

Florida 4-H Clothing Skill-a-thon Study Guide and Contest Guidelines for Seniors



Clothing Selection, Construction and Fashion Revue

SENIOR LEVEL

Welcome to a new and exciting 4-H event that provides an opportunity for you to:

- ' make or select an outfit for competitive evaluation in one of five categories;
- ' model your ensemble with chosen accessories for a "Total Look";
- ' demonstrate your knowledge and skills in clothing skill-a-thons.

What's the Skill-a-thon?

The clothing skill-a-thon is where you learn all about clothes...the fabrics, how they are made, how to care for them, how to select clothes and how to get the best buy. You will get a chance to:

- identify and select fabrics
- demonstrate laundry and care know-how!
- make clothing choices and decisions on how to look your best;
- look beyond the label—selecting quality clothing!

and depending on your division demonstration your additional expertise and skill in either:

- ☐ Construction Decisions ,or
- ☐ Closet Economics!

Here's how it will work. There will be three skill stations for you to complete.

Station 1: Fabric ID (odd years)or
Clothing Care (even years).

Station 2: Clothing Choices (odd years) or
Clothing Judging (even years).

Station 3: Construction Decisions (every
year)or
Closet Economics (every year)

Fashion Revue Divisions

- ☐ **Construction:** you make your outfit.
- ☐ **Selection:** you select ready-to-wear outfit.

Fashion Revue Categories

Teens may enter **one outfit or ensemble** in the following senior (ages 13-18) categories of entries in **either** the selection or construction division.

Active Sports Wear:

One, two or three piece outfits from coordinated fabrics for a total look for your favorite leisure activities. No swim wear is permitted.

School/Informal Wear:

Non-tailored, casual outfits of one or more garments, coordinated for a total look acceptable for nonformal events like school, youth activities, etc.

Dress for Work:

Dresses, suits or tailored sportswear suitable for a business setting.

Special Occasion:

Dressy ensembles appropriate for special occasions.

My Choice:

Costumes, western ware, lounge ware or other garment that do not fit another category.

Skill-a-thon Study Guides

There are three levels of study guides available to support the skill-a-thon. The levels are:

Beginners: for the younger members, ages 8-10 years of age. However, if this is your first year in the clothing project...begin with learning the things in this study guide.

Intermediates: for the 4-H'er ages 11-12 or the member with a little more clothing project experience.

Advanced: for **Seniors**, 4-H'ers ages 13-18. As seniors, you need to be able to demonstrate the highest level of knowledgethat means *you should know the subject matter material from the Junior and Intermediate levels!*

Contest Scoring

Your score is based on the three parts of the contest:

- 1- Garment/outfit Evaluation
(35 percent)
- 2- Modeling and Presentation of
Total Look
(35 percent)
- 3- Clothing Skill-a-thon Score
(30 percent)

See the Garment and Modeling Scorecard at the back of the book..

What else do you need to know or do?

With the new contest you will enter your outfit to be judged on its quality; model your outfit with your chosen accessories; and complete the clothing construction and selection skill stations.

If you are representing your county at the State Contest during Florida 4-H Congress you will need to complete a 4-H Clothing Construction, Selection and Fashion Revue Data Entry Form. This form is due to the State 4-H Office by the published deadline (usually May 15th annually).

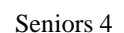
This form requires a full colored photograph of you in your outfit; a complete description; including data regarding fiber content; care and costs.

There is a Leader's Guide to the Contest with examples of how the skill-a-thon activities might be presented. If you are not a member of a 4-H clothing club or your leader has not helped you with this part of contest preparation, ask your 4-H Agent for a copy of the Leader's Guide to help you prepare for the contest.



Fibers are where our fabrics and apparel begin. Acquiring a basic understanding of the generic names of textile fibers is the first step. The natural fibers have been handed down through history. The generic names of approved and assigned by the Federal Trade Commission (FTC). The generic the consumer needs to know and understand when buying a textile product.

There are two basic types of fibers -- *natural* (from plants and animals) and *man-made* (from chemicals). The following charts show the classification of the natural and man-made fibers to help you learn the generic names.



Fabric Characteristics, Fabric Tests

When you are selecting fabrics or selecting garments you want to inspect the fabrics for their durability, performance and know something are their characteristics that influence their care. Here are few things to know and be able to identify.

Texture Characteristics

The way a fabric is constructed and the type of yarn used determines its texture. Every fabric has its own texture of feel, look, and sound. Frequently we refer to the "*hand*" of a fabric. This refers to the weight, thickness, and how the fabric drapes.

Color Characteristics

Color may be introduced to fabric at several stages depending on the fiber content and the intended end use. **Dyeing methods** include:

- L *fiber dyed* before yarn spinning;
- L *yarn dyed*;
- L *fabric dyed* which is called piece dyeing;
- L *garment dyed* which is called product dyeing.

In addition printing is another method of adding color to fabric.

Printing methods include:

- L *direct dyeing* directly adds color to the fabric in the pattern desired by a stamp or roller;
- L *discharge printing* where the fabric is dyed, then a chemical is used to remove color;
- L *resist printing* is when color is prevented from entering a piece of fabric such as batik, tie-dye, or screen printing;
- L *stencil printing* is when a design is cut from thin metal sheets; and
- L *jet printing* which uses a continuous stream of dye that is forced through jets to color the fibers.

Colorfastness is a term used to refer to the durability and performance of the fabric color. Many conditions may change or destroy fabric color. Physical conditions encountered in use, care and storage are important. **Crocking** refers to the rubbing of color from the fabric surface. **Bleeding** is fading or loss of color in water. When color shifts from one area of a printed fabric to another, the change is called **migration**. **Frosting** is localized change or loss in color caused by abrasion during wear or cleaning. **Fading** is the loss of color by sunlight, perspiration, washing, or bleaching. There are no home remedies for making a fabric colorfast. This is done as part of the dyeing process.

The purpose of doing a *colorfast* test on fabrics is to find out if the color will change through wear and care. Rubbing lightly with a white cloth or white paper towel will tell you if a fabric will dry crock. Rubbing with a dampened white cloth or white paper towel will tell you if a fabric will wet crock. Placing a fabric in a bowl of water (using varying temperatures) will tell you if a fabric is colorfast to water at a particular temperature. Placing a printed fabric in a bowl of water (varying temperatures) will tell you if a color or colors will migrate into other parts of the fabric. Another place where some fabrics loose color is in light/sunlight. You especially see this on shoulders of garments in a retail store. In addition, some garments will loose color due to perspiration and atmospheric fumes.

Comfort Characteristics

Absorbency is the ability of a fiber in a fabric to take up moisture from the body or from the environment. A fabric that is absorbent is more comfortable to the wearer. **Wicking** is the ability of water to travel along a fiber without being absorbed. A water hating fiber is *hydrophobic* and a water loving fiber is *hygroscopic*.

How well a fabric breathes is related to how comfortable it will be. One quick test is to hold up the fabric and breathe through it. If you cannot feel your breathe on the other side of the fabric -- the fabric is not very **breathable**.

Care Characteristics

Dimensional stability is the tendency of a fabric to maintain its original shape and size. Some fabrics will decrease in size after washing or drycleaning, referred to as *Residual Shrinkage*. *Preshrunk* indicates that fabrics have gone through a preshrinking treatment.

