide selection of good quality used clothes at very low prices. Some churches even offer free clothing exchanges that are open to the public. Ask your neighbors about the ones in your community.

Consignment shops—These stores offer clean clothes that are usually still fashionable, but prices may be more than other second-hand sources. The sale price is shared between the shop’s management and the owner of the clothes. Some shops sell new clothes from stores or manufacturers who want to get rid of excess stock. Often, consignment shops hold merchandise for a limited time, then reduce prices drastically. So when you check in often, you can save extra money.

Thrift shops—Many organizations sponsor stores that sell used clothes at very low prices. You may have to sort through to find the fashion and quality you like, but for many items, this may not be important.

Private sale—These may be found in your local newspaper for sale ads. This is usually for special items like prom or wedding dresses, or items that are many of the same thing or size. If the size is right, you may have a bargain on your hands.

When you shop, carry a tape measure and a list of measurements of clothes that fit you well. Clothes of the same size can measure differently in the chest, waist, and hips depending on how tightly or loosely they are meant to fit. Even so, the measurements you have can be a useful guide.

Remember, clothing purchased for a small price is still a waste if it is not worn. As you shop, ask the same questions you would if you were in a traditional retail store. Will it fit? Will it stretch out of shape? Is it a good color for me? Will it match the other colors in my wardrobe? Will it be comfortable to wear? Is it in good condition? Do all closures work? Can it be washed at home? Will care be expensive or more than I want to do? Is it still fashionable? Do I need this item or something else more?

If you decide to keep and remake or recondition an item, first you need to calculate the real cost to you before you begin. By estimating the cost to remodel, you can determine if the savings will be worthwhile. Be sure to take personal satisfaction into account, too.

**DIALOGUE FOR CRITICAL THINKING:**

**Share:**
Q. What’s the best times to hold garage sales?
A. Spring and fall.

Q. What would be the hardest thing to do in planning and conducting a garage sale of used clothing? What would be the easiest?

**Process:**
Q. Why should someone choose to recycle clothing items?
A. Because it reduces the waste in landfills, saves resources, and can save personal resources.
Q. What expenses have you had in recycling or reusing clothing?

Q. Why should you not allow your home to be used to try things on at your garage sale?
A. Because you may be putting your possessions in jeopardy of theft.

Q. What are some other items you might consider remaking or remodeling?
A. Answers will vary. Don’t forget to update using new accessories, etc.

**Generalize:**
Q. What did you learn about yourself through this activity?

Q. Planning for a garage sale takes a lot of planning and work. What other situations can you think of that require a lot of planning to be successful?
A. Club tour, achievement night, county fair, etc.

**Apply:**
Q. Be creative! Design a plan that would recycle at least half of your community’s clothing that would otherwise end up in the landfill.

**GOING FURTHER:**
- Bring out some of your items that are not worn and ask members for their suggestions as to how to remodel them.
- Visit a second-hand store to shop for and get ideas on articles that could be remade.
- Host a club swap shop for members to swap and update wardrobes.
- Have members host a “How to Hold a Garage Sale” meeting for the community.
- Have members host a coat, hat, and glove exchange in October for members of your community.
- Have members volunteer to assist in uniform or costume repair for a school athletic team, drama production or music group.
REFERENCES:
How to Recycle Clothing by Restyling and Making Over, and Decisions About Recycling Clothing, Ardis Koester, Textiles and Clothing Specialist, Oregon State University Extension Service, Oregon State University, Corvallis, Oregon
Castoffs to Showoffs, Nadine Hackler, Florida Cooperative Extension Service, University of Florida, Gainesville, Florida 32611
Recycling Your Clothes, Shopping for Used Clothing, and Having a Used Clothing Sale, Jan Stone, Rae Reilly, Barb Abbott, Extension Specialists, Cooperative Extension Service, Iowa State University, Ames, Iowa 50011
Serger Update, July 1994
A New Look for Your Denim, Nadine Hackler, Florida Cooperative Extension Service, University of Florida, Gainsville, Florida 32611

Author:
Developed by a team including, Carla Dill, Extension Assistant; Lucinda Schoenberger, Clothing Specialist; Mary Don Peterson, Clothing Specialist; Artycce Hedrick, Clothing Specialist, Cooperative Extension Service, Kansas State University

Reviewed by:
Steve Fisher, Extension Specialist, 4-H Youth Programs, Cooperative Extension Service, Kansas State University; and members of the Family Living Curriculum Development Committee and Clothing & Textiles Design Team
How can I mark prices on clothes?
A masking tape marking system works well for most people. Put the price and initials of the seller on a small piece of masking tape and stick it on the garment. When it is sold, remove the tape and put it on a tally sheet. At the end of the sale, these can be added up and should equal the total cash receipts.

