



For more 4-H  
information click on  
<http://texas4-h.tamu.edu>

## **CREDITS AND ACKNOWLEDGMENTS**

The development of 4-H Clothes That Click was originally done through the Department of Family, Youth, and Community Sciences at the University of Florida. M. Joy Cantrell, Associate Professor and 4-H Youth Development Specialist and R. Nadine Hackler, Professor, Clothing and Textiles, served as the lead authors.

The Texas 4-H Clothing and Textiles Advisory Board and County Extension Agents-Family and Consumer Sciences reviewed a wide variety of 4-H Clothing Project Curricula. Dr. Pam Brown and Mrs. Teresa Smith with the Family Development and Resource Management Unit of the Texas Agricultural Extension Service took the lead role in the review process.

The Texas Agricultural Extension Service

The Texas A&M University System



# **PREFACE**

## **4-H Clothes That Click**

### **A Clothing and Textiles Curriculum for 12-18 year old youth**

Youth research has shown that the social and psychological impacts of clothing and textiles are a prevailing undercurrent in many of the actions and in the development of young people. The 4-H Clothing and textiles program provides an opportunity for young people to practice a variety of life skills while learning subject-matter, including: improving their personal appearance; how to be good consumer; clothing selection, care and construction skills; learning about textiles; becoming aware of cultural diversity; and decision-making skills in relation to careers and job seeking.

**4-H Clothes That Click** was designed to help 12 to 18 year old youths understand the basics of Clothing and Textiles. The curriculum has eight major foci:

- Creativity: personal creativity and basic sewing skills
- Communication of Self: personal grooming, appearance and self-concept development.
- Cutting Edge: knowledge of fabrics, textile science and technology
- Choices: clothing selection...color, line and design
- Consumerism: wise shopping practices
- Care: daily care of personal clothing
- Culture: cultural influences of clothing apparel and design
- Careers: clothing associated with many careers and career choices in the clothing and textile industries.

In addition to the youth development aspect of the Clothing and Textiles project, the importance of the industry to Texas agriculture is unquestionable. Texas ranks high in the nation in regard to production of natural fibers through sheep and angora goat production. Cotton production has significant impact on the Texas economy as well.

## **Texas Essential Knowledge and Skills (TEKS)**

Instructors who use this curriculum will address the following TEKS as outlined by the Texas Education Agency:

### **English & Language Arts**

Analysis of Visual Media

The student produces visual representations that communicate with others.

Communication Process

The student demonstrates knowledge of various communication processes in professional and social contexts.

### **Health Education**

Health Education

The student comprehends ways to enhance and maintain personal health throughout the life span.

### **Home Economics Education**

Home Economics Education

Provides individuals and families with essential knowledge and skills for managing the challenges of living and working in a diverse, global society. Individuals utilize these skills to enhance career and personal effectiveness, promote family strength and well-being, and pursue career options.

## **Developmental Assets and Life Skills**

Youth who have learning experiences through this curriculum may develop the following assets and life skills which contribute to their personal development:

<b>Developmental Asset Search Institute®</b>	<b>Targeting Life Skills Model Iowa State University Extension</b>
Constructive Use of Time #17 Creative Activities #18 Youth Programs Positive Values #30 Responsibilities Positive Identity #37 Personal Power #38 Self-esteem	Wise use of Resources  Character and Self-responsibility  Self-esteem



## TABLE OF CONTENTS

### I. INTRODUCTION

Credits	
Preface	1
Table of Contents	2-4
About Clothes That Click!	5
Lesson Profiles	6
About Experiential Education	7-9

### II. 4-H Clothes That Click!

<b>LESSON 1: CREATIVITY</b>	<b>L1</b>
Teaching Outline	L1 - 1
Background Basics	L1 - 4
Activities	
1. What's the Point?	L1 - 9
2. Special Feet	L1-12
3. Splendid Seams and Finishes	L1-14
4. Special Threads	L1-16
5. Interfacing	L1-18
6. Embellishments	L1-20
7. Pattern Success	L1-22
8. A Special Vest	L1-24
 <b>LESSON 2: COMMUNICATION OF SELF</b>	 <b>L2</b>
Teaching Outline	L2 - 1
Background Basics	L2 - 4
Activities	
1. Different Views on Appearance	L2-17
2. Capture the Message!	L2-19
3. Values and Clothing	L2-21
4. Creating My Own Style	L2-23
5. Improvement in Your Movement	L2-25
6. ZOOM in on Skin, Hair, and Nails	L2-27
 <b>LESSON 3: CUTTING EDGE</b>	 <b>L3</b>
Teaching Outline	L3 - 1
Background Basics	L3 - 4
Activities	
1. What Happens When A Fabric Burns?	L3-10
2. Simple Fabric Tests	L3-13
3. Fabulous Finishes	L3-15
4. Fabric Strength, Abrasion and Stretchability	L3-17
5. Dyeing Fabrics	L3-20
6. Label Analysis	L3-22

## TABLE OF CONTENTS (continued)

### II.

LESSON 4: CHOICES .....	L4
Teaching Outline .....	L4 - 1
Background Basics .....	L4 - 4
Activities	
1. Composing Great-Looking Outfits! .....	L4-14
2. Figuring Your Assets! .....	L4-17
3. Hocus-Pocus Flattery Focus .....	L4-20
4. Disguise of Emphasize .....	L4-26
5. Can This Garment Be Saved? .....	L4-28
6. Wardrobe Multiplication .....	L4-30
7. The Magic of Accessories .....	L4-32
 LESSON 5: CONSUMERISM .....	 L5
Teaching Outline .....	L5 - 1
Background Basics .....	L5 - 4
Activities	
1. Textile Laws .....	L5-16
2. Ads and More Ads .....	L5-18
3. Quality Counts .....	L5-20
4. Budget Buy Wise .....	L5-22
5. Store Savvy .....	L5-24
6. Shopping for Athletic Shoes .....	L5-26
7. Your Best Buy .....	L5-28
 LESSON 6: CARE .....	 L6
Teaching Outline .....	L6 - 1
Background Basics .....	L6 - 4
Activities	
1. Laundry Scavenger Hunt .....	L6-15
2. CAREful Decisions .....	L6-17
3. Is Your Water Soft? .....	L6-19
4. Bleach Experiments .....	L6-21
5. Stubborn Stains .....	L6-24
6. Stiffen Up With Sizing .....	L6-27
7. Pressing Pointers .....	L6-29
8. Storage Savvy .....	L6-32

## TABLE OF CONTENTS (continued)

### II.

LESSON 7: CULTURE .....	L7
Teaching Outline .....	L7 - 1
Background Basics .....	L7 - 3
Activities	
1. History, Clothes and Culture .....	L7 - 6
2. Your Cultural Heritage and Heirlooms .....	L7-12
3. MOLA: A Folk Art Applique .....	L7-15
4. Batik..An Indonesian Art .....	L7-18
5. A Trip Around the World! .....	L7-20
LESSON 8: CAREERS .....	L8
Teaching Outline .....	L8 - 1
Background Basics .....	L8 - 3
Activities	
1. Occupation Locations .....	L8 - 8
2. Unseen Opportunities .....	L8-11
3. What Do I Want To Do? .....	L8-14
4. Dressing For Success! .....	L8-16
5. A Closer Look .....	L8-18

### III. TAKE HOME

4-H Clothes That Click! Workbook

### IV. EVALUATION

1. Teacher / Instructor Evaluation
2. Youth Evaluation Tools

### V. RECOGNITION MATERIALS

4-H Clothes That Click! Certificate

### VI. SUPPLEMENTAL ACTIVITIES

# About Clothes That Click!...

The development of this 4-H Clothing and Textiles Project was driven by two basic principles:

1. Learning about Clothing and Textiles can be fun! The project guide provides simple and inexpensive, yet fun activities that teach youth about major clothing concepts, including construction, self concept, textiles/fabrics, selection, personal care, culture and careers.
2. 4-H volunteer teaching activities must be ready-to-use. This project includes games and activity sheets needed to conduct clothing and textiles activities in an easy-to-use format. It was designed to be teacher friendly and takes much of the guesswork out of teaching this subject.

## AGE OR GRADE LEVELS

This project was developed for youth ages 12-18. Both group and individual activities encourage participation and action in all aspects of this program. Teachers and volunteers are encouraged to select learning activities that are most suitable to their youth. The overall intent is to facilitate learning and to spark creativity in both teachers and youth.

## CONTENTS

The following are components of the Clothes That Click! project:

**LEADER'S GUIDE** - This three-ring notebook contains a complete, easy-to-read outline for lessons. Each lesson provides a variety of activities that can be conducted depending upon the time frame devoted to this project. Each lesson is prefaced with a lesson outline and the **BACKGROUND BASICS** that help you focus on the overall concepts and desired outcomes. Each lesson concludes with discussion questions for youth to **REFLECT** and **APPLY** the knowledge and skills they have gained.

**Clothes That Click! ACTIVITIES** - creative projects, experiments, game boards, and worksheets are just a few of the activities found in the leader's guide. A series of **FRAME IT!** activity sheets are included to create a reference notebook of samples for the future.

**4-H Clothes That Click! WORKBOOK** - contains activity sheets for youth that correspond to each lesson. A variety of activities including creative projects, exciting experiments and other instructional activities make up this fun booklet.

# LESSON PROFILES

A brief description of the eight Clothes That Click! Lessons:

## **LESSON 1 - CREATIVITY**

Developing personal creativity and learning specialized clothing construction techniques are the foci of Lesson 1. Identifying special needles, threads, and feet are used in the personalization of embellishments and the creation of a vest.