Resiliency refers to the ability of a fabric to spring back after crushing or wrinkling. The purpose of doing a *wrinkle recovery* test on fabrics is to find out the appearance of a fabric after being crushed (wrinkled) in your hand. Some fabrics wrinkle a lot; others barely wrinkle. Some fabrics will recovery from wrinkling; others will not.

Some fibers are more **heat sensitive** than others. As a general rule natural fibers (cotton, linen, ramie, silk, wool) are not as heat sensitive as man-made fibers (acetate, rayon, polyester, nylon, acrylic). To

determine heat sensitivity gently press each type of fabric starting with a cool iron and moving up to a hotter one. Also, how a fabric is made may also contribute to its heat sensitivity. Lighter weight fabrics will usually be more heat sensitive than those that are heavier and more closely woven/knitted.

Other Fabric Durability and Performance Characteristics

Tensile (fabric) strength -- the breaking of yarns. Strong yarns have a high tensile strength.

Abrasion -- the surface wearing of fabric due to rubbing or friction.

Pilling -- little balls of fibers caused by abrasion and wear.

Tenacity -- the stress required to break a fiber.

Elasticity -- the ability to recover original size and shape after stress.

Flexibility -- the ability of a yarn to bend without breaking.

Fabric Finishes

A fabric finish is any treatment to the fiber, yarn, or fabric which changes the appearance and behavior of the fabric. There are two purposes for having a finish: 1) to increase the aesthetic value either by appearance, hand, or drape; and 2) to increase the functional value or its serviceability. Both purposes have the aim of giving the consumer an acceptable product.

Finishes may be temporary, durable, or permanent. *Temporary finishes* last only until the first washing or drycleaning. *Durable finishes* last through several washings or drycleanings. A *permanent finish* will last the life of the fabric. On the market today is a variety of fabric finishes. The consumer is faced with making a wise choice. The following definitions should help you.

There are many chemical or physical(ex. napping) finishes that are used to change the appearance or improve the aesthetic value of fabrics. The box at the right lists a few of these most often identified finishes you find on hangtags or garment labels.

Abrasion resistant -- is used on fibers that wear easily when rubbed or abraded. These fibers often are blended with stronger fibers, or given a finish to strengthen them.

Absorbent -- is used to increase the amount of moisture a fabric can hold or transfer. Transference speeds up the drying process.

Anti-bacterial -- is used to resist growth of bacteria and perspiration damage and decay in fabrics. It helps to prevent spread of disease and reduces odor from perspiration.

Anti-static -- is used to prevent the build up of static electricity in fabrics. It helps to prevent clinging and a "shock."

Calendering -- is used to give a fabric a smooth surface and sheen. It makes the fabric more attractive.

Crease-resistant -- is used on fabrics so they will resist wrinkles and recover from wrinkles. This finish prevents excessive wrinkling.

Fire-resistant/retardant -- is used to keep a fabric from supporting a flame and prevents the flame from spreading.

Fire-proof-- is used to keep a fabric from burning.

Permanent Press/Durable Press -- is used to make permanent creases and pleats and to retain shape. This finish allows a fabric to shed wrinkles without ironing, providing the care procedures are followed.

Sanforizing -- is used to reduce shrinking to a minimum. This finish assures not more than 2% shrinkage.

Sizing -- is used to give a crisp effect for added body, stiffness, and smoothness in a fabric. It increases weight and disguises poor construction.

Soil release -- is used to permit easy removal of stains by letting water penetrate and remove soil during the laundry process. This finish was developed for use with permanent press.

Spot and stain-resistant -- is used so the fabric will resist oil and water-based stains. They will roll off or blot up easily. It protects fabrics from spills.

Water repellent -- is used to aid in resisting the penetration of water yet remains porous.

Fabric Identification

Recognizing your fabrics is an important element of becoming an savvy consumer, whether you are purchasing fabric for a garment, a home decorating project or purchasing ready-made items. This knowledge will give you a “head start” in knowing the performance of the fabric for your purchase. This is especially critical if you are ordering clothing or home decor items from catalogs or on-line when only the name of the fabric is given in the description. Remember, by law, the fiber content should also be given, since many fabrics can be constructed from blends of fabrics. Here are a few common fabrics to become acquainted with as you become a more wise consumer.

The fabrics in this section additional ones that might expand and challenge your knowledge beyond those you learned in the *Intermediate Project Study Guide*. If you don’t have a copy of this booklet, ask your 4-H agent for a copy.

Bastiste [buh-TEEST] a soft, sheer fabric, usually made of cotton and used for blouses, dresses, and nightwear.

Brocade is a jacquard weave with raised designs and contrasting surfaces. Can also be woven from silk, or man-made fibers and is used for upholstery and evening wear.

Charmeuse is a satin weave silk with a crepe back sometimes called crepe- backed satin.

Damask [dam'-ask] Jacquard woven fabrics of various fiber content. Can be wool, silk, linen, rayon, acetate, worsted wool. Floral or geometric patterns are reversible. Note: Damask tends to be 2 sided–reversible and one color. Brocade is a jacquard that has a colored, contrasting pattern.

Faille [fyle] A ribbed fabric with a low luster. Heavier yarns are used in the filling or weft. Example of faille is grosgrain. Silk faille has wider ribs than seen in grosgrain ribbon and is slightly glossy.

Worsted Flannel It is a twill weave that is very closely woven, much more so than the wool flannels. It can have a very slight nap on one side of the fabric. Also unlike the wool flannels, it presses well and holds a hard crease.

Georgette [jor-'jet] a sheer silk or synthetic fiber, heavier than chiffon and with the same pebbly surface of crepe but with the sheerness of chiffon. It is used for dressy clothing.

Homespun is a loose, strong, durable cotton or woolen plain weave fabric. The fabric is heavy and unravels easily. It is used in dresses, skirts and in jackets.

Lawn is a plain weave, soft, very light, combed cotton fabric with a crisp finish.



Organza

is similar to cotton organdy except it is made with silk or rayon and is transparent.

Pique

[pee-kay'] Double cloth with two warps (one heavy, one fine) and two wefts or fillings (one heavy, one fine). Often described by appearance, when woven of cotton, as bird's-eye pique, spiral pique and pigskin pique. Warpwise wale fabric often seen in the US, is actually considered Bedford cord, not pique.

Plisse

[plih-say'] A cotton fabric that has been chemically shrunk in stripes, creating a rippled effect. In French, means crinkled or pleated.

Sailcloth

is a very strong, heavy canvas or duck made in plain weave.

Serge

a sturdy, twill-weave fabric with a diagonal rib on both sides; can be made of wool, silk or rayon. It is used in suits.

Wools and Wool Blends

Camel Hair

This fabric is made from hair from a camel, sometimes blended with wool or imitated in wool. It is woven in the twill or plain patterns. The underhair is best because it is light weight, lustrous and soft. It has quite a long nap and is very warm. The wool camel hair is not as lustrous and may be spongy, however it wears better when blended.

Cashmere

(Kashmir) The fibers come from the kashmir goat found in Kashmire India, Tibet, Iran, Iraq and South West China. Often mixed with wool or synthetics to cut costs and improve the wear. It is very soft silky finish and light weight. It is more like wool than any other hair fiber. It is used in sweaters, coats and suits.

Glen checks

are usually seen in menswear and originated in Scotland. It is characterized by a variety of small, even check designs.

Harris tweed

is a hand woven fabric from Scotland with a soft feel.