What price should I mark clothes?
Used clothing usually sells for very low prices, compared to new clothes. Go to a few sales yourself to get some ideas about prices in your community. The price list in this publication gives you some idea of typical prices that used clothing sells for. You many want to ask more or less depending on the quality and condition of the clothes you have to sell. Ask yourself these questions when pricing:

- How much is the item in a mail order catalog or at a discount house, if you buy it new?
- Is the item free of stains, tears, or rips?
- Are all zippers, snaps, and buttons present and working well?
- Is it still bright or has it faded in color?
- Is it in its original shape, or has it become distorted through wear and laundry? Cotton knits often get shorter, wider, or skewed.
- Are the labels still on the garment naming the brand, fiber, content, care information and size?

Suggested Price List (avg):

<table>
<thead>
<tr>
<th>Items</th>
<th>Adult’s</th>
<th>Child’s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aprons, bibs</td>
<td>$.50</td>
<td>$.25</td>
</tr>
<tr>
<td>Bathrobe</td>
<td>1.00</td>
<td>.65</td>
</tr>
<tr>
<td>Belt, billfold</td>
<td>.35</td>
<td>.35</td>
</tr>
<tr>
<td>Blazer</td>
<td>4.00</td>
<td>1.50</td>
</tr>
<tr>
<td>Blouses, shirts</td>
<td>1.00</td>
<td>.50</td>
</tr>
<tr>
<td>Boots</td>
<td>2.00</td>
<td>1.50</td>
</tr>
<tr>
<td>Caps, hats</td>
<td>.50</td>
<td>.35</td>
</tr>
<tr>
<td>Coats, parkas, snowsuits, overalls, snowmobile suits</td>
<td>5.00</td>
<td>3.50</td>
</tr>
<tr>
<td>Costume jewelry</td>
<td>.50</td>
<td>.25</td>
</tr>
<tr>
<td>Diapers (dozen)</td>
<td>1.00</td>
<td></td>
</tr>
<tr>
<td>Daytime dresses, jumpers</td>
<td>2.00</td>
<td>1.75</td>
</tr>
<tr>
<td>Long dresses</td>
<td>4.00</td>
<td>2.00</td>
</tr>
<tr>
<td>Gloves, mittens</td>
<td>.50</td>
<td>.25</td>
</tr>
<tr>
<td>Jackets</td>
<td>2.00</td>
<td>.60</td>
</tr>
<tr>
<td>Jeans, slacks</td>
<td>1.00</td>
<td>.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Items</th>
<th>Adult’s</th>
<th>Child’s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long underwear</td>
<td>.50</td>
<td>.35</td>
</tr>
<tr>
<td>Maternity clothes</td>
<td>1.50–3.00</td>
<td></td>
</tr>
<tr>
<td>Necktie, scarves</td>
<td>.35</td>
<td>.35</td>
</tr>
<tr>
<td>Pajamas</td>
<td>.75</td>
<td>.75</td>
</tr>
<tr>
<td>Plastic pants</td>
<td>.15</td>
<td></td>
</tr>
<tr>
<td>Raincoat</td>
<td>2.00</td>
<td>1.00</td>
</tr>
<tr>
<td>Scarf &amp; gloves</td>
<td>.75</td>
<td>.50</td>
</tr>
<tr>
<td>Shoes</td>
<td>1.00</td>
<td>.75</td>
</tr>
<tr>
<td>Skirts</td>
<td>.50</td>
<td>.35</td>
</tr>
<tr>
<td>Slips</td>
<td>.50</td>
<td>.25</td>
</tr>
<tr>
<td>Socks</td>
<td>.35</td>
<td>.20</td>
</tr>
<tr>
<td>Suits</td>
<td>4.00</td>
<td>2.00</td>
</tr>
<tr>
<td>Sweaters</td>
<td>1.50</td>
<td>.75</td>
</tr>
<tr>
<td>Swimsuits, shorts</td>
<td>1.00</td>
<td>.35</td>
</tr>
<tr>
<td>T-shirts</td>
<td>.50</td>
<td>.25</td>
</tr>
<tr>
<td>Underwear, panties, briefs</td>
<td>.15</td>
<td>.10</td>
</tr>
<tr>
<td>Warm-up suits</td>
<td>3.00</td>
<td>1.50</td>
</tr>
</tbody>
</table>
Suggested List Price For Garage Sales, *continued*