## **LESSON 2 - COMMUNICATION OF SELF**

How do we communicate through the clothes we wear? We all wear clothes that make us feel good. What we wear presents a certain personality or image. Lesson 2 focuses on how clothing selection, good grooming, and poise affect one's self-image. The nonverbal image that one's clothing presents to another is introduced in CAPTURE THE MESSAGE.

## **LESSON 3 - CUTTING EDGE**

This Lesson introduces various fibers and their different uses in clothing. Fibers are where our fabrics and apparel begin. Lesson 3 will introduce us to fiber content, color fastness, fabric absorbency and breathability, and fabric strength. The dyeing ability of different fabrics is introduced in DYEING FABRICS.

## **LESSON 4 - CHOICES**

Clothes are important; when you look good, you feel good. This lesson looks at how we use clothes to express ourselves. Seasonal influences, color, line, and texture are all components we take into consideration when choosing what we will wear. Clothing colors that enhance natural features and clothing styles that compliment different figures are presented in FIGURING YOUR ASSETS! and HOCUS-POCUS FLATTERY FOCUS.

## **LESSON 5 - CONSUMERISM**

A garment label contains written information including the fiber content, care, country of origin, and registered identification number, and is attached to the garment. This lesson looks at different textile laws, the affects of advertising, retail options, as well as comparative pricing and cost-per-wear.

## **LESSON 6 - CARE**

Caring for our clothes is important because they will last longer. Care involves folding or hanging your clothes, the steps of the washing and drying process, and identifying clothes with stains. This lesson introduces water hardness, proper laundry techniques, the effects of bleach, proper ironing techniques, and proper storage of clothing.

## **LESSON 7 - CULTURE**

Lesson 7 helps us explore the cultural influences of clothing and how and why cultures have various clothing styles. This lesson introduces particular clothing customs in A TRIP AROUND THE WORLD!

## **LESSON 8 - CAREERS**

We all wear different clothes when we work at different jobs. This lesson looks at various clothing careers as well as appropriate and inappropriate dress for a job interview and on the job.

# The Experiential Process... Steps and Techniques

The 4-H Program has a long history of providing for a cooperative teaching-learning process between adults and youth. The activities in each project lesson strive to involve young people in experiences that require them to interact, analyze, question, reflect and transfer what they have learned to personal application. The activity comes first, the "learning" comes from the "discovery" of new knowledge and skills as a result of the experience. This is the 4-H "learn-by-doing" process. However, to end with the experience without building upon it through REFLECTING and APPLYING does not help the young person understand the significance of what he/she saw, heard, or did. It is the transfer of this significance from one experience to another that helps young people apply their "learning" in future situations.

**DO** Each "Adventure" or lesson topic identifies the activity or series of activities to **DO** involving youth in a common EXPERIENCE.

**REFLECT** At the conclusion of the activity(ies), allow time for the youth to REFLECT (share and process) what they learned from the experience. Each lesson guide outlines some key questions to assist you in this process.

**APPLY** Help youth to APPLY their new knowledge and skill to real life situations. You can do this by helping them to identify key principles that are important for future decisions or personal action. Again, each lesson has outlined a few questions to direct this process.

## STEPS

This model illustrates the cooperative teaching-learning process that is the goal of 4-H curricula. A further description of the steps in the process may be helpful as you become an active participant in *FUN with CLOTHES!*

**Experience** - Begin with concrete experience. This can be an individual activity or a group experience, but it involves "doing something." The learning experience will most likely take place when the experience is unfamiliar or a first-time activity for the learner; pushes the learner beyond any previous performance levels; is uncomfortable; and includes the risk of failure.

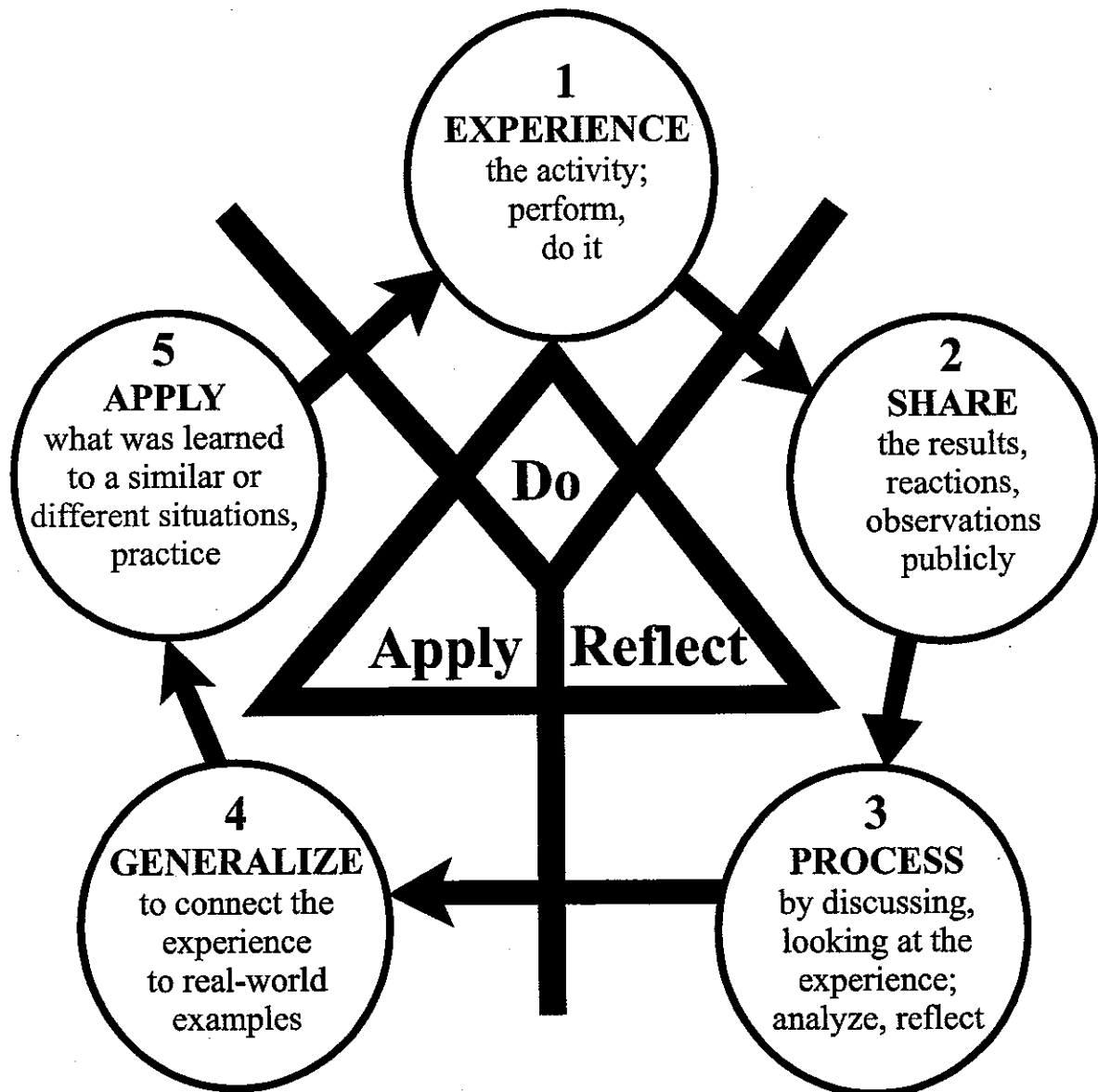
**Share** - Next, get the participant(s) to talk about the experience. Share reactions and observations. Let the group talk freely. Acknowledge ideas; listing them visually is helpful. Allow time for volunteers to share responses. Encourage group members to answer questions posed by others. Avoid having the leader answer questions.

**Process** - Discuss how themes, problems and issues are brought out by the exercise. Speak to specific problems and issues that the group discovers from the exercise or recalls from personal experiences. Look for recurring themes and write them on the newsprint. Have small groups discuss and report back, have a panel discussion, or generate ideas individually on 3" x 5" cards.

**Generalize** - Find general trends or common truths in the experience. Draw out and identify the principles that are important - that apply to "real life," not just the activity. This focuses on the key messages. List key terms that capture the lessons. Identify situations where the principles apply.

**Apply** - Concentrate on how the new learning can be applied to everyday situations. Discuss how issues raised by this activity can be useful in the future. Describe how more effective behaviors can grow out of what is learned. Write personal goals for behavior changes, take turns solving problem situations in groups of two or three, or role-play situations that show how new behavior is learned. Each individual should feel a sense of ownership for what is learned.

# EXPERIENTIAL LEARNING MODEL



# TECHNIQUES

## Use a Variety of Activities

You might consider any one or a combination of the following: tours, interviews, judging, games, pantomimes, skits, puzzles, demonstrations, problems to solve, experiments, using a specific tool, systematic observations, creating a product, visualization, brainstorming, group initiatives, case studies, simulations, surveys leading to an event or activity, or sharing and presenting to others through talks and exhibits.

## Develop Questions to Ask

The types of questions asked will vary with the activity, some questions may relate to the content but must go beyond it. If a specific life skill is to be enhanced, then the youth should have the opportunity to become as involved with understanding the life skill as understanding the subject related skill. Questions to help move in this direction may be as straightforward as these examples:

### Sharing Questions

1. What did you do?
2. What happened?
3. How did you feel?
4. How did it feel to...?
5. What was most difficult? Easiest?

### Processing Questions (Use data generated from sharing questions)

1. What problems or issues seemed to occur over and over?
2. What similar experiences have you had?

### Generalizing Questions

1. What did you learn about yourself through this activity?
2. What did you learn about (life skill, i.e., making decisions)?
3. How do the major themes or ideas relate to real life and not just the activity?
4. How did you go about making your decision?