Herringbone wool

is woven in a twill that is reversed at regular spacing, creating a sawtooth line.

Houndstooth check

has a four pointed star check in a broken twill weave.

Mohair

is hair from the angora goat, but may have some cotton warp blend. Imitation mohair is made from wool or other blends. Angora goat is one the oldest animals known to man and its hair is two and a half times stronger than wool. The fabric finish is smooth, glossy, and wiry.

Silk Fabrics



Silk Doupion

is reeled from double cocoons nested together. The threads are uneven and irregular. Italian Doupion is the finest, followed by Chinese Doupion and Indian Doupion. Doupion is also seen in man-made fibers such as polyester, acetate and referred to as doupionni. Silk Doupion is most often found in men's and women's fine suits and also dresses in lighter weight silk Doupion.

Peau de Soie

is a stout, soft silk with fine cross ribs. Looks slightly corded. Also called paduasoy. *Poult de siue* is sometimes called faille taffeta. It has heavy cross ribs.

Pongee silk

is a plain woven, thin, naturally tan silk fabric that has a rough weave effect.

Silk Shantung

is a doupionni type of silk that comes from the Shantung Province of China.

Tussah silk

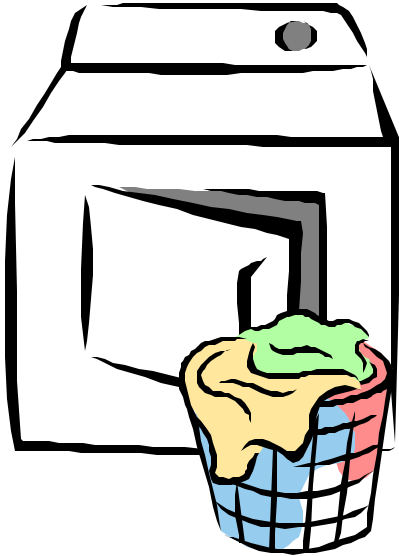
(tussah means wild) is a plain weave silk fabric from "wild" silk worms. It has irregular thick and thin yarns creating uneven surface and color. Wild silkworms feed on leaves other than mulberry leaves. Tussah silk is similar to shantung, with silk from the wild. Color is often uneven; usually referred to as "raw" silk.

Fabric Selection Tips for Ready to Wear or Garment Construction

Some tips to determine quality of fabrics:

- └ Does it have a good "hand," that is, a good feel?
- └ Does it wrinkle easily? Crush the fabric in your hand, then release it. How long does it take the wrinkles to disappear?
- └ Is the fabric on "grain"? How can you check the grain of fabric in the apparel or fabric store? Train yourself to see the grain by looking closely at the crosswise and lengthwise grain. Look carefully to see if the yarns are right angles especially in plaid or printed design fabrics. Usually 1 inch or less variation is considered acceptable.
Why is this important? It affects how your garment will drape or hang.
Check for flaws in the fabric. This could be a flaw in the construction, dyeing or printing.
- └ Check fabric construction - is it finely woven? The firmness affects the life of the garment, giving it greater strength and in knits, the firmness affects how easily the fabric is shaped. Is the fabric bonded? If so check for construction quality to make sure there is no separation of the layers bonded together.

- L What kind of fabric finishes does it have? The finish has a great deal of impact on the satisfaction of the fabric performance for the garment and function or appearance. Some are easy to see -sizing- while others are invisible depending upon the label on either the garment or fabric bolt.
- L How complete is the label information? With the care of the fabric affect the cost per wear?
- L Check the color of the fabric. Is it even throughout the garment or yardage necessary to make your garment? Does it rub off (crock)? If so, it will fade and not retain its brightness.
- L Check the fabric design or printing . Is the design printed onto fabric only on one side or woven within the fabric construction? If there are print designs and plaids, do they match at the seams?



Clothing Care

Stain Removal

The care of clothing usually depends on the fiber from which it is made. Typically fibers are divided into two categories: washable and dry-cleanable.

Washable Fibers: cotton, polyester, nylon, spandex, rayon and acrylics are considered to be washable fibers. However, in the completed garment, the dyes, trims, interfacings and finishes may affect the care the garment needs. You should always read the care label in determining the care that a garment needs.

Dry Cleanable Fibers: Wool, silk, linen and acetate are usually dry cleanable fibers. Wool, silk and acetate become very weak in water, so are usually labeled as dry-clean. Linen wrinkles a great deal when washed, so it also is usually labeled dry clean.

Knowing where the fabric is washable or not will certainly affect the care of the garment. In the Junior and Intermediate Levels you have learned most of the laundry procedures and products. One of the most important laundry care activities is taking care or treating stains. Let's take a closer look at what we need to know.

Stain Removal

Ruining your favorite shirt by spilling ink on it is never a good thing. If you know how to properly launder your clothes you may be able to wear your favorite shirt many more times.

Care of Dry Cleanable Garments:

Some garments require drycleaning, as indicated on your care label. Here are a few care instructions for these clothing items.

- < Always brush these garments after wearing.
- < Remove wrinkles and freshen by hanging in the bathroom while you take a hot shower.
- < Check garments for stains, rips or tears, missing buttons, etc. before taking to the cleaners.
- < Always tell your drycleaner about any stains. The drycleaner needs to know

Stain removal is one of the biggest problems in the care of clothing. Stains need to be treated and removed before laundering, since washing sometimes will "set" the stain. Be aware there are some stains that cannot be removed.

Today, it is important to extend the clothing dollar and to save on the use of energy. Learning to promptly and correctly remove stains will result in fewer garments that will need to be discarded.

Stain Removal Steps :

- Î Identify the stain.
- Ï Identify fiber content of garment.
- Ð Treat immediately (fresh stains are easier to remove).
- Ñ Blot or scrape off excess stain.
- Ò Use a soft white cloth or white paper towel under the stain to serve as a blotter.
- Ó Place right side of garment to blotter.
- Ô Work on the wrong side of the stain to push it *out*.
- Õ Sponge lightly with a clean, soft, white cloth.
- Ö Frequently move to a clean area on the blotter.
- × Work on a small area, using a gentle brushing motion, from the center outward.

If Using a Stain Remover Product Be Sure to:

• Follow directions for using the stain remover.

• Test stain remover product on an inside seam, hem or facing. Be sure that it does not change the fabric's color or damage the

Never use hot water on an unknown stain.
Take garment to your drycleaner if the stain is large or stubborn.

Stain Identification:

An important factor in being able to remove a stain is in knowing what the stain is.

- < Smell it and try to identify the odor.
- < Look at its color and appearance.
- < Feel it to check the texture.

References and Activities:

- " *Sew and Have Fun (4HCCS BU-7179)*, Spot Check, 4-H Curriculum System Publications
- " *Clothing Capers*; Lesson 6 - "X" Marks the Spot; University of Florida
- " *Clothes that Click*; Lesson 6 - Stubborn Stains; University of Florida

Some Common Stains -- Chart for Washable Fabrics

Ballpoint Pen: Apply prewash stain remover or sponge with drycleaning solvent or rubbing alcohol. Continue applying until bleeding stops. Repeat, if needed. Let dry. Rub with detergent and launder as usual using hottest water safe for fabric and bleach, if safe for garment. If a heavy, concentrated stain, take to your drycleaner.

Blood: Flush then soak in cool water. Rub with detergent or laundry bar soap. Launder as usual. If stain remains apply a few drops of household ammonia in one cup warm water. Rinse thoroughly. Let dry. Soaking in an enzyme presoak may also help.