Why not just put several things in a box labeled “$ .10 each?”
This is a quick way to mark many small items such as socks and underpants. Remember, if you are selling with someone else and do this, you’ll need to make a record of these sales at the cash register so your accounts will come out right.

How will I display the clothes?
Customers find it easier to shop at a sale if you arrange your merchandise according to size. You may be able to have a separate table for infant, toddler, preschool, and school-age children’s clothes. You may be able to display some clothing on hangers. If you put up a clothesline or rod, be sure it is stable enough not to fall on anyone.

Remember some sweaters, T-shirts, and jeans can be worn by either boys or girls. You may have better luck selling them if they are not labeled by sex. Have a tape measure handy to help customers measure sizes if they are in doubt.

Be sure all two- or three-piece outfits are safety-pinned together so that pieces don’t get lost. If suits are hung up, pin both parts and the hanger so they don’t fall off and get separated.

You may want to rope off a corner and hang up a sheet to make a dressing room so people can try things on. Avoid taking strangers into your house.
**UPDATE AND REUSE**  
**CLOTHING & TEXTILES, LEVEL III, WARDROBE PLANNING**  
**Member Handout**

**Measurement for Clothing**

These are helpful measurements to have for each person you are shopping for at a garage sale.

<table>
<thead>
<tr>
<th>Tops</th>
<th>Names and clothes measurements</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. shoulder tip to shoulder tip</td>
<td></td>
</tr>
<tr>
<td>b. chest</td>
<td></td>
</tr>
<tr>
<td>c. sleeve length</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Slacks and skirts</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. waist</td>
</tr>
<tr>
<td>b. hips</td>
</tr>
<tr>
<td>c. length</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Jumpers and dresses</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. shoulder tip to shoulder tip</td>
</tr>
<tr>
<td>b. chest</td>
</tr>
<tr>
<td>c. waist</td>
</tr>
<tr>
<td>d. hips</td>
</tr>
<tr>
<td>e. back neck to waist</td>
</tr>
<tr>
<td>f. length</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Winter coats and jackets</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. shoulder tip to shoulder tip</td>
</tr>
<tr>
<td>b. chest</td>
</tr>
<tr>
<td>c. sleeve length</td>
</tr>
<tr>
<td>d. length</td>
</tr>
</tbody>
</table>
UPDATE AND REUSE
CLOTHING & TEXTILES, LEVEL III, WARDROBE PLANNING
Activity Sheet

Value of Remodeling Clothing

How to figure the value of remodeling clothing
Use this dollar value exercise before starting a remodeling project to estimate if the savings will be worthwhile. Also remember that economics may not be the only reason for remodeling something. Take personal satisfaction into account, too.

Garment: ________________________________

(1) Present value of old garment (what you could get for it at a clothing sale or consignment shop) $_______

(2) Cost of materials ________

(3) *Labor value (optional):
_____ hours at $_____ per hour ________

(A) Total investment to remake this garment (add 1+2+3) ________

(4) Approximate cost to buy or make similar garment ________

(5) *Labor value for shopping or sewing time (optional): _____ hours at $_____ per hour = ________

(B) Total investment to replace this garment (add 4+5) ________

Subtract A from B to get what you will save: (A) ________ -(B) ________

Savings $_______

*Time is important, too. The optional numbers 3 and 5 let you include sewing and shopping time in your estimate.
Remodeling Guide

How do I go about remodeling an outfit?
There are some general principles that will help make your remodeling project a success.
—Try to keep the basic construction of a garment as it is, if possible, to save you time and effort. Major details like bodice shape or neckline treatment should fit well and be flattering because they may be too difficult or time consuming to be worth changing.
—When adding fabric to the garment, choose something that is compatible in weight, texture, and care requirements. If you are adding contrasting colors, see how they look on the garment up close and far away.
—When you add topstitching, trims, fabric, etc., to one area of the garment, you may also want to add it somewhere else for pleasing repetition.