### Applying Questions

1. How can you apply what you learned (making decisions) to a new situation?
2. How will the issues raised by this activity be useful in the future?
3. How will you act differently in the future as a result of this activity?

Each of these general questions could be enhanced by adding specific language referring to the experience in a particular project.



# LESSON 1

# CREATIVITY

---

**12 - 18 Year Olds**

## **PURPOSE**

To develop personal creativity and learn basic construction skills, building on previous knowledge.

## **OBJECTIVES**

Youth will be able to:

- Identify different sewing machine needles, hand sewing needles, and pins.
- Practice using different special sewing machine feet.
- Learn about special use seams and seam finishes.
- Experiment with different special threads in a creative project.
- Take body measurements.
- Experiment with different interfacings on different fabric.
- Learn some ways to embellish fabric.
- Use embellishment techniques to create a special vest.

## **LESSON TIME**

45 Minutes

## **LEARNING ACTIVITIES**

WHAT'S THE POINT?

SPECIAL FEET

SPLENDID SEAMS AND FINISHES

SPECIAL THREADS

INTERFACING

EMBELLISHMENT

PATTERN SUCCESS

A SPECIAL VEST

## **ADVANCE PREPARATION**

1. Read the BACKGROUND BASICS on Creativity.
2. Review activities and choose the appropriate one(s) to use.
3. Secure necessary materials, as described.

# LESSON 1

# CREATIVITY

---

## Do

The following is suggested for using the activities in Lesson 1. Materials needed for each are listed within the activity.

- ◆ Practice using different types of sewing machine needles in WHAT'S THE POINT.
- ◆ Experiment with different sewing machine feet in SPECIAL FEET.
- ◆ Make different seams and seam finishes in SPLENDID SEAMS AND FINISHES
- ◆ Make a Christmas ornament using SPECIAL THREADS.
- ◆ Practice taking body measurements and determining pattern size and figure type in PATTERN SUCCESS.
- ◆ Experiment with different types of interfacing in INTERFACING.
- ◆ Make a sample of each of the embellishment techniques in EMBELLISHMENT.
- ◆ Design and make a creative vest using embellishment techniques in A SPECIAL VEST.

## REFLECT

After completing the activities in this lesson, help youth reflect on what they have learned using these questions:

- ◆ Describe the stitch made using a twin needle.  
**two straight stitches on top with a zigzag stitch on bottom.**
- ◆ Where would you use a zigzag foot?  
**seams for stretch fabrics, as a seam finish on medium to heavyweight fabrics, to finish an appliqué**
- ◆ What is a French seam?  
**a seam within a seam**
- ◆ Did any of the special threads give you a problem? How did you correct the problem?
- ◆ What measurements determine pattern size?  
**horizontal -- bust/chest, waist, hips**
- ◆ Which type of interfacing do you prefer -- fusible or sew-in? Why?
- ◆ What was your favorite way to embellish?
- ◆ What would you do differently the next time you embellish a vest?

# LESSON 1

# CREATIVITY

---

## APPLY

- ◆ Help youth learn to apply what they have learned.
- ◆ Show someone your stitching samples and explain the different pins and needles you used?
- ◆ Practice putting in a zipper using a zipper foot
- ◆ Look at your clothing to see if seams and hem finishes were used.
- ◆ Continue to experiment with special threads.
- ◆ Use your body measurements to determine pattern size and figure type of a blouse/shirt.
- ◆ Look at five garments in your closet to see where interfacing was used and the type used.
- ◆ Show a friend your embellishment samples and explain how to do them.
- ◆ Do a demonstration on one embellishment technique.

# LESSON 1

# CREATIVITY

---

## BACKGROUND BASICS . . . Creativity

It's exciting to learn about new "things" that can help us be more creative in our clothing construction. Here is an opportunity to learn about needles (sewing machine and hand) and pins, some special sewing machine feet, new seams and seam finishes, special threads to create interesting looks, how to select pattern size and figure type, how to select interfacing fabrics, learn some embellishing techniques, and then create a vest design using some of the equipment and techniques learned.

### **Sewing Machine Needles**

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.

*Universal/All-Purpose* needles are used on most types and weights of fabrics. Sizes range from 8-19 or 60-120.

*Ballpoint* needles have a rounded point that goes between the fibers to prevent piercing or snagging thread that could cause a run. Ballpoint needles are used on knit and stretch fabrics. They will make a wavy stitch line on woven fabrics. Size range is 9-16 or 70-90.

*Twin* needles have one body and two (shafts) needles. A twin needle is used for making two rows of straight or decorative stitching. They come in a variety of sizes (width apart stitching) from very close together to 1/4 inch apart.

*Topstitching* needles have a longer eye and deeper groove that makes it easier to thread with two threads or with a heavier thread.

*Stretch* needles have a light ballpoint for use with very stretchy fabrics. Depth of shank is smaller and scarf is deeper.

*Leather/wedge* needles have a knife-like point (three-sided point) that makes a slit. A wedge needle is used only on leather, leather-like materials and vinyls. Size range is 14-18 or 90-100.

*Wing* needles have a flat extension on the sides of the shaft which make large holes. This needle is used for decorative stitching and hemstitching. They also come as a twin needle with one regular needle and one wing needle.

# LESSON 1

# CREATIVITY

---

## **Handsewing Needles**

Handsewing needles are selected to prevent damage to the fabric. They come in several sizes and types. The most common types for handsewing are:

*Sharps:* an average length needle with round eyes.

*Between:* short needles with round eyes.

*Crewels:* average length needles with long slender eyes.

Fine fabrics require the use of thin, sharp needles. Heavy fabrics require sturdy needles. The higher the number, the smaller the size of the needle.

## **Pins**

Pins should be fine, sharp, and rustproof. The ones with plastic coated or glass heads are easier to use and see. Some of the plastic coated ones can melt if ironed over. Pins may be ballpoint, extra long, or extra fine.

## **Special Sewing Machine Feet**

There are many "feet" that can assist in special sewing functions.

A *straight stitch* foot has a small hole, two toes with one thicker and one longer and is designed to do straight stitching.

A *zigzag* foot has a wide oval hole, flat bottom, may be see-through plastic and is designed to do zigzag stitching and all other stitching.

A *satin stitch* foot has a wide channel on bottom of the foot behind the needle hole to help stitches move smoothly without flattening. It may be of see-through plastic. It is used to do design stitching, appliqué and satin stitching.

A *blind hem* foot has a blade or edge that is placed against the fold of the hem and is used to make blind hems.

A *roller* foot has a roller mechanism in front and back of the needle position to evenly feed difficult fabrics.

A *pin tucking* foot has many narrow channels on bottom that "fits" over tucks. It is used to make evenly spaced pin tucks and even rows when using twin needles.

A *ruffler* foot has a screw and adjuster for determining the amount of gathers or pleats. It is used to create pleated-shirred fabric. You can make a separate ruffle or attach and ruffle at the same time.

A *quilting* foot with guide has one toe; the guide slides into an adjustable hole or slot to the right. It is used to make even rows when quilting, topstitching, cording and piping.

# LESSON 1

# CREATIVITY

---

## Seams and Seam 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 1/8 inch from the first stitching. Trim seam to 1/4 inch.

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 1/4 inch seam. Turn and press. Place right sides together and stitch a 3/8 inch seam. On very lightweight fabrics you may want to take a deeper seam, so you end up with a finished 1/8 inch seam, instead of a 3/8 inch seam.

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 3/4 inch seams. Turn under 1/8 inch and machine stitch close to edge. Be sure to work from the top side and not "fight" with the narrow turn under.

A *Hong Kong seam* finish encloses the seam, but is less bulky than regular bias tape binding. A very lightweight woven or sheer knit fabric is needed to make the 1 inch binding. Use woven fabric cut on the bias or knit fabric cut on the crosswise. Place right side of binding to right side of seam. Stitch at 1/8 inch from edge. Turn binding over edge to inside. Stitch-in-the-ditch on the top side in the seamline where you joined the bias to the edge.

## Special Threads

There are many special threads on the market which can be used to embellish a garment or accessory. You can even use a combination of different threads and yarns for a unique look. You can use special threads to topstitch, to finish an edge, in free-form stitching, in special needles such as a twin needle, to couch threads and yarns using transparent thread, to emphasize designs in a fabric, and to add emphasis to an applique or trim.

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

*Metallic/Silver/Foil* can be used as the upper thread or in the bobbin of your sewing machine. Sometimes you may want to use two threads to get more "shine." How to use: always test on the type of fabric you will be using with the same interfacing/stabilizer, usually requires a larger needle (14-16, 80-90), requires an even speed, use the embroidery foot (if you have one) if using a decorative stitch, you may need to loosen the upper tension, so you do not see the bobbin thread, and you may need to use an interfacing/stabilizer to prevent puckering.

# LESSON 1

# CREATIVITY

*Rayon* thread is used for embellishment, since it has a silk look. You may want to use two threads. It can be used as the upper thread or in the bobbin or both. How to use: always test on your fabric, use an 11-14 (70-80) needle, you may need to loosen upper tension or bypass the bobbin tension if using heavy rayon thread, and a stabilizer to prevent puckering may be needed.

*Pearl* thread is a crochet thread that can be used in your bobbin. It is a heavy thread with texture and depending on the fiber (cotton, rayon or acrylic), may have a slight luster. How to use: always test on your fabric; you may need a stabilizer to prevent puckering; the tension will usually need to be loosened, you may need to bypass the tension in your bobbin, stitch slowly and at an even speed, and hand wind onto your bobbin.