Catsup: Gently scrape excess. Sponge or soak in cool water. Rub with detergent and launder with detergent and appropriate bleach in hottest water recommended for fabric.

Chewing Gum: Harden gummy residue with ice. Scrape gently. Let dry, then saturate with drycleaning solvent and pull off. Repeat, if needed. Let dry. Rub in heavy duty detergent and launder.

Chocolate: Sponge or flush with drycleaning solvent. Let air dry. Sponge or soak in cool water. Let dry. Rub with laundry bar soap. Treat with a prewash stain remover and launder as usual using bleach if safe for fabric.

Coffee, Tea (Plain or with Sugar/Sweetener): Flush or soak in cool water. Rub with detergent and launder as usual.

Coffee, Tea (with Cream): Sponge with a drycleaning solvent. Air dry. Rub with detergent and launder.

Cosmetics (Oil Based): Sponge with drycleaning solvent or spray with a prewash stain remover. Air dry. Rub in detergent. Launder with appropriate bleach in hottest water recommended for fabric. If stain persists, drycleaning will often solve the problem.

Felt Tip Pen: Apply prewash stain remover or flush with drycleaning solvent. Let dry. Rub with detergent. Rinse and repeat, if needed. Launder with detergent and appropriate bleach in hottest water recommended for fabric.

Grease, Oils: Apply a prewash stain remover. Rub with detergent and launder with detergent and bleach if safe for fabric, in the hottest water recommended for the

Unidentified Stains:

What can you do if you have a stain that you cannot identify? Sometimes you can remove this "unknown stain." Listed below are the steps to try:

1. Soak stain in cold water for at least half an hour.
2. Rub detergent (liquid or paste of granular) into stained area. Let stand at least half an hour. Rinse.
3. Launder, using bleach (if care label indicates garment can be bleached).
4. Soak in a pre-soak the recommended amount of time.
5. Use hottest water possible (check care label) and launder. Line dry garment.
6. If stain remains, sponge with stain remover. Rinse, launder.
7. As a last resort, try a color or rust remover.

Rings from Stain Removal:

After attempting to remove a stain, a "ring" may appear around the area. Light- and solid-colored and smooth fabrics "ring" most frequently. It is caused by:

- < a residue from the stain.
- < an accumulation of fabric finishes that move out as the solvent spreads along the yarns.

You can prevent the ring from forming by:

- < using the stain remover sparingly
- < frequently moving the garment to a dry, clean spot on the blotter.

If a ring appears, brush lightly from center out.

Mystery Stains!

Have you ever had the experience of spots showing up on a garment after removing them from the dryer or from storage? The following are reasons for "invisible stains":

- < When fruit juices, sugared coffee or tea, or soft drinks are spilled on a garment, they may dry and disappear. However, the sugar is in the fabric. Heat causes the sugars to become a yellowish/brownish stain. Remember to flush these spills quickly with cold water if the garment is washable.
- < A greasy stain (like mayonnaise), particularly on a polyester garment when activated by heat, will appear much like a sugar stain (yellowish-brown).
- < Pouring liquid detergent or fabric softener directly onto clothing without diluting.

REMEMBER:

- Always follow product directions.
- Read care labels on garments.
- Treat stains immediately.
- Realize that some stains cannot be removed.



Clothing Selection

Putting It All Together

When selecting clothes, you want your clothes to be most appealing to your body type. There are several elements of design that help you decide what clothes are best for your body type. These elements include balance, proportion, line, color, and texture.

Balance

Balance refers to a sense of equilibrium or stability. The parts of a garment should appear balanced. For example, too much texture or too many patterns in one area of an outfit result in too much visual weight in that area.

Balance may be expressed as *formal* (symmetrical) or *informal* (asymmetrical). *Formal balance* is exactly alike on both sides of an imaginary center. *Informal balance* is different on each side of the imaginary center. Sometimes when we think about balance, we look only at the lines in a garment and the accessories. We need to think about their color and texture, too. Balance is required in all elements (color, line, texture).

For example:

- A better balance is usually achieved when darker colors are lower and lighter colors are higher on the figure.
- Wearing light shoes with a dark garment is seldom desirable.
- The figure usually looks more balanced when heavy textures are lower and light textures are higher, however, this varies with the figure type.

Proportion

Proportion relates to the size, shape, and position of accessories to each other, to the outfit, and to the wearer. Accessory items positioned on the outfit and individual, such as scarves, jewelry, belts, hats and flowers are susceptible to situations relating to proportion and position.

The two aspects of proportion are *space* and *scale*. *Space* is the dividing of the body into various sections or divisions. It is usually more pleasing to the eye to have unequal division. *Scale* relates to size and relationship.

Here are some examples to help clarify:

- Unequal spacing is more pleasing.
- Stand in front of a mirror; your natural waistline generally falls above the half-way mark on your body.
- Spacing can be created through line, color or texture.
- Regarding scale, think about large for large, small for small.
- Keep accessories and clothing in scale with your size.

Line

Line is the most basic element of design and therefore the most important. It is the boundary of things. It refers to the outline of an object as well as the direction the design leads the eye.

Lines are used to:

- divide areas into shapes, forms, and spaces
- provide direction
- provide movement

The two types of lines are *straight* and *curved*. *Straight* lines are forceful. *Curved* lines are softer and give a more graceful feeling. Both types of lines give direction, either horizontal, vertical, diagonal, or curved.

Some effects of straight and curved lines are:

1. Vertical lines direct the eye up and down, usually add height, create an impression of poise and strength.
2. Horizontal lines lead the eye across the garment, usually add width, suggest calmness, serenity, and gentleness.
3. Diagonal lines express action, create a vertical or horizontal effect determined by how great the angle is.
4. Restrained curves give a feminine feeling, have a slight degree of roundness.
5. Circular (rococo) curves convey excitement, have a greater degree of roundness.

Color

Color is fascinating. It, too, plays an important role in planning and selecting accessories. Color is usually the first design element that people notice. The colors you select to wear contribute to your attractiveness. A becoming color will help you to feel and look your best.

The colors you select to wear should be harmonious. Factors that affect color harmony are lighting, background, distance involved, amount of the color, intensity, value, weight of color, and size. The more you know about color, the more effectively you will be able to use color.

Color may be emphasized by using it in the following ways:

- Placing it beside its complementary color (opposite each other on the color wheel).
- Combining it with a neutral (black, white, gray).
- Repeating, near it, a large amount of the same hue in a lower intensity
- Repeating a small amount of the hue in a brighter intensity.

Color may be minimized by using it in the following ways:

- Combining a large amount of a bright color with a dull or delicate one of a similar hue.
- Combining it with a dull color that is slightly different in hue.

Colors look different under different kinds of light. Remember to always be careful when you are attempting to “match” or combine colors of garments with accessories. What looks good close up may not be so pleasing from a distance OR what looks good under fluorescent store lights may not look good under a different type of light or in the sun.

The amount of color used is important. It is usually more pleasing to use bright colors in small amounts. Subdued or less intense colors are more pleasing in larger amounts. Bright colors are more exciting, dull colors are more restful.

To help you learn how to select and use colors -- look to nature to see how color is used. Think about the following characteristics of “natural” color.