You want a unified blend of color, line, shape, and texture. The changes you make should look as though they were always part of the garment.

Look through the rest of this lesson for ideas for your specific remodeling projects.

What can I do with things that are too short?
A garment can be lengthened easily by letting down the hem and facing it. However, the hemline crease often shows. Try one of these ideas:
—Machine topstitch on the crease line and again ¼ inch away. Repeat the topstitching elsewhere on the garment to tie it all together.
—Add trim to cover the crease line. You may use one or more rows, all one kind of trim, or a combination of colors and types. Make sure the trims are compatible with the weight of the garment fabric. For a pleasing proportion, the bands closest to the bottom edge should be the widest.
—Add a ruffle, band, or some other kind of trim at the hem.
Recycling Denim

Objectives:
- Recognize economic value of recycling garments
- Become familiar with different ways to recycle jeans
- Use creativity and skill in recycling jeans
- Use different trims and embellishments

Materials Needed:
- Old pair of jeans
- Trims such as lace, beads, jewels, braid, fabric paint

Recycling can be simple updating or a major change:
- adding an accessory
- sewing on a fastener
- shortening
- lengthening
- adding width
- altering to fit
- reducing width
- changing the neckline
- making a “new” garment
- wearing in a different way
- covering up a stain
- adding new buttons
- removing pockets
- adding trim
- painting

Before actually getting into a recycling project carefully think about the advantages:
- controls clothing costs
- stretches family budget
- makes an inactive garment “active”
- keeps wardrobe up-to-date
- provides creative satisfaction
- involves time, skill, creativity, but few dollars
- frees up dollars for other needs
- lengthens life span of clothing investment
- challenges the creative spirit
- maintains person and family values
- preserves, protects, and utilizes clothing resources
- creates a “new” item from a sentimental old favorite too treasured to give away

Decision making is very important in not only deciding whether to make a garment usable again, but also throughout the process. You must think (and decide) the following—especially if you will be refashioning (remaking) a garment.
- Will I be willing to spend the time?
- Do I have the creative ideas?
- Do I have the necessary skills?
- Am I enthusiastic about the project?
- Is it a reasonable cost—will it be worth it?
- Do I like the color and fabric?
- Will I wear it in order to justify my time?
- Is the fabric in good condition, of good quality?
UPDATE AND REUSE
CLOTHING & TEXTILES, LEVEL III, WARDROBE PLANNING
Member Handout

**Recycling Denim, continued**

If the answers are positive, then you need to prepare the garment for recycling by cleaning it, removing stitching, if needed, and removing creases if needed.

**Fabric**—Is it in good condition; does it have spots, stains, or holes or thin spots? If not enough for a garment, can it be combined with something else? If combining fabrics and/or trim, do they belong?

**Pattern**—Select one that the pieces will fit, frequently one with several small pieces is easier to work with.

**Fashion**—Be knowledgeable concerning current fashion by looking at ready-to-wear, in magazines and in catalogs.

**Style**—Take advantage of construction details such as buttons, buttonholes, darts, pockets, yokes—either use them, cut around them, or cover them up. Is the style chosen one that is fashionable and one that would be worn in your community?

**Preparation**—Mini changes will not require you to rip apart a garment. Maxi changes require ripping the garment apart, removing spots and stains, washing or dry cleaning, and pressing. Save all usable notions. Consider using the wrong side of the fabric. If combining more than one fabric or using trims, be sure you have a coordinated look; usually achieved by repeating in one other place. Also, remember the importance of proportion.

**Layout and cutting**—Place pattern pieces on grain. If it is necessary to piece, do so in an inconspicuous or cover up with a design feature.

**Braids**
Braids have a finished edge on both sides. Use these to lengthen pants or skirts or to give new life to other garments. Make a belt from braid. Place on belting and stitch. Add a buckle or close with another type of fastener.

**Other Trim**
Use trim, such as rick rack, lace or bias tape to outline design features on a garment. Consider design features such as yokes, pockets, seamlines, waistbands or edges.