*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 threading of your machine. Today's transparent thread is soft and not wiry. It can be used on your sewing machine. It is a clear thread and comes in two colors -- light and dark. How to use: begin by testing on your fabric to determine if you need a stabilizer on your fabric or need to change your tension. You will need to wind the bobbin slowly and at an even speed (so you don't stretch the thread); stitch slowly for best results; can be used on your sewing machine; place a net covering over the spool/cone to assure an even feed of fabric.

Yarn may be used in your bobbin (hand wind, bypass the bobbin tension) or for couching. Couching is when the yarn(s) are placed under the presser foot (or if very heavy without the presser foot) and is "couched" using a regular thread or transparent thread. On a larger yarn you may just want to stitch on top of the yarn in a random fashion or use one of your decorative stitches on your sewing machine.

## **Patterns**

Before purchasing a pattern take your body measurements, so you can select the correct size and figure type. If you sew frequently and have any weight gain, loss, or shift; always make sure you are purchasing the correct pattern size. Sizes in pattern companies are similar to each other BUT they have no relation to ready-to-wear sizing. In fact, ready-to-wear sizes are not standardized, so you may fit into "several" sizes.

When taking body measurements for the vest pattern, have youth take their measurement over the shirt or t-shirt that they plan to wear with the vest. For greatest accuracy in measuring use a plastic coated tape measure and keep it snug, but comfortable.

For determining pattern size take the following horizontal measurements: bust/chest -- over the fullest part of the bust/chest and around the back; waist -- natural curve of the waistline; hips -- highest part of the seat (needed only if making a long vest).

For determining pattern figure type take the following vertical measurements: height and back waist length -- measure from the prominent bone at your neck base to your waistline. Select the figure type that most nearly fits their vertical measurements. Then select the pattern size that

# LESSON 1

# CREATIVITY

---

most nearly fits their horizontal measurements remembering to allow a minimum of 6 inches of ease through the bust/chest.

## **Interfacing**

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.

## **Embellishment**

There are many different methods of embellishing a garment. Directions are given in the activity on how to do couching, stitch and slash, cobweb lace, sawtooth edge finish, crinkle and wrinkle, button ideas, crazy patchwork, pinweaving, and odds and ends. In addition you may have some methods that you use that you will want to share with the youth in assisting them to design a very special vest.



## LESSON 1: CREATIVITY

### Activity 1: What's the Point?

<b>OBJECTIVE:</b>	Youth will: <ul style="list-style-type: none"><li>○ identify different sewing machine needles, hand sewing needles, and pins.</li><li>○ practice using different sewing machine needles and hand needles with the appropriate fabric.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and using information</li><li>○ Decision-making skills</li></ul>
<b>MATERIALS:</b>	Three sewing machines, if available Sewing machine needles (different sizes, if possible) <ul style="list-style-type: none"><li>- Universal/all-purpose</li><li>- Ballpoint</li><li>- Twin needles</li><li>- One of these, if available:<ul style="list-style-type: none"><li>- Topstitching</li><li>- Leather/Wedge</li><li>- Stretch</li><li>- Wing</li></ul></li></ul> Handsewing needles: Sharps, Betweens, Crewel Pins: Extra-long, Plastic Head, and Regular Thread Sewing machine (3) Fabric swatches, 6" x 6": <ul style="list-style-type: none"><li>- Chiffon, batiste or voile</li><li>- Broadcloth, percale or gingham</li><li>- Jersey, tricot or swimwear</li></ul> Sewing box (Youth may have their own) Copies of OBSERVATION CHART for each participant Copies of FRAME IT! for mounting samples for each participant
<b>TIME:</b>	45 Minutes
<b>SETTING:</b>	Room with comfortable tables and chairs, with multiple outlets if needed.
<b>ADVANCE PREPARATION:</b>	Collect materials and make a package for each group. Each youth will need 3 fabric swatches (1 of each type of fabric). In addition, the group will need different types of needles, handsewing needles and machine needles, and pins.

## LEADER INFORMATION:

This activity is set up for each group of youth to rotate to each of the three machines, with different types of needles.

## INTRODUCTION

Have you ever noticed how many different pins, handsewing needles and sewing machine needles there are? Wow! Can you buy only one type and use them for everything? Guess not, since each seems to be for a specific fabric. Today, you will have the opportunity to try different needles and pins with a variety of different fabrics -- and that's the "point" of this activity.

## Do

Check out "WHAT'S THE POINT?"

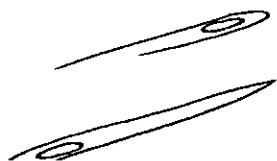
- ◆ Divide into groups of 2, 3, or 4 depending on availability of sewing machines for rotation.
- ◆ Hand each group a package with all the materials needed for this activity and explain there are three parts to the activity, sewing machine needles, handsewing needles, and pins. Groups will need to rotate to use the sewing machines.
- ◆ Set each sewing machine with a straight stitch, 10-12 stitches per inch. Instruct each team to stitch a seam using each needle on the three fabrics. Evaluate and write observations of stitch on each fabric and needle type.
- ◆ Thread each handsewing needle and make a running stitch on each fabric. Evaluate ease of threading and write observations of needle for each fabric.
- ◆ Use each type of pin in each fabric. Evaluate which pin is most suitable for each fabric and ease of use.
- ◆ Mount samples for future reference.

## Reflect

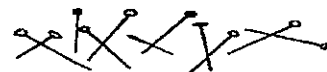
- ◆ Describe and identify a sewing machine needle you used for the first time today.
- ◆ Describe and identify the handsewing needle you prefer. Why?
- ◆ Name and explain what type of needle and pin should be used on sheer fabrics.  
**a small needle which is thin and very sharp will easily go through the fabric.**
- ◆ Name and explain the type of sewing machine needle to use with knits.  
**ballpoint because it can slide through fabric and not pierce and break one of the yarns.**
- ◆ Describe the stitch made using a twin needle.  
**two straight stitches on top with zigzag on bottom.**

**APPLY**

- ◆ List the types of sewing machine and handsewing needles you have in your sewing basket.
- ◆ Identify the needle sizes, if possible.
- ◆ Mount and show someone your stitching samples and explain the different pins and needles you used. Consider preparing an exhibit or demonstration for others using your samples.



# WHAT'S THE POINT?



## SEWING MACHINE NEEDLE REFERENCE

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	Has a rounded point to go between the fibers	9-16 or 70-90
TWIN	Most smooth surfaced fabrics to create a decorative effect	Has one body and two needles	
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	
LEATHER/WEDGE	Leather, leather-like, 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	14-18 or 90-100

# WHAT'S THE POINT?

## OBSERVATION CHART

NEEDLES	HOW DID IT WORK?		
	SHEER FABRICS	WOVEN FABRICS	KNIT FABRICS
<b>SEWING MACHINE:</b>			
Universal/All Purpose			
Twin Needle			
Ball Point			
Other: _____			
<b>HAND SEWING:</b>			
Sharps			
Between			
Crewels			
<b>PINS:</b>			
Extra Long			
Plastic Head			
Regular			



# **FRAME IT!**

**Mount Samples Here.**

(Pin or Staple)

Record techniques used and notes for future reference such as types of fabrics, needles, stitch length and other procedures/steps.

Create your own reference notebook for future use!



**Clothes  
That Click!**

- OBJECTIVES:** Youth will:
- identify special sewing machine feet.
  - practice using special sewing machine feet.
- LIFE SKILLS**
- Acquiring, analyzing and using information
  - Decision-making skills
- MATERIALS:**
- Sewing machine(s)
  - Sewing machine feet
    - zigzag
    - zipper
    - one of the following:
      - Satin stitch
      - Blind hem
      - Roller
      - Pin tucking
      - Ruffler
      - Quilting foot with guide
  - Medium weight fabric, preferably in solid colors. Each person will need two 6 inch squares and one 10 inch square (for zipper)
  - Contrasting thread
  - 7-inch zipper (1 per youth)
  - Sewing box (Ask youth to provide their own with basic supplies)
  - Copies of FRAME IT! for mounting samples for each participant
- TIME:** 45 minutes
- ADVANCE PREPARATION:**
- Set up sewing machine(s) with special feet. Cut fabric swatches or have youth do this if time permits. Collect additional notions as needed. Make sample step-by-step directions for putting in a zipper.

## INTRODUCTION

One of the exciting things about sewing is learning how and when to use special sewing machine feet. Most machines come with straight stitch, zigzag and zipper feet. Some include other styles. Today we are going to use some of them and with one of them learn how to put in a zipper.

## Do

Get experience with "SPECIAL FEET!"

- ◆ Show and explains how to use each foot, except zipper. Explain the different uses.
- ◆ Provide each youth with the two 6-inch swatches.
- ◆ Divide youth into groups (based on number of sewing machines with different machine feet you are using) letting them rotate from one machine to the next to gain

experience using the different feet. Distribute copies of FRAME IT! and have youth mount their samples for future reference.

- ◆ Give each youth the materials needed for the zipper application (zipper, contrasting thread, and 10-inch square).
- ◆ Demonstrate step-by-step how to use the zipper foot in putting in a lapped zipper.
- ◆ Let the youth do a step before you demonstrate the next step.
- ◆ Mount samples for future reference.

## REFLECT

- ◆ Which feet would you use most often? Were some easier or harder to use?
- ◆ Describe the different feet. How would you distinguish between them?
- ◆ Where would you use a zigzag foot?  
**seams for stretch fabrics, as a seam finish on medium to heavy weight fabrics, to finish an appliqué.**
- ◆ How did the zipper foot help you in stitching a lapped zipper?  
**could stitch close to teeth; could change sides for needle or change feet to stitch up both sides.**
- ◆ What did you learn from this activity?  
**there are different feet to assist in specialized stitching.**

## APPLY

- ◆ Practice putting in a zipper.
- ◆ Mount and show your samples to your family and explain what you learned.
- ◆ Prepare and give a demonstration or exhibit on the techniques learned.