- No color is uniform.
- There is no color matching.
- The majority of colors are quiet and undemanding.
- Bright colors are used in small amounts.
- Pattern and texture are everywhere.
- There is a ratio of shininess and dullness.

In nature there is unity with variety, and that is what we want to achieve in our selection of clothing and accessories. When the color values are closely related they achieve a sense of unity or rhythm. When colors have no common value or intensity they emphasize or accent each other, providing more variety and interest.

Texture

Texture refers to the surface characteristic of the clothing or accessory -- the way it looks, feels, and behaves. The texture contributes to how you look. Learn to use texture to flatter you. Think about these:

- P Similar or like textures create a feeling of unity, such as suede shoes with wool tweed pants.
- P Contrasting textures provide variety, such as smooth leather shoes and wool tweed pants.
- P Continuing textures that have the same durability, personality, or suitability for the occasion.
- P Select extreme contrasts in texture.
- P Use harmony of texture to confirm the idea expressed.

Texture can create optical illusions that can make you look larger, smaller, taller, or shorter. Some examples are:

- P Rough textures can make you look larger.
- P Smooth textures can make you look smaller.
- P A single texture tends to be monotonous.
- P Stiff or crisp textures and bulky or fuzzy textures tend to dwarf the small or thin person.
- P Shiny textures can make you look larger.
- P Dull or matte textures usually make you look smaller.
- P Coarse or rough textures can make the heavy figure look larger and the petite figure look small.

Surface Design/Pattern

Surface design/pattern on fabrics and accessories are remembered more than plain ones. Usually you (and others) will tire of large designs sooner than small ones. For garments you plan to wear a long time you may want to limit the use of designs. However, wearing everything plain or in a solid color may be boring. Think about the following effects:

- ! Indistinct small patterns usually decrease apparent size.
- ! Large, overall designs can increase or add dimension to the body, making you appear larger.
- ! Scattered designs can make the body appear larger.
- ! Plaids and stripes can add bulk, especially in strong contrasting colors.

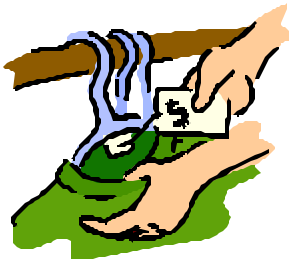
Figure Sizes and Shapes

Think about the different figure sizes and shapes and look at how they create different looks. Observe how line, color and texture are used to create desired looks. How do they look: What are they emphasizing? Are they making themselves look taller? Heavier? Thinner? Shorter? How would you classify them? Tall and slender, tall and heavy, short and slender, short and heavy, tall and thin, etc. These things are important to take into consideration when selecting clothes that are right for you. In the appendix you can look up your body type and see suggestions for clothing for your body type.

Body Type and Garment Selection

Body Type	Suggestions	Body Type	Suggestions
Tall and Slender	<p>If you are tall and slender, you can wear almost anything; however, to emphasize height and slenderness, use:</p> <ul style="list-style-type: none"> " Soft, curved, diagonal lines with a vertical slant. " One color. " Vertical lines and Y-lines. " Designs in scale with you " Unpressed vertical pleats or gathers. " Plain textures 	Tall and Heavy	<p>If you are tall and heavy and want to look slimmer, select:</p> <ul style="list-style-type: none"> " Diagonal lines with a vertical slant. " Less intense colors. " Vertical lines and Y-lines. " One color. " Single-breasted closing. " Matching belts. " Medium-weight fabrics that are soft. " Princess lines. " Slender silhouettes. " Medium-size designs. " Medium and darker colors. " Plain textures with close weaves and firm knits.
Short and Heavy	<p>If you are short and heavy and want to look slimmer, use:</p> <ul style="list-style-type: none"> " Diagonal lines with a vertical slant. " Less intense colors " Soft fabrics with simple weaves or knit. " Slender silhouettes. " Long, narrow lapels. " One-texture outfits. " Narrow, V-necklines. " Medium and darker colors. " Narrow belts that match garment color. " Plain textures. " One-color outfits with a bright emphasis at neckline. " Closely spaced vertical lines to lead the eye upward. 	Short and Slender	<p>If you are short and slender and want to accentuate your petiteness, use:</p> <ul style="list-style-type: none"> " Y-lines " One color. " Vertical lines " Small designs. " Diagonal lines with a vertical slant. " Light colors. " Closely spaced double-breasted closings. " Softened bright colors. " Narrow and simple belts. " One texture. " Unbroken seams. " Soft or crisp textures. " Jackets that do not cut you in half. " Plain textures.
Tall and Thin	<p>If you are tall and thin and want to create an illusion of more width, use:</p> <ul style="list-style-type: none"> " Horizontal and T-lines. " More than one color. " Diagonal lines with a horizontal slant. " Bold prints and plaids. " Well-proportioned spaces. " Clear colors. " Fuller silhouettes, but not too full. " Fabrics with body. " Dull, napped, and nubby textures. " Longer jackets. " Contrasting or wider belts. 	Larger Below the Waist	<p>If you want to balance the look, use:</p> <ul style="list-style-type: none"> " Interest above the waist -- such as at the neck or shoulder line. " Loose-fitting blouses and shirts. " Blouson tops. " Flared skirts or pants with an easy fit. " Double-breasted closures. " Gathers, tucks, yokes, or pockets above the waistline. " Horizontal or T-lines above the waist. " Brighter colors above the waist, duller colors below. " Simple, plain textures below the waist. " Plain or muted designs below the waist.

Larger Above the Waist	<p>If you want to balance the look, use:</p> <ul style="list-style-type: none"> " Horizontal lines below the waist. " Interest below the waist. " Vertical or Y-lines above the waist. " Single-breasted closures. " Solid-color tops in subdued colors. " Easy fit above the waist. " Light and bright colors below the waist. " Fuller skirts or pants. " Simple and plain textures above the waist " Semi-fitted jackets. " Simple and plain textures above the waist. " Pants, or skirts with some emphasis such as tabs, unusual pockets, contrasting stitching, yokes, tucks, or gathers. 	Short Waisted	<p>If you are short waisted and want to create an illusion of a longer waist, use:</p> <ul style="list-style-type: none"> " Same color in top and bottom. " Narrow waistbands " Narrow self-belts, worn slightly loose. " Longer points on collars. " Vertical or Y-lines above the waist. " Vests. " Vertical tucks above the waist. " Smooth textures. " Hip-length jackets that are loose or semi-fitted. " Pants, skirts, and dresses without belts and snug waistlines.
Long Waisted	<p>If you are long-waisted and want to create an illusion of a shorter waist, use:</p> <ul style="list-style-type: none"> " Contrasting textures at the waist. " Short jackets " Wider bands on skirts and pants. " Broad collars. " Fuller skirts and blouses. " Vertical lines below the waist " Contrasting separates, either in color/design. " Wide, contrasting belts " Horizontal lines above the waist, such as yokes, pockets, or trim. 	Slim Physique	<p>If you are slim and want to appear larger, use:</p> <ul style="list-style-type: none"> " Horizontal, broken, or curved lines. " Loosely fitted garments " Loosely fitted garments. " Brighter and lighter colors. " Two or more colors in garments. " Wider belts. " Lightweight fabrics and textures. " Double-breasted closures. " Decorative details such as gathers, tucks, piping, embroidery.
Tall Physique	<p>If you are tall and want to maintain your height, use:</p> <ul style="list-style-type: none"> " Vertical lines more widely spaced. " Lightweight fabrics " Matching separates. " Smooth textures " Soft colors " Slimmer silhouettes 	Short Physique	<p>If you are short and want to look taller , use:</p> <ul style="list-style-type: none"> " Closely spaced vertical lines in center front. " Narrow lapels. " Subdued colors. " Simple styles. " Matching color separates. " Lightweight fabrics.
Heavy Physique	<p>If you are heavy and want to look slimmer, use:</p> <ul style="list-style-type: none"> " Smooth, lightweight textures. " Slim, not tight, silhouettes. " Emphasis at the neckline. " Narrower lapels. " Softer and more subdued colors. " Matching separates. " Single-breasted closures. " Vertical lines. 		