Trims can also be used to cover up a stain, tears and old stitch marks. Plan the design then use string or seam tape to measure how much to purchase. Be sure the trim is compatible in care to your fabric. Determine how to apply—stitch, fuse or glue. Always select an inconspicuous area to start and end.

**Contrasting Fabric**
Use contrasting fabric on a yoke or pocket. Trace area. Cut from fabric allowing ½ inch (1.2 centimeters) seams. Press under seam allowance. Place on garment. Topstitch close to edge.
Shirt Serging

**T-shirt**
1. Trim away the neckline ribbing, the hem, and several inches of each sleeve.

2. Perfect a decorative rolled-edge stitch on the scraps and try lettuce using differential feed at a minus-setting or by stretching the fabric evenly in front of and behind the presser foot as you serge. Woolly stretch nylon in both loopers is great for this project.

3. Lettuce all cut edges, overlapping the ends.

**Buttondown**
Any dress shirt that has extra room at the hips and is long enough can be used as a comfortable cover-up.

1. Either roll up the sleeves, or cut them off just above the placket, then use the cut-away cuffs to perfect a narrow balanced stitch with decorative thread in both loopers. Use this stitch throughout.

2. Serge-finish the cut edges of each sleeve.

3. Trim a frayed collar to, but not through, the original topstitching. If the collar has stays, remove them.

4. Serge-finish the front band edge from the lower edge to the collar stand.

5. Remove the top button and serge-finish that edge from the collar stand lower edge to the collar point.

6. Serge-finish the collar from point to point.

7. Carefully serge-finish the opposite collar end from the point to below the collar stand, overlapping the beginning serging.

8. Secure the thread chains.

Optional: Serge four decorative tucks on the shirt front and back from below the bust (or shoulder blade) to below the waist, adding waistline definition.
International Influences

Clothing & Textiles, Level III, Wardrobe Planning

What Members Will Learn . . .

ABOUT THE PROJECT:
• Some styles are a result of ethnic influences
• The impact of ethnic flavors in clothing and household designs
• How to calculate comfort points and relate them to climate changes

ABOUT THEMSELVES:
• International influences that may be a part of their heritage
• To appreciate diversity and cultural differences in others

Materials Needed:
• Copies of Member Handout

ACTIVITY TIME NEEDED: 45 MINUTES

ACTIVITY:

As the world becomes smaller because of better and more media communications it is understandable that this would have some influence upon the clothing and textile industry. Not only does this impact upon the economics of all countries, but it impacts upon the fashions of each as well.

As we begin our study of international influence, it is hard to limit this topic. International influences affect us in far more ways than we might realize at first glance. As we look at fashions we borrow from other nations or from different points in history, we find this a fascinating look at new and rich lifestyles.

We cannot overlook the importance of climate to the styles we borrow from others. Keep this in mind as we discuss some of the styles. Think of function—many styles are the result of the occupation of the group from which it evolved. Lastly, think of the natural fiber found abundantly in these countries. New fibers may now be used—but usually the common fiber associated with a style is the one found native in the country of origin.

As we think of clothing styles, begin to broaden your thoughts to include other textiles. Things like home furnishings are greatly influenced by ethnic prints, patterns and styles. Also consider accessories. Look at all these around you and imagine how drab life would be if all textile items were the same style and prints of 25 years ago.

Leader Notes

Welcome members and have them sit in a comfortable place. In preparation for this lesson, you may ask each member to bring a textile article from another country or an heirloom article if they have one. Use this time for members to introduce themselves if they do not know each other. Ask them to show the article they brought and give as much information about it as possible. You begin.
As our world becomes smaller we find more and more of these items become altered, revised and incorporated into another culture. As a result, the original roots may be lost. Tracing dress through the years can be an interesting pastime.

There are companies that make a business of creating authentic historic or ethnic costumes. They may sell the patterns or the complete garments, but either way this is a rapidly expanding enterprise.

Let’s think of some ethnic garments. For example, what do you think of when I say Afro, Gaucho, Peasant or Gypsy styles? They all bring a different look to mind. The Gaucho or split skirt is a fashion style that has been borrowed from Spanish cowboys. They wore baggy wide legged pants that were cool, yet protected them from the heat and sage brush they were subjected to in their jobs. This idea has been changed and redesigned to give us the split skirt for women and baggy cut pants for men and women.