# **FRAME IT!**

**Mount Samples Here.**

(Pin or Staple)

Record techniques used and notes for future reference such as types of fabrics, needles, stitch length and other procedures/steps.

Create your own reference notebook for future use!

<b>OBJECTIVES:</b>	Youth will: <ul style="list-style-type: none"><li>○ learn about special use seams and finishes</li><li>○ make a double stitched seam, French seam, Hong Kong seam finish, and turned and edge stitched seam finish</li></ul>
<b>LIFE SKILLS:</b>	○ Acquiring, analyzing and using information
<b>MATERIALS:</b>	Fabric swatches (6" x 6") for each youth: <ul style="list-style-type: none"><li>- medium weight firmly woven fabric, such as broadcloth</li><li>- linen-like fabric</li><li>- sheer fabric such as voile</li><li>- silky lining fabric</li></ul> Sewing machine(s) Contrasting thread Sewing box (Youth may have their own) Iron and ironing board Copies of <b>SPLENDID SEAMS AND FINISHES</b> for each participant Copies of <b>FRAME IT!</b> for mounting samples for each participant
<b>TIME:</b>	30 minutes
<b>SETTING:</b>	A room with tables and chairs and sufficient outlets for machines and iron.
<b>ADVANCE PREPARATION:</b>	Prepare fabric swatches for each person. Set up sewing machines.

## INTRODUCTION

Some finishes may require a special seam or seam finish for a neat look. But no one seam or seam finish is suitable for all fabrics. As you sew on new fabrics why not think about using a special seam or seam finish to improve the look and quality of your garment. Today, we are going to experiment with three different fabric finishes.

## Do

Experiment with "SPLENDID SEAMS AND FINISHES."

- ◆ Divide into groups (preferably two youth to each machine).
- ◆ Distribute copies of **SPLENDID SEAMS AND FINISHES** to each participant.
- ◆ Demonstrate how to make each seam, sharing where it might be used.
- ◆ Have each person make the two seams and seam finishes on each of the fabrics. Distribute copies of **FRAME IT!** to mount samples for future reference.

## REFLECT

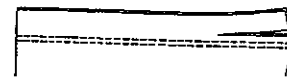
- ◆ Which seam finish is most suitable for the different fabrics used?
- ◆ Had you made any of these seams or seam finishes before today? Describe the garment and where you used it.
- ◆ What seam finishes do you use most often? Why?
- ◆ What is a French seam?  
**a seam within a seam**
- ◆ Name three fabrics where you would use a French seam? Why?  
**voile, organdy, lace, chiffon, etc. They are see-through fabrics. This seam gives a neat appearance.**
- ◆ What other seam finishes have you used? Describe what types and the fabrics.

## APPLY

- ◆ When you return home look at your clothing to see if these seams and seam finishes were used.
- ◆ Show your samples to at least one other person explaining how to make them and where they would be used.
- ◆ How could you use this information in shopping for garments in the future?

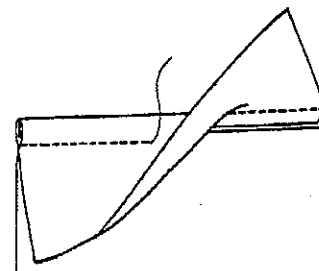
# SPLENDID SEAMS AND FINISHES REFERENCE

A **double-stitched seam** is used for added durability in stress areas. First make a plain seam, then add a second row of stitching  $\frac{1}{8}$  inch from first stitching. Seam is usually trimmed to  $\frac{1}{4}$  inch.



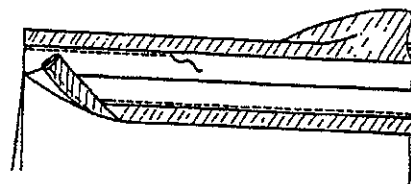
**DOUBLE-STITCH**

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  $\frac{3}{8}$  inch seam. On very lightweight fabrics you may want to have a narrower finished seam, so stitch a  $\frac{3}{8}$  inch seam, trim to  $\frac{1}{8}$  inch and then stitch a  $\frac{1}{4}$  inch seam.



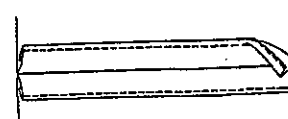
**FRENCH**

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  $\frac{1}{8}$  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  $\frac{1}{8}$  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**



**Clothes  
That Click**

# **FRAME IT!**

**Mount Samples Here.**

[Pin or Staple]

Record techniques used and notes for future reference such as types of fabrics, needles, stitch length and other procedures/steps.

Create your own reference notebook for future use!

<b>OBJECTIVES:</b>	Youth will: <ul style="list-style-type: none"> <li>○ know characteristics and uses of special threads to use for embellishment.</li> <li>○ practice using metallic, rayon, pearl cotton, and transparent thread in a creative project.</li> </ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"> <li>○ Creativity skills</li> <li>○ Acquiring , analyzing and using information</li> </ul>
<b>MATERIALS:</b>	Firmly woven fabric (2 pieces 6" x 6") Fusible interfacing (1 piece 6" x 6") Thread (metallic, rayon, pearl and cotton) Transparent thread Sewing machine(s) Sewing box (Youth provide their own basic supplies.) Copies of PATTERNS FOR CHRISTMAS ORNAMENTS Copies of SPECIAL THREADS REFERENCE SHEET
<b>TIME:</b>	1 hour
<b>SETTING:</b>	A comfortable room with tables and chairs. Check electrical outlets for machines.
<b>ADVANCE PREPARATION:</b>	Fuse interfacing to wrong side of one piece of woven fabric for each youth, or if meeting time permits instruct youth in doing this. Set up sewing machines.

## INTRODUCTION

There are a lot of different threads on the market. They give a very unique look to a fabric. Using a variety of threads and yarns can create an interesting texture. Sewing machines have been set up with different threads and stitches. Let's have fun today playing with threads to create a Christmas ornament.

## Do

Design a "SPECIAL THREADS" Christmas ornament.

- ◆ Give each participant one fused fabric piece, one regular fabric piece, pattern designs and a SPECIAL THREADS REFERENCE SHEET.
- ◆ Demonstrate each thread -- rayon, metallic, pearl cotton, and transparent -- as you create a design on your fabric.
- ◆ Have each youth "create their own design" stitching with different threads on the fabric square prior to tracing and cutting pattern shape.
- ◆ Demonstrate how to place pattern on fabric and trace around it. Let them trace their pattern and place other fabric underneath (wrong sides together) and stitch traced line. Cut close to stitching and then use a satin (close zigzag) stitch around the edge.
- ◆ Make hanger loop using metallic thread.

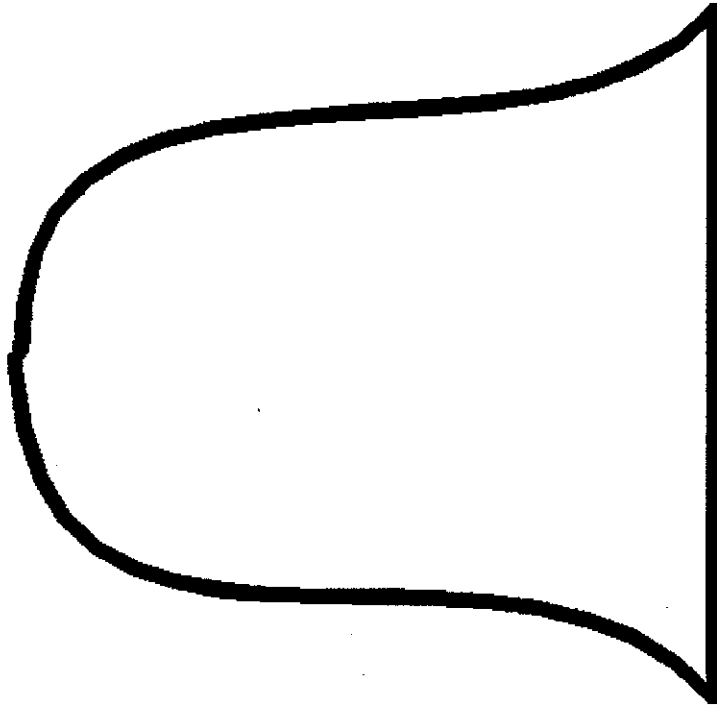
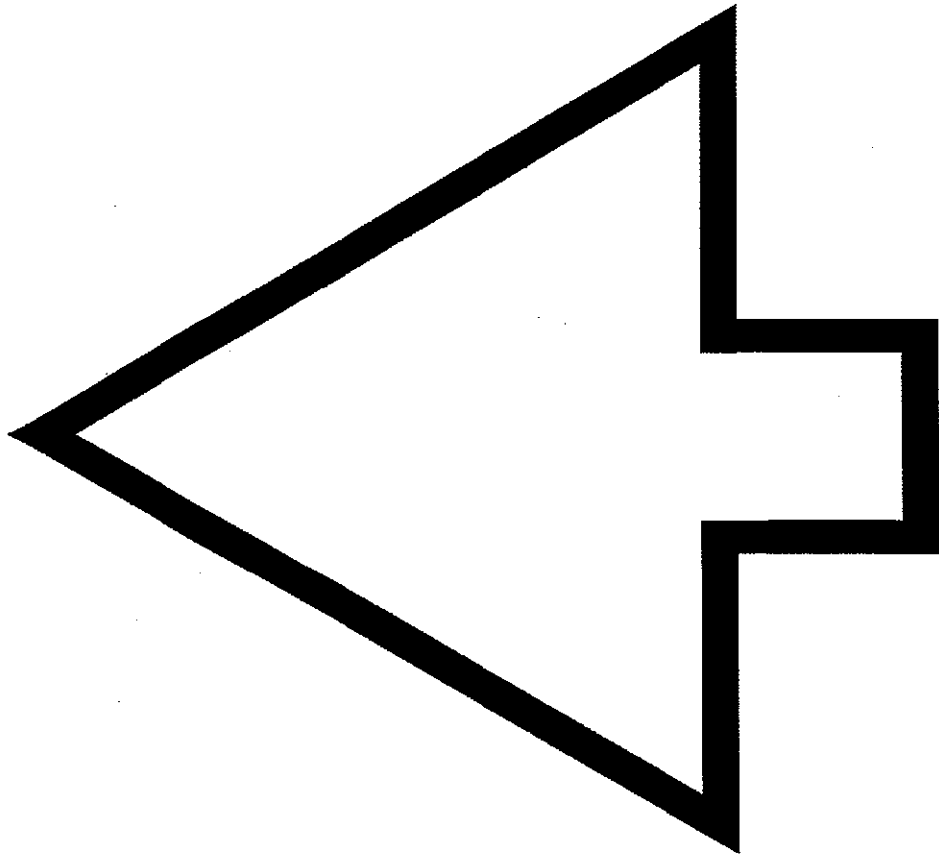
## REFLECT