Consumer Buying Shorts

It is important that when you are buying your clothes in the store that you select quality clothing to ensure you are getting the best garment for the best price. There are several things to look at in a garment when purchasing it. While these things may seem insignificant, they prolong the life of your clothes.

Price is not always an indication of the quality of a garment. You can find good quality fabrics and construction at all price levels. Learning how to determine a good quality garment will help you get your money's worth.

A good quality garment must start with a good quality fabric. Often you can upgrade the quality of a garment by changing buttons or restitching some seams. But you cannot upgrade the fabric. Judging the quality of fabric is often difficult. The fiber content will give you some clues as to the durability of the fabric. Nylon and polyester are the most abrasion-resistant and strongest of the fibers used in clothing. Adding one of these fibers to cotton, rayon, or wool can increase the strength or durability of the garment.

Durability can also depend on the construction of the fabric. Smooth surface fabrics such as denim will usually stand up to harder wear than soft napped fabrics like corduroy. Also, the more yarns used or the closer the yarns are in woven or knitted fabric, the more durable the fabric should be. Also, look at the dyeing and/or printing of the fabric. Is it an even color throughout, is the printing perfectly in place?

If the quality of the fabric is acceptable you are now ready to judge how well the garment is made. A variety of techniques can be used to construct a quality garment. The important thing to remember is that the technique used should be compatible with the fabric, garment design, and intended use. Look for adequate hems, even width and finished hems, seams that are flat and finished, garment cut on-grain, matched designs in plaids and stripes, firm buttonholes, secure fasteners and trims, secure stitching.

Another indication of quality is the overall appearance of the garment. Has it been properly pressed? Do the trims add or distract from the garment. If your first impression of the garment says poor quality, that's what it will say to others.

Search for Quality

What is the fiber content?

Is the construction high quality?

Is it tightly woven or knitted fabric?

Is the fabric evenly dyed or printed?

Is the overall appearance good?



What to look for in the construction ...

There are several important things to examine when selecting your clothes based on quality construction. One of the things we want to look at is the quality of the buttons and button holes. Buttons should be securely attached with double thread and neat stitches. They should also be reinforced, according to fabric type, with interfacing and/or another button. If the button is not the appropriate size and style for the garment, that is a good indicator that it is poorly made. Buttonholes should be flat and attractive with no loose strings hanging out. Your buttonholes should be made with the grain of the fabric and be in a straight line as well as be appropriate to the size and thickness of the button.



If your clothes have pleats on them they should be evenly distributed in accordance with the garment design. They should hang straight when worn without pulling and be even and smooth in appearance. All of the hems in the garment should be uniform and inconspicuous. They should be securely with a hem stitch appropriate for the fabric and garment. This is important so that your garment will last longer.

Most pants and shorts have pockets. These pockets should be well made and reinforced so that they will not give out with usage. Pockets should be placed appropriately on the garment, have stitches that are an appropriate and even length, and be lined if necessary. These are all characteristics that quality clothing should show.

Most importantly your garment should fit you well. If the garment fits well, it will be smooth, be free of wrinkles and twisted seams, and have seams positioned correctly on the body. By selecting a well fitting, quality garment, you will get a much better investment in your clothes.

Buying quality is important for those garments that you will wear frequently. Buy the best quality you can afford for these items. For those seldom worn garments, quality is not as important. However, you want these garments to give a good appearance for a low price.

Shopping for Shorts

The price of a garment is related to:

- Z Quality of fabric.
- Z Quality of workmanship.
- Z Number of details
- Z Trim.
- Z Brand name or designer name.
- Z Store where it is being sold.

Shorts are another significant wardrobe item of any teen in Florida. The variability in styles, quality and cost are just as numerous as the number of pairs of shorts you might buy in your lifetime! Understanding and applying the consumer buying principles discussed in this section, combined with the knowledge you now have of fabrics and selection principles, will help you make the best decisions as you select and add shorts to meet your clothing needs. The tip sheet that follows helps you apply some the general selection and fabric design principles specifically to shopping for shorts. This combined with a careful look at the quality of workmanship for the cost will create the right formula for decision-making for you and your friends.

Shopping for Shorts

Reference Guide

Like bodies, shorts come in all shapes and sizes. Once you know how you want your legs to look and how line and body proportion work, you are ready to choose shorts that will make the most of your legs. Here are few guidelines to consider the next time you shop.

Short Legs

Try: shorter shorts
vertical lines
up slanting hems

Avoid: long shorts
cuffed shorts

horizontal lines

socks

Long Legs

Try: longer shorts
cuffs
socks
contour waistbands

Avoid: shorter shorts
vertical lines
wide waistbands

Heavy Legs

Try: lengths that cover fullest part of leg
slightly flared
vertical stripes
dark colors

Avoid: shorter length shorts
tight, fitted shorts
plaids
cuffs, patch pockets

Skinny Legs

Try: slimmer cut shorts
lengths that hit leg at widest part
some fullness

Avoid: flared shorts
longer length shorts
baggy shorts

Stomach Bulge

Try: tailored styles
stitched down pleats
cuffs

Avoid: elastic waistbands
knit fabrics
darted, fitted styles
soft pleats
pocket details

Wide Hips

Try: tailored styles
fitted waistbands
overall closer to the body fit

Avoid: white (light) shorts
pocket details
elastic waists
flaring legs
side closures

Hips Too Curvy

Try: looser cut shorts
easing for fit

Avoid: hip hugging styles
back yokes
back patch pockets



Fabric Textures Create Optical Illusions:

Rough textures can make you look larger.

Smooth textures can make you look smaller.

Stiff or crisp fabrics or bulky textures can dwarf the small, thin person.

Shiny textures make you look larger.

Dull or matte textures usually make you look smaller.

Fabric Designs:

Indistinct small patterns usually decrease apparent size.

Large overall prints can increase appearance.

Plaids and stripes can add bulk.



Before making a final decision to purchase a garment ask yourself:

- T Does it improve my appearance?
- T Will it be easy to care for?
- T Is it comfortable when I move around?
- T Does it fit into my present wardrobe?
- T Is it the price I have budgeted?
- T Can I wear it often considering my lifestyle?
- T Is it really me?
- T Do I need it?



If you can answer YES to each of the above questions, then you have found the right garment for you. Choose wisely and your clothes will be a great investment.

$$\text{CPW} = \frac{\text{Cost} + \text{Cost of Care}}{\text{Number of Wearings}}$$

Wise Investments ...

If you choose your clothes wisely based on quality of construction and fabric you will get more for your money. It is good when devising a shopping plan to budget out the amount you are willing to spend on each item. This allows you to make the best use of your clothing dollar.