Some designs are altered so much that they seem to lose their true identity.

Let’s look at another example from American history. Today, Levi’s seem to be the single most popular “western wear” garment, worn by men and women, young and old, and rich and poor alike. They were first manufactured in San Francisco, California, in the 1850s by Levi Strauss. A would-be miner himself, Strauss made them mainly for other prospectors. But western horsemen soon found out that they could make the Levi’s form-fitting by sitting in a water-filled horse trough and then wearing them until they dried to eliminate wrinkles.

While pioneer men had the opportunity for comfort and practicality in their clothing, women were expected to dress as ladies regardless of the task at hand.

During the settling of the west, women rode only in carriages. For those women who insisted on riding horses, side-saddles were permissible but the women wore skirts—long voluminous ones. Divided skirts gained popularity in the latter 19th century with the sporting women. Custom-made riding habits included mannish tailored jackets and daringly short skirts (ankle length). While a few women probably began wearing pants around the turn of the century, divided skirts remained the acceptable riding habit for another 20 years. Even then, many mothers were horrified when their daughters began wearing jeans for comfort and practicality, just as men had done many years before.

Since we live in a climate that enjoys extremes in temperature, we can learn from persons that inhabit both warm and cold regions of the world. One purpose of clothing is protection. It may be protection from the cold or protection from the sun. As we have learned from our Northern neighbors, there are some fibers (wool) that usually incorporate a lot of air when made into fabric so they are warmer to wear than others. These types of

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Items are still associated with colder climates (Shetland wool sweaters, wool jackets, etc.). In addition, we also learned that people in these regions dress in layers. This serves as an insulator to keep us comfortable.

Likewise, we learned that loose, billowy clothing of lightweight, breathable fabric is a better radiant protection from the sun and keeps us cooler than less clothing.

Here is an exercise to figure our comfort level in different situations by calculating the level of insulation our clothing provides. To give you an idea of how to score your comfort level, look at the Comfort Chart Handout.

As in learning from our northern neighbors, we have a lot to gain by opening up our world to the worlds of others we are unfamiliar with. Sometimes, these costumes and customs may seem strange and threatening to us. But in place of fear, we can develop a sense of curiosity. We can begin to ask questions. As we ask these questions and seek the answers, we may find that we are left wondering more. This is a sign that we are on the road to not only understanding others, but appreciating and valuing the differences of each person.

As we gain appreciation of each person and their heritage, we are then planting the seeds for a more peaceful world.

**DIALOGUE FOR CRITICAL THINKING:**

**Share:**

Q. Name one textile item that you consider having an ethnic quality.

A. Answers will vary.

Q. What did you do to figure your clothing comfort index?

**Process:**

Q. Name an article or characteristic that comes to mind when you think of oriental influences.


Q. Why is knowing your clothing comfort level important?

Q. Name a current fashion item or fad that is based on an ethnic style.

A. Answers will vary.
Leader Notes

Generalize:
Q. What do we gain by studying other cultures and heritages?
A. Understanding and appreciation of differences and similarities.

Q. What is a comfortable clothing score for someone that is taking a walk in 70˚F weather?
A. 31 to 50.

Apply:
Q. How will issues raised in this lesson be useful to you in the future?

GOING FURTHER:
• Have members study an international fashion designer.
• Ask these questions about the designer:
  1. What is their background? (Nationality, current residence, education)
  2. What do they design?
  3. What is their style characteristics or trademark?
  4. How do they influence fashion changes today?
• Design your own accessories from your heritage or one you like.
• Have members construct an ethnic costume.
• Have members develop a program for a special audience on ethnic influences in clothing.
• Have members keep a list of textiles or accessories they notice on others for one day. List the items and the ethnic flavor they get from them. Bring this back to the next meeting to discuss.
• Have members research their ethnic heritage/costume or household furnishings. Report to the group at the next meeting.
• Volunteer at a local museum—make a period costume.