- ◆ Did any of the special threads give you a problem? What was it? How did you correct it.
- ◆ Which was your favorite thread?
- ◆ What did you learn from using these threads?
- ◆ What happens if a hot iron comes in contact with the transparent thread?  
**it may melt.**

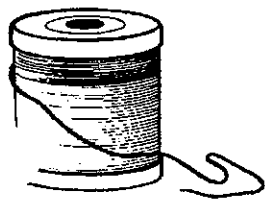
## APPLY

- ◆ Which thread(s), will you use in the future? How will you use it (them)?
- ◆ Make a Christmas ornament for a friend.
- ◆ Continue to experiment with special threads. Make a set of samples and mount in your notebook for future reference.

# ORNAMENT PATTERNS

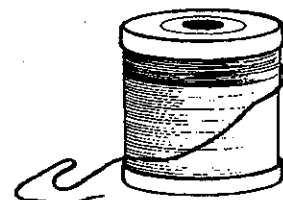






# SPECIAL THREADS

## Reference



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:

- ◆ to topstitch
- ◆ to finish an edge
- ◆ in free-form stitching
- ◆ in special needles, especially twin and triple.
- ◆ to "couch" using transparent thread.
- ◆ to emphasize designs in a fabric.
- ◆ 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

- ◆ adds glitter/shine.

#### Uses

- ◆ decorative stitching
- ◆ appliqué
- ◆ topstitching
- ◆ machine quilting
- ◆ with another heavier thread in your serger (threads are treated as one)

#### How to use

- ◆ always test on the type of fabric you will be using with the same interfacing/stabilizer.
- ◆ usually requires a 14 or 16 (80-90) needle.
- ◆ requires an even consistent speed -- not fast, then slow.
- ◆ if making a decorative stitch, then use your embroidery foot, if you have one.
- ◆ you may need to loosen the upper tension so you do not see the bobbin thread.
- ◆ 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

- ◆ sheen

#### Uses

- ◆ embroidery
- ◆ monogramming
- ◆ decorative stitching/serging
- ◆ French machine stitching
- ◆ appliqués
- ◆ machine stitchery
- ◆ machine quilting

#### How To Use

- ◆ always test on fabric
- ◆ use an 11 or 14 (70-80) needle
- ◆ if possible, do decorative stitching on individual pieces
- ◆ may need to loosen upper tension or bypass the bobbin tension if using heavy rayon thread
- ◆ 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

- ◆ a heavier thread, so covers area easily and is easily seen

### Uses

- ◆ on edges, when serged
- ◆ decorative stitches
- ◆ with a braiding foot, if available for your machine
- ◆ in the bobbin of your sewing machine
- ◆ in the loopers of your serger

### How To Use

- ◆ always test on your fabric
- ◆ may need a stabilizer to prevent puckering
- ◆ tension will usually need to be loosened
- ◆ you may need to bypass the tension in your bobbin/looper
- ◆ stitch slowly and at an even speed
- ◆ 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

- ◆ automatically matches the color of the fabric and other thread

### Uses

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

### How To Use

- ◆ may need a stabilizer on your fabric
- ◆ always test on your fabric
- ◆ may need to change your tension
- ◆ wind on bobbin slowly and at an even speed (so you don't stretch the thread)
- ◆ stitch slowly for best results
- ◆ can be used on your sewing machine and serger
- ◆ 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



OBJECTIVES:	Youth will: <ul style="list-style-type: none"> <li>○ explain the purpose of using interfacing in garments.</li> <li>○ identify different types of interfacing.</li> <li>○ experiment with using different interfacing on different fabrics.</li> </ul>										
LIFE SKILLS:	<ul style="list-style-type: none"> <li>○ Decision-making skills</li> <li>○ Analyzing, acquiring and using information</li> </ul>										
MATERIALS:	<p>Scraps (about 5" by 5") of at least three different fabrics such as:</p> <table> <tr> <td>denim</td><td>seersucker</td></tr> <tr> <td>poplin</td><td>corduroy</td></tr> <tr> <td>calico</td><td>silky polyester</td></tr> <tr> <td>broadcloth</td><td>satin</td></tr> <tr> <td>lace</td><td>linen-like.</td></tr> </table> <p>At least three interfacings about 2" by 5", such as:</p> <ul style="list-style-type: none"> <li>fusible featherweight non-woven</li> <li>fusible lightweight non-woven</li> <li>sew-in woven</li> <li>fusible tricot</li> <li>fusible woven</li> </ul> <p>Timer</p> <p>Irons and ironing boards or presses</p> <p>Scissors</p> <p>Sewing machine or handsewing needles and thread(s) (optional for sewing types of interfacing)</p> <p>Copies of OBSERVATION CHART for each group</p>	denim	seersucker	poplin	corduroy	calico	silky polyester	broadcloth	satin	lace	linen-like.
denim	seersucker										
poplin	corduroy										
calico	silky polyester										
broadcloth	satin										
lace	linen-like.										
TIME:	30 minutes										
SETTING:	A comfortable room with tables and chairs and sufficient electrical outlets.										
ADVANCE PREPARATION:	<p>Prepare fabrics. Each group will need 4 (5" x 5") swatches of each fabric on which to test 3 different types of interfacings and have 1 without interfacing as a comparison.</p>										

## INTRODUCTION

What is interfacing? **It is an inner construction material that lies between layers of fashion fabric.** Did you know that the majority of garments should be interfaced to support the fashion fabric and help the fabric maintain its shape? Did you, also, know that no one interfacing is suitable for all fabrics? Today, you will have the opportunity to experiment with different types of fabrics and interfacings.

## Do

Experiment with "INTERFACING."

- ◆ Divide into groups based on number of irons and ironing boards and/or pressers available.
- ◆ Give each group an OBSERVATION CHART.

- ◆ Have one person from each group select three different fabrics (will need four swatches of each chosen fabric) and three different interfacing fabrics.
- ◆ Demonstrate how to apply each type of interfacing -- **especially stress the need to accurately follow directions.** Also, either handsew the sew-in type or have one sewing machine set up for all to use.
- ◆ Instruct youth to place a 2-inch by 5-inch piece of interfacing at the top of a 5 inch x 5 inch fabric.
- ◆ Use the correct method to secure interfacing to fabric -- fuse or sew-in.
- ◆ Compare the three types of interfacing on the fabric.
- ◆ On the OBSERVATION CHART circle the best interfacing choice for that fabric.
- ◆ Repeat with two other fabrics.

## REFLECT

After completing the experiments, have each group list on a board the best choice for each fabric they tested. Compare and contrast their findings using these questions.

- ◆ Which interfacing worked best on more than one fabric? Why?
- ◆ Was there a fabric that did not have a suitable interfacing? Why?
- ◆ Which type of interfacing do you prefer -- fusible or sew-in? Why?
- ◆ Which fabric(s) were not suitable for using a fusible interfacing?  
**seersucker, lace**
- ◆ What did you learn from this experiment using interfacing?
- ◆ Which interfacing worked best in more than one fabric? Why?
- ◆ Where is interfacing usually used?  
**collars, cuffs, facings**
- ◆ What is the purpose of an interfacing?  
**to provide support and prevent stretching**
- ◆ What is the basic rule for the selection of interfacing?  
**same weight or lighter in weight than fashion fabric**

## APPLY

- ◆ Look at five garments in your closet to see where interfacing was used and the type used.
- ◆ Use interfacing in the next garment you make.

# OBSERVATION CHART

	Describe Kind of Interfacing	How Does It Compare With Fabric Without Interfacing?	Rank Which Is Best. 1 - 2 - 3
<b>FABRIC #1</b>			
INTERFACING A			
INTERFACING B			
INTERFACING C			
<b>FABRIC #2</b>			
INTERFACING A			
INTERFACING B			
INTERFACING C			
<b>FABRIC #3</b>			
INTERFACING A			
INTERFACING B			
INTERFACING C			

\*Rank your test results to your preferences (1 = Best Choice, 2 = Second 3 = Third)



<b>OBJECTIVES:</b>	Youth will <ul style="list-style-type: none"><li>○ learn some embellishing techniques.</li><li>○ practice ways of embellishing which can be used on a vest.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Creative expression</li><li>○ Planning and design skills</li></ul>
<b>MATERIALS:</b>	Copies of booklet CREATIVE EMBELLISHMENTS Supplies for embellishing as listed in booklet Sewing machine(s) Sewing equipment Copies of CREATE A VEST Workbook Activity, page 2 Copies of EMBELLISHMENTS & MORE, Workbook pages 3-4
<b>TIME:</b>	1-½ hours
<b>SETTING:</b>	A comfortable room with tables and chairs and sufficient electrical outlets for sewing machine(s).
<b>ADVANCE PREPARATION:</b>	Collect necessary supplies for making embellished samples. Create examples of the various embellishment techniques.