Instead of just considering the overall price of the garment, you will make better use of your clothing dollar if you consider the *cost-per-wear* (CPW). It only makes sense that you will spend the largest amount of money on clothes that you will wear several times or that is a classic item that will never go out of style. There is a simple formula you can use to figure out your CPW:

You can estimate a 25¢ charge of every time you will launder the garment and make sure to include more if you plan on drycleaning the garment. This is a much more accurate way to determine how much you are actually spending on the garment rather than just looking at the price. This will help you not to buy impulsively.

Examining all aspects of shopping for clothing will help you become a better and more aware consumer. It is important to learn these skills early on so that you are a wise consumer for bigger purchases in the future.

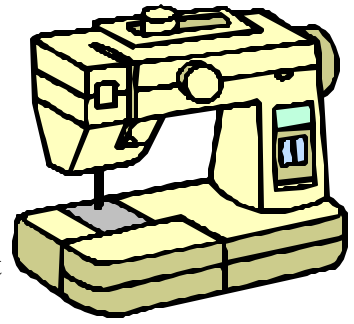
References & Activities:

- T *Clothes that Click*, Consumerism Lesson, University of Florida
- T *Clothes that Click*, Lesson 4 - Composing Great Looking Outfits, University of Florida

Clothing Construction

Construction Decisions

Selecting the right fabric for your garment and your body type is an important step in the construction of your clothing. If you do not choose appropriate fabric for your garment you may end up ruining your project or increasing the cost of your garment.



Fabric Selection

The fabric you select should be appropriate to your skill level. It is recommended for the beginning sewer to use a small print fabric because there is less matching of the fabric required and unlike solid colors, imperfections will not be as visible. It may also help the beginning sewer to choose a fabric with defined patterned side and non-patterned side. This will help with the pattern layout and construction to more easily identify the right and wrong sides of the garments pieces.

You must also keep in mind when selecting your project, the fabric that is appropriate for the garment you are making as well as your body type. Beginning sewers should avoid difficult fabrics such as velour and satins. Fabrics with naps should also be avoided. If you have questions about what types of fabrics you should choose for your specific garment, you should consult the package envelope, which will give you recommended fabrics. The easiest types of fabrics to begin with are firmly woven fabrics of cotton or cotton blends and medium weight fabrics. As you become more experienced you should take on the challenge of more complex fabrics or pattern designs.

It is important to pay attention to what the pattern says about the different types of fabric suggested for the garment. These suggestions should be considered seriously. The pattern will also tell you the degree of difficulty for the pattern as well as the fabric you are working with. Make sure to keep the pattern package so that you have all of the information you will need in the future to make this garment or a variation of it.

Fabric Preparation

Before you begin the construction of your garment, you need to make sure that the fabric is properly prepared. Before you begin a sewing project with any fabric it is imperative that you prewash the fabric. You should launder the fabric the way you plan on laundering it once you have completed your project. If it is a fabric that needs to be drycleaned, dry clean it before hand so you know how much the fabric will shrink. If you do not prewash the fabric, once you wash it, it may shrink and no longer fit. Although this step seems tedious, it is one of the most important steps in ensuring the success of your garment.

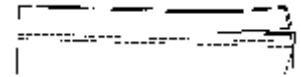


Other Construction Decisions

Choosing the correct tools and resources to use in constructing your garments is a critical choice. Keeping current of the options, especially the newer industry advancements, will allow you to use the best and latest techniques to improve the quality of the garment you are making thus enhancing your clothing investment. Here are some options and choices among the threads, needles, seams and finishes or interfacing materials you need to be knowledgeable of as you advance your construction skills.

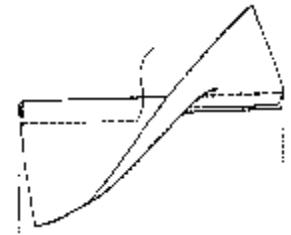
Seams and Finishes:

A **double-stitched seam** is used for added durability in stress areas. First make a plain seam, then add a second row of stitching $\frac{1}{2}$ inch from first stitching. Seam is usually trimmed to $\frac{1}{4}$ inch.



DOUBLE-STITCH

A **French seam** is used on “see-through” fabrics. It is a seam within a seam. Place the wrong sides of fabric together and stitch a $\frac{1}{4}$ inch seam. Turn and press. Place right sides together and stitch a $\frac{1}{2}$ inch seam. On very lightweight fabrics you may want to have a narrower finished seam, so stitch a $\frac{1}{4}$ inch seam, trim to $\frac{1}{8}$ inch and then stitch a $\frac{1}{4}$ inch seam.



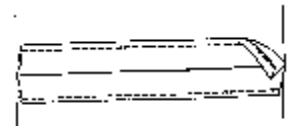
FRENCH

A **Hong Kong seam finish** is used to enclose seams, but is less bulky than using double fold bias tape. A very lightweight woven or sheer knit fabric is needed to make the 1 inch binding. Use woven fabric cut on the bias. Cut knit fabric on crosswise. Place right side of binding to right side of seam. Stitch at $\frac{1}{2}$ inch from edge. Turn binding over edge to inside. Stitch-in-the-ditch on top side.



HONG KONG

A **Turned Under and Stitched seam finish** is used on light to medium weight fabrics. This is a good finish for unlined jackets, if there are no extremely curved seams. BE SURE to allow $\frac{3}{4}$ inch seam. Turn $\frac{1}{2}$ inch and machine stitch close to edge. Work from top side of the seam so you do not fight with the narrow turn under.



TURNED UNDER
AND STITCHED

Special Threads:

There are many decorative threads on the market which can be used to embellish a garment or accessory. Select the one that provides the look you want. Or use a combination of different threads and yarns for a unique look. You can use decorative threads:

- T to topstitch
- T to finish an edge
- T in free-form stitching
- T in special needles, especially twin and triple.
- T to “couch” using transparent thread.
- T to emphasize designs in a fabric.
- T to add emphasis to an appliqué or trim.

For a better stitch quality you may need to use interfacing or stabilizer behind your stitched area and a needle lubricant for your sewing machine needle.

Metallic/Silver/Foil

There are many different types of metallic threads, some are all metallic and some are part metallic. Most metallic threads can be used as the upper thread and in the bobbin of your sewing machine. Sometimes you may want to use two threads in order to get more “shine.”

Advantages

T adds glitter/shine.

Uses

T decorative stitching

T appliqué

T topstitching

T machine quilting

T with another heavier thread in your serger (threads are treated as one)

How to use

T always test on the type of fabric you will be using with the same interfacing/stabilizer.

T usually requires a 14 or 16 (80-90) needle.

T requires an even consistent speed -- not fast, then slow.

T you may need to loosen the upper tension so you do not see the bobbin thread.

T you may need to use a stabilizer to prevent puckering.

Rayon Thread

Rayon thread is used for embellishment, since it has a silk look. It may be lightweight and used “as usual” or it can be heavy and used in the bobbin.

Advantages

T sheen

Uses

T embroidery

T monogramming

T decorative stitching/serging

T French machine stitching

T appliqués

T machine stitchery

T machine quilting

How To Use

T always test on fabric

T use an 11 or 14 (70-80) needle

T if possible, do decorative stitching on individual pieces

T may need to loosen upper tension or bypass the bobbin tension if using heavy rayon thread

T may need to use a stabilizer to prevent puckering

Pearl

Pearl is a crochet thread that can be used on your bobbin. It is a very heavy thread with texture and depending on the fiber may have a slight luster. It can be of cotton, rayon or acrylic fiber.