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Time Out For Clothing, Joyce Ann Smith, Extension Specialist, Kathy Jelley, Carla Menelle, Jill Nolan, Extension Home Economists, Ohio Cooperative Extension Service, The Ohio State University, Columbus, Ohio 75733
Design Your Own New Horizons, Lyla Walker, Cherry Cowan, Gayle Muggli, Lillian Larwood, County Extension Agents, Cooperative Extension Service, Montana State University, Bozeman, Montana 59717
Let’s Dress Western, Carol Bergstrand, Textiles and Clothing Specialist, Home Economics Extension, University of Wyoming 82071
Leader Notes

Designing Quilts, Bettina Havig and Betty Feather, Clothing and Textiles Specialist, Extension Division College of Home Economics, University of Missouri-Columbia, Columbia, Missouri 65211

19th Century American Furniture and Furnishings, Magdalene Pfister, Extension Specialist, University of Nebraska, Lincoln, Nebraska

Restoring Old Trunks, Magdalene Pfister, Extension Specialist, Iowa State University, Ames, Iowa 50011

4-H Member’s Clothing Activities-Intermediate, 4-H 4226, Cooperative Extension Service, University of California, Berkeley, California

Author:
Developed by a team including, Carla Dill, Extension Assistant; Lucinda Schoenberger, Clothing Specialist; Mary Don Peterson, Clothing Specialist; Artyce Hedrick, Clothing Specialist, Cooperative Extension Service, Kansas State University

Reviewed by:
Steve Fisher, Extension Specialist, 4-H Youth Programs, Cooperative Extension Service, Kansas State University; and members of the Family Living Curriculum Development Committee and Clothing & Textiles Design Team
Clothing Comfort

1. Total the points of all clothing items you are currently wearing, using the numbers on the chart.
2. Compare this total to the room temperature and the activity you are currently doing.
   How comfortable are you? Are you under dressed or over dressed? What other things might influence your comfort?

Guidelines

<table>
<thead>
<tr>
<th>Room Temp.</th>
<th>Seated quietly, reading, sewing, watching TV</th>
<th>School work, computer, office work</th>
<th>Dishwashing, ironing</th>
<th>Dancing, housework walking 3 mph</th>
</tr>
</thead>
<tbody>
<tr>
<td>68 – 69.9 °F</td>
<td>160–141</td>
<td>120–101</td>
<td>90–71</td>
<td>70–51</td>
</tr>
<tr>
<td>70 – 71.9 °F</td>
<td>140–121</td>
<td>100–81</td>
<td>70–51</td>
<td>50–31</td>
</tr>
</tbody>
</table>

Clothing Comfort Points for Women and Girls

<table>
<thead>
<tr>
<th>Clothing Items</th>
<th>Points</th>
<th>Clothing Items Points</th>
<th>Points</th>
<th>Clothing Items</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Underwear</td>
<td></td>
<td><strong>One-Piece Outfits</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pantyhose</td>
<td>1</td>
<td>Lightweight dress</td>
<td>17</td>
<td>Medium-weight, long sleeve</td>
<td>27</td>
</tr>
<tr>
<td>Warm tights</td>
<td>25</td>
<td>with long sleeves</td>
<td>+2</td>
<td>Medium-weight, short sleeve</td>
<td>24</td>
</tr>
<tr>
<td>Warm knee socks</td>
<td>8</td>
<td>below the knee hem</td>
<td>+1</td>
<td>Heavy-weight, long sleeve</td>
<td>37</td>
</tr>
<tr>
<td>Bra and panties</td>
<td>5</td>
<td>Medium-weight dress</td>
<td>42</td>
<td>Heavy-weight, short sleeve</td>
<td>33</td>
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<tr>
<td>Girdle</td>
<td>4</td>
<td>with long sleeves</td>
<td>+4</td>
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<tr>
<td>Camisole</td>
<td>8</td>
<td>below the knee hem</td>
<td>+2</td>
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<tr>
<td>Full slip</td>
<td>19</td>
<td>Heavy-weight dress</td>
<td>63</td>
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<tr>
<td>Half slip</td>
<td>13</td>
<td>with long sleeves</td>
<td>+6</td>
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<tr>
<td>Long underwear top</td>
<td>25</td>
<td>below the knee hem</td>
<td>+3</td>
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</tr>
<tr>
<td>Long underwear bottom</td>
<td>25</td>
<td>(knit)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Footwear</td>
<td></td>
<td><strong>Blouses</strong></td>
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</tr>
<tr>
<td>Sandals</td>
<td>2</td>
<td>Lightweight, long sleeve</td>
<td>20</td>
<td>Lightweight, long sleeve</td>
<td>26</td>
</tr>
<tr>
<td>Tennis shoes</td>
<td>3</td>
<td>Lightweight, short sleeve</td>
<td>17</td>
<td>Lightweight, short sleeve</td>
<td>25</td>
</tr>
<tr>
<td>Pumps</td>
<td>4</td>
<td>Medium-weight, long sleeve</td>
<td>25</td>
<td>Medium-weight, short sleeve</td>
<td>23</td>
</tr>
<tr>
<td>Boots</td>
<td>8</td>
<td>Heavy-weight, long sleeve</td>
<td>29</td>
<td>Heavy-weight, short sleeve</td>
<td>26</td>
</tr>
<tr>
<td>Knee-high leather boots</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sweaters</td>
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<td><strong>Sweaters</strong></td>
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<td></td>
</tr>
<tr>
<td>Lightweight, long sleeve</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lightweight, short sleeve</td>
<td>17</td>
<td></td>
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<tr>
<td>Jackets or Blazers</td>
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<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Lightweight, long sleeve</td>
<td>20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lightweight, short sleeve</td>
<td>17</td>
<td></td>
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<tr>
<td>Meddium-weight, long sleeve</td>
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<td>Heavy-weight, short sleeve</td>
<td>17</td>
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</table>