## INTRODUCTION

Today is a unique day. A day that you will have the opportunity to learn some ways to embellish a “plain” fabric and make it unique. It is a time for you to be creative -- in making and using embellishment to create “your designer design.” Have fun!

## Do

Create an “EMBELLISHMENT” Sampler.

- ◆ Distribute copies of the “CREATIVE EMBELLISHMENTS” booklet.
- ◆ Demonstrate each embellishment technique. Post step-by-step samples of how to do each one.
- ◆ Divide into groups (based on number of sewing machines). If possible have a volunteer work with each group.
- ◆ Instruct them to make a 6 inch x 6 inch sample of each embellishment idea in the booklet.
- ◆ Mount and label each sample for future reference.

## REFLECT

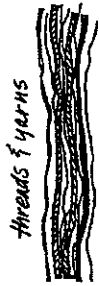
- ◆ What was your favorite way to embellish?
- ◆ Which one was the most difficult?
- ◆ What did you learn from this activity?
- ◆ Where are places on garments you could use embellishment?  
**yokes, cuffs, belts, pockets, collars, etc.**
- ◆ How else could you use these embellishments?

## APPLY

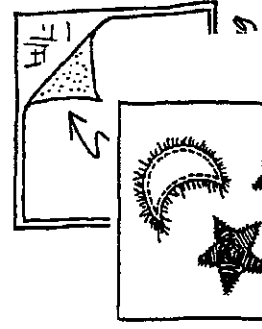
- ◆ Show a friend or your family your samples and explain how to do them.
- ◆ Look at garments and list ways they have been embellished. Star those you especially like.
- ◆ Create their vest design on CREATE A VEST Workbook Activity on pages 5-6.
- ◆ Apply chosen embellishments to a vest you make or some other ready-to-wear items.
- ◆ Keep a record of the number of times you use the new techniques learned.

## COUCHING

- ✓ Select a combination of different threads and washable yarns in one or several colors and textures.

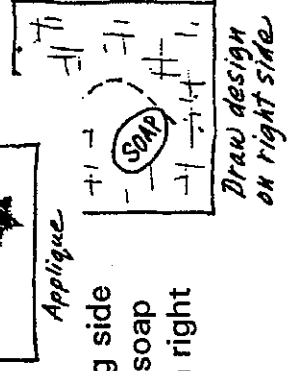


- ✓ Thread sewing machine with transparent thread on top and matching thread (to fabric) in bobbin.



- ✓ Set sewing machine for wide zigzag and long stitch length.

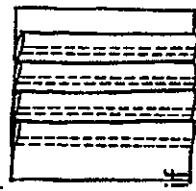
- ✓ Add fusible interfacing to wrong side of fabric and draw design with soap slivers or marking pen/pencil on right side of fabric.



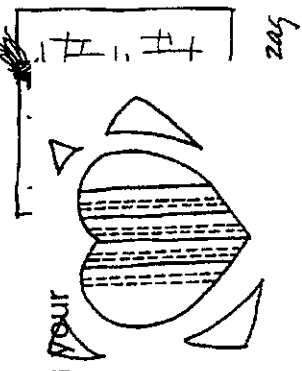
- ✓ Tie knot in one end of "threads."



- ✓ Place at the edge of fabric and machine "tack" in place. Lower presser foot (use a cording foot if available), twist yarns and stitch slowly.



- ✓ Continue this process following your design until complete.

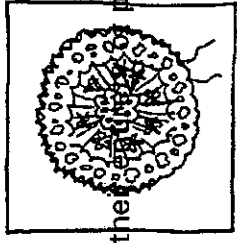


- ✓ Machine "tack" at the end.

CAUTION: Pressing with a hot iron may melt transparent thread.

## ODDS AND ENDS

- ◆ Add embroidered linens or crochet pieces in the center of the design.

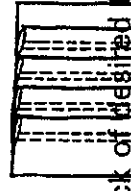


- ◆ Add one or more appliques. Think about fraying the edges for a more casual look.

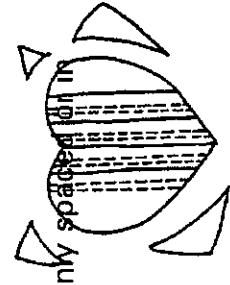


- ◆ Add an embroidery design or edging.

- ◆ Stitch several narrow strips of fabric together. Applique desired shape/pattern piece. Add contrasting topstitching on seams if desired.



- ◆ Add an applique. Add fusible on paper on back of desired fabric; Fuse, following manufacturer's directions. Cut out desired shape and remove paper. Fuse applique to desired location on garment. Machine stitch around applique edges.



- ◆ Make several rows of 1/4 to 1/2 inch tucks (evenly spaced) in groups.

- ◆ Make several rows of tucks using a twin needle and contrasting thread, then cut out shape/pattern piece. These could be evenly spaced or in groups.



# PIN WEAVING

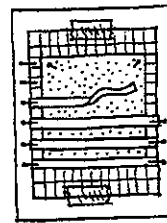
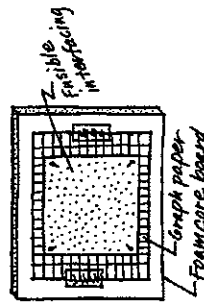
## MATERIALS NEEDED:

- Heavy corrugated or foamcore board
- Graph paper (or evenly lined paper -- horizontal and vertical)
- Large headed long pins
- Fusible interfacing
- Fabric strips, single fold bias tape, two sizes of ribbon( $\frac{1}{8}$  to  $\frac{1}{4}$  inch) for putting in warp and to use for weaving.
- Iron and ironing board
- Weaving shuttle cut from plastic bottle

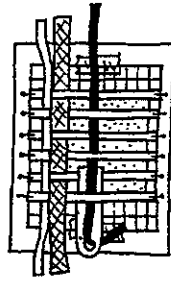
It is easy to weave a square or rectangle and cut to desired shapes such as a yoke or a pocket.

## HOW TO DO:

- ◆ Tape lined paper to board.
- ◆ Cut fusible interfacing the size you want the piece.
- ◆ Pin fusible interfacing with fusible side up to board.
- ◆ Place pins at top and bottom at your desired spacing (usually  $\frac{1}{2}$  to 1 inch apart).
- ◆ Lay in warp (vertical) using  $\frac{1}{8}$  inch narrow ribbon.

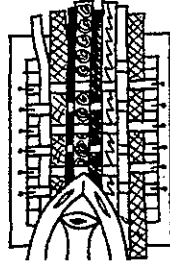


- ◆ Pin "warp" at bottom and top. Continue until all "warp" has been laid.



- ◆ Decide on what arrangement you want with your fabric strips, bias tape and/or ribbons.

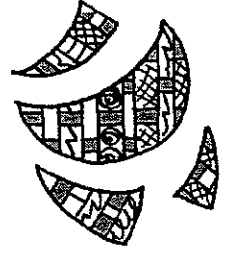
- ◆ Thread a weaving needle and do plain weave or one of your own creation. Complete weaving.



- ◆ Go to ironing board and heat baste (being careful NOT to press over the pins).



- ◆ Remove pins and fuse following manufacturer's directions.



- ◆ Cut out desired shape or pattern piece.

## STITCH AND SLASH

Basic:

- ◆ Sandwich four layers of firmly woven washable fabrics together.

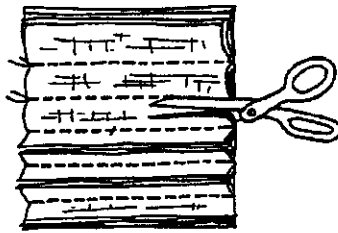
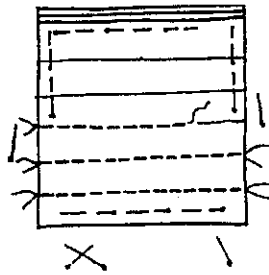
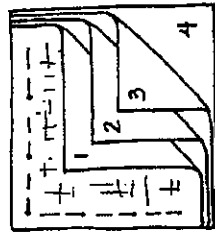
- ◆ Draw a stitching pattern -- parallel lines on the bias about 1/2-inch apart. Pin.

- ◆ Stitch (matching or contrasting thread) along these lines, removing pins as you come to them.

- ◆ Use your scissors to cut to but not through the top three layers (do not cut the bottom layer) in an "X".

**NOTE:** To make the fabric "bloom," machine wash and dry sample.

Creative option: use different patterns of stitching.



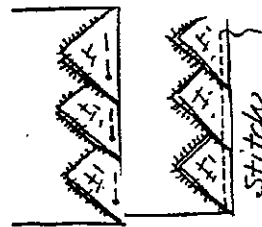
## SAWTOOTH EDGE FINISH

- ◆ Cut 12 two-inch squares of matching woven fabrics.

- ◆ Fold in half diagonally and press.

- ◆ Place over edge of fabric surface lapping slightly over each one, continuing around one corner. Pin in place.

- ◆ Machine stitch 1/4 inch (or wherever you desire) from edge. You can use regular thread (matching or contrasting) or a decorative thread or couching.