Advantages

T a heavier thread, so covers area easily and is easily seen

Uses

T on edges, when serged

T decorative stitches

T with a braiding foot, if available for your machine

T in the bobbin of your sewing machine

T in the loopers of your serger

How To Use

T always test on your fabric

T may need a stabilizer to prevent puckering

T tension will usually need to be loosened

T you may need to bypass the tension in your bobbin/looper

T stitch slowly and at an even speed

T hand wind onto your bobbin

Transparent Thread

Transparent thread is nylon filament. It is not a decorative thread, but is used with decorative threads -- as the “other” thread, when not using decorative threads in all areas of the threading of your machine. Today’s transparent thread is soft and not wiry. It can be used on your sewing machine and serger. It is a clear thread and comes in two colors -- light and dark.

Advantages

T automatically matches the color of the fabric and other thread

Uses

- T** buttonholes in silk-like fabrics
- T** with decorative threads
- T** when couching yarns
- T** when sewing on sequins, pearls, and beads
- T** whenever you do not have a matching thread

How To Use

- T** may need a stabilizer on your fabric
- T** always test on your fabric
- T** may need to change your tension
- T** wind on bobbin slowly and at an even speed (so you don’t stretch the thread)
- T** stitch slowly for best results
- T** can be used on your sewing machine and serger
- T** place a net covering over the spool/cone to assure an even feed of fabric

NOTE: If you have trouble with the special thread shredding, try one of these:

- loosen your upper tension
- use a 90/14 stretch needle or 80/12 embroidery needle

Needle Pointers:

There are several different types of sewing machine needles. Some are designed for specific fabrics or purposes. In order to eliminate stitching problems, let’s learn to select the one most suited for the task.

NAME	USED ON	DESCRIPTION	SIZES
UNIVERSAL/ ALL-PURPOSE	Most types and weights of fabric	Has a sharp even point	8-19 or 60-120
BALLPOINT	Knits and stretch fabrics, shouldn’t be used on woven fabrics because it will leave a wavy stitch line.	Has a rounded point to go between the fibers preventing piercing or snagging thread that could cause a run.	9-16 or 70-90
TOP STITCHING	Fabrics you want to topstitch	Has a longer eye and deeper groove to handle two or heavier threads	
STRETCH	Very stretchy fabrics	Depth of shank is small, has a light ballpoint and the scarf is deeper	

NAME	USED ON	DESCRIPTION	SIZES
TWIN	Most smooth surfaced fabrics to create a decorative effect. This type of needle is used for making two rows of straight or decorative stitching.	Has one body and two (shafts) needles	They come in a variety of sizes (stitch width apart) from very close together to 1/4 inch apart
LEATHER/WEDGE	Leather, leather-like materials, vinyl, suede	Has a knife-like point (three-sided) that makes a slit	14-18 or 90-100
WING	Fabrics for decorative heirloom stitching and hemstitching	Has flat extensions on the sides of the shaft to make large holes. They also come as twin needles with one regular needle and one wing needle	14-18 or 90-100

Interfacing Options:

Interfacing is an inner construction material that lies between layers of fashion fabric or between fashion fabric and a lining. It adds shape, strength, and body. Interfacing supports the fashion fabric and adds crispness, not bulk. It helps a garment to maintain its shape, wearing after wearing. Grain or “give” should be the same as your fashion fabric. In vests it should be used at the armholes and around the front and back at the neckline.

There are several types of interfacing fabrics. Each type of interfacing gives a different effect on a fabric. *Woven* interfacings have lengthwise and crosswise grain. Be sure to cut on the same grain as the fashion fabric. *Non-woven* interfacings are made by bonding or felting fibers together. They are flexible. They will not ravel, wrinkle, or lose their shape. They may be stable with little give, stretch in crosswise, or be all-bias - stretching in all directions. *Knit* interfacings, *fusible tricot*, and *weft insertion* give soft shaping. Both woven and non-woven interfacings come as sew-in or fusible and in several different weights. Select the one that is best suited for your fabric. Always test on a scrap of your fashion fabric.

References & Activities:

- T *Clothes that Click*, Lesson 1 - Creativity, University of Florida
- Activity 1 - What’s the point, University of Florida
- Activity 3 - Splendid seams and Finishes, University of Florida
- Activity 4 - Special Threads, University of Florida



Name: _____

County: _____

Clothing Construction, Selection and Fashion Revue Score Sheet

E G F CONSTRUCTION CRITERIA & SCORE

T	T	T	Fabric Quality	JUDGES COMMENTS
			<ul style="list-style-type: none"> L Fabric content and fabric texture is suited to garment design. L Balanced grain L No flaws in fabric construction L Matching designs, centered, and balanced. L Evenness of dyes. L Care of fabric appropriate for garment function and design. 	<div style="border: 1px solid black; width: 60px; height: 40px; margin: 0 auto;"></div> <p style="text-align: center;">10 Points</p>
T	T	T	Construction Quality	
			<ul style="list-style-type: none"> 1. Construction neat in appearance. Ⓓ Appropriate techniques for fabric. Ⓓ Appropriate and neat seams, seam finishes and seam treatments for fabric and design. Ⓓ Accurate, even stitching, matching of designs using balanced tension and matching thread. Ⓓ Appropriate interfacing for fabric and design. 6. Smooth, even, and flat edges on collars, jackets, lapels, cuffs. 7. Inconspicuous facings and hems. 8. Enclosed seams graded. 9. Curves and points same shape and length. Ñ Darts merge into fabric. 11. Smoothly set-on collar and set-insleeves Ò Appropriate and neat hem well- pressed. <p>Fasteners</p> <ul style="list-style-type: none"> Ó Neat and secure. Ó A appropriate for garment design. <p>Notions/Trim</p> <ul style="list-style-type: none"> Ó Appropriate for fabric and design 	<div style="border: 1px solid black; width: 60px; height: 40px; margin: 0 auto;"></div> <p style="text-align: center;">20 Points</p>

E G F PRESENTATION CRITERIA & SCORE

T	T	T	Appearance	10 Points	JUDGES' COMMENTS
			1. Smiles 2. Well groomed, clean and neat 3. Poised with good posture 4. Garment becoming to individual 5. Appropriate inner garments and accessories used to complete look 6. Modeling confidence in presenting garment		<div>10 points</div>
			Design	10 Points	
			1. Fashionable 2. Becoming style 3. Appropriate notions and trims for fabric and function. 4. Appropriate pattern and fabric coordination 5. A total look 6. Pleasing proportion		<div>10 points</div>
			Fit	15 Points	
			1. Adequate ease 2. Hangs evenly 3 Smooth fit with no wrinkles or pulls.		<div>15 points</div>

CONSTRUCTION AND SELECTION SKILL- A-THON SCORE

Station I: Fabric ID	
Identify 10 Fabric Samples	<div>10 Points</div>
Station 2: Clothing Choices and Selection	
Respond to a Clothing Decision-making Situationrank choices among four options given.	<div>10 Points</div>
Station 3: Construction Skill-A-thon	Station 3: Consumer Buying Skill-
Respond to a Construction Decision-making Situation	<div>10 Points</div>
	<div>Consumer Buying Situation and Judging Class - Four garments Based on age: Juniors = t-shirts Intermediates=jeans Seniors= shorts</div> <div>10 Points</div>