170-Clothing & Textiles, Level III
**INTERNATIONAL INFLUENCES**

**CLOTHING & TEXTILES, LEVEL III, WARDROBE PLANNING**

**Member Handout**

**Clothing Comfort, continued**

**Clothing Comfort Points for Men and Boys**

<table>
<thead>
<tr>
<th>Clothing Items</th>
<th>Points</th>
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<tbody>
<tr>
<td><strong>Separates</strong></td>
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<tr>
<td>Lt wt shirt, short sleeve</td>
<td>17</td>
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<tr>
<td>Lt wt shirt, long sleeve</td>
<td>23</td>
</tr>
<tr>
<td>Md wt shirt, short sleeve</td>
<td>20</td>
</tr>
<tr>
<td>Md wt shirt, long sleeve</td>
<td>26</td>
</tr>
<tr>
<td>Heavy wt, woven shirt, short sleeve</td>
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<tr>
<td>Heavy wt, woven shirt, long sleeve</td>
<td>37</td>
</tr>
<tr>
<td>Lt weight trousers/jeans</td>
<td>26</td>
</tr>
<tr>
<td>Med wt trousers/jeans</td>
<td>29</td>
</tr>
<tr>
<td>Hvy wt trousers/jeans</td>
<td>32</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Clothing Items</th>
<th>Points</th>
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<tr>
<td>Lightweight vest</td>
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</tr>
<tr>
<td>Med weight vest</td>
<td>22</td>
</tr>
<tr>
<td>Heavy-weight vest</td>
<td>30</td>
</tr>
<tr>
<td>Lt wt sport jacket/coat</td>
<td>22</td>
</tr>
<tr>
<td>Med wt sport jacket/coat</td>
<td>35</td>
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<tr>
<td>Hvy wt sport jacket/coat</td>
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<table>
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<tr>
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<td>Underwear</td>
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<td>Sleeveless undershirt</td>
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<td>Short sleeve undershirt</td>
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<td>Long underwear top (knit)</td>
<td>25</td>
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</table>

<table>
<thead>
<tr>
<th>Clothing Items</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Footwear</td>
<td></td>
</tr>
<tr>
<td>Sandals</td>
<td>2</td>
</tr>
<tr>
<td>Tennis shoes</td>
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</tr>
<tr>
<td>Low shoes (oxfords)</td>
<td>4</td>
</tr>
<tr>
<td>High shoes w/side zips</td>
<td>15</td>
</tr>
<tr>
<td>Hiking boots</td>
<td>15</td>
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</table>

<table>
<thead>
<tr>
<th>Clothing Items</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lightweight socks</td>
<td>3</td>
</tr>
<tr>
<td>Heavy-weight socks</td>
<td>4</td>
</tr>
<tr>
<td>Lightweight knee socks</td>
<td>5</td>
</tr>
<tr>
<td>Long underwear bottom (knit)</td>
<td>25</td>
</tr>
</tbody>
</table>