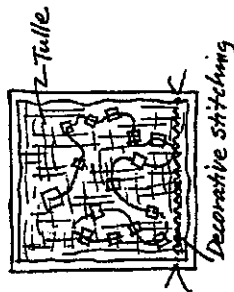
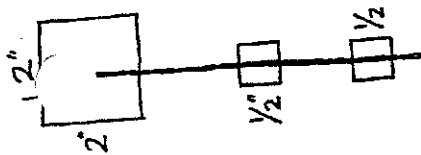
## COBWEB LACE

- ◆ Cut 18 very small pieces of fabric (same color or different colors) -- 1/2 inch by 1/2 inch -- and one piece 2 inches by 2 inches.

- ◆ Using the 2 inches by 2 inches piece, begin stitching a chain (1 to 2 inches) then add a small fabric piece. Continue until all pieces have been added.

- ◆ Arrange the chain on your fabric in a creative design.

- ◆ Cover design with tulle. Do decorative thread stitching with different colors of thread or metallic thread.



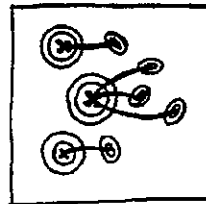
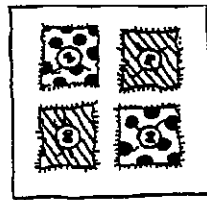
## BUTTON IDEAS

- ◆ Stack buttons and arrange in a design.

- ◆ Use buttons to hold colorful squares of fabric in place.

- ◆ Tear strips of fabric into squares, then into smaller squares. Attach to garment with buttons.

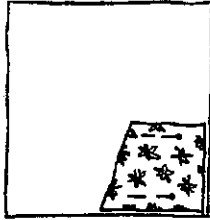
- ◆ Create a pin effect with buttons hanging down from a larger button.



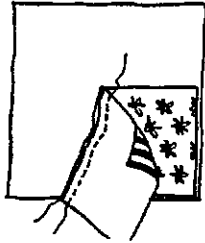
## CRAZY PATCHWORK

You will need a variety of small fabrics in various shapes, which will be used to cover your 6 inch by 6 inch square.

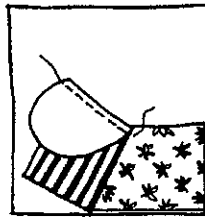
- ◆ Pin a fabric scrap at a right angle to one corner of your fabric square.



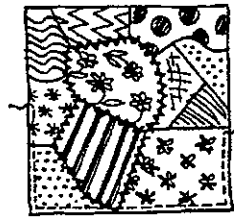
- ◆ Lay the next scrap right sides together over the first scrap and stitch a 1/4 inch seam on one side of fabric scrap. Flip scrap to right side.



- ◆ Continue to sew scraps to the fabric scrap, clipping curved seams as needed. Change direction of sewing as desired.

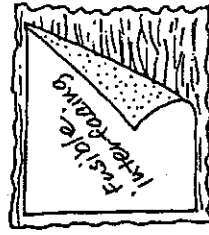


- ◆ After fabric square is covered, do decorative or contrasting thread stitching over seams, if desired, OR you could do hand embroidery stitches.

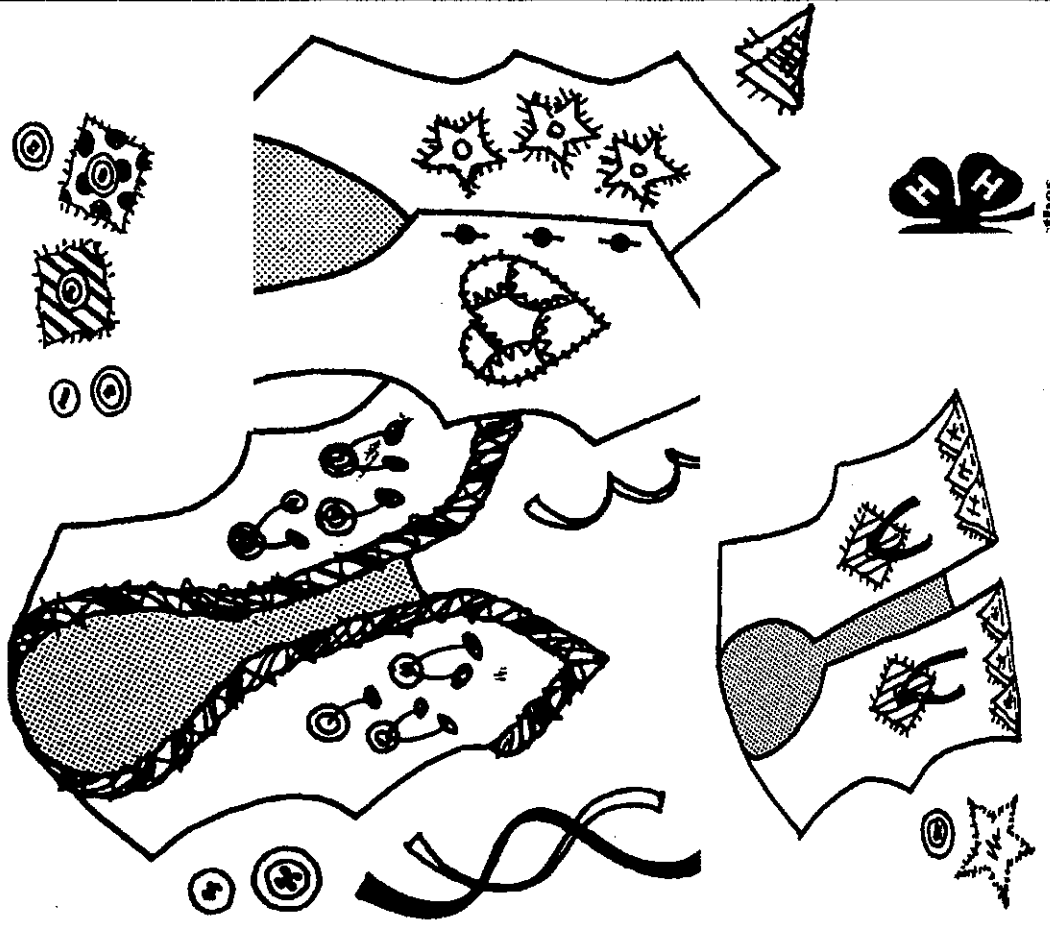


## CRINKLE AND WRINKLE

- ◆ Wet the fabric and wring out.
- ◆ Hand gather fabric, then twist as tightly as you can. It should roll back on itself.
- ◆ Fasten with cotton string or fabric scrap. Let air dry or toss in dryer with a heavy towel (will take several hours to dry if a large piece). It MUST be completely dry!
- ◆ Untie, carefully unfold to the shape you desire, leaving it wrinkled.
- ◆ Fuse lightweight fusible interfacing to wrong side. Cut out desired shape or pattern piece.



*CREATIVE  
EMBELLISHMENTS*



# **FRAME IT!**

**Mount Samples Here.**

(Pin or Staple)

Record techniques used and notes for future reference such as types of fabrics, needles, stitch length and other procedures/steps.

Create your own reference notebook for future use!

OBJECTIVES:	Youth will <ul style="list-style-type: none"><li>○ take body measurements.</li><li>○ use body measurements and description to determine figure type and pattern size.</li></ul>
LIFE SKILLS:	○ Decision-making skills
MATERIALS:	Tape measures for every 2 youth Copies of PATTERN SUCCESS Activity Sheet for each participant Pencils
TIME:	30 minutes
SETTING:	Comfortable room

## INTRODUCTION

Selecting the correct pattern size and pattern figure type are both important in helping you to have a vest that will fit you. Sizes in pattern companies are similar to each other, but they have no relation to ready-to-wear sizing. Also, since you are still growing, you need to take measurements each time you make a garment. REMEMBER: Accuracy is very important!

## Do

Measure up for "PATTERN SUCCESS."

- ◆ Demonstrate how to measure back waist length, bust, and height.
- ◆ Distribute a copy of the PATTERN SUCCESS sheet to each participant.
- ◆ Divide into pairs and let them measure each other and fill out the sheet.
- ◆ Read figure type descriptions of Girls, Juniors, Misses, Boys, and Men and assist them in deciding which figure type they are.
- ◆ Use vest pattern (you have selected for them to use) to read chest/bust measurements.
- ◆ Assist the youth in deciding which figure type they are and have them complete the sheet.

## REFLECT

- ◆ What measurements determine figure type?  
**vertical -- height, back waist length**
- ◆ What measurements determine pattern size?  
**horizontal -- bust/chest, waist, hips**
- ◆ How does it help for a pattern to have information on “finished” measurements?  
**it tells you the amount of design ease that has been allowed.**

## APPLY

- ◆ Use your measurements to determine pattern size and figure type of a shirt and another vest pattern.

# PATTERN SUCCESS

## Measurements Needed:

Height: \_\_\_\_\_

Bust/Chest: \_\_\_\_\_

Back Waist Length: \_\_\_\_\_

## Shopping List for Vest:

Pattern Company: \_\_\_\_\_

Pattern Number: \_\_\_\_\_

Figure Type: \_\_\_\_\_

Fabric Type to Purchase: \_\_\_\_\_

Amount of Fabric to Purchase: \_\_\_\_\_

Fusible Interfacing Amount: \_\_\_\_\_

Notions Needed: \_\_\_\_\_

Date Needed: \_\_\_\_\_





OBJECTIVES:	Youth will <ul style="list-style-type: none"><li>○ use embellishment techniques to create a special vest</li><li>○ learn how to line a vest</li></ul>
LIFE SKILLS:	<ul style="list-style-type: none"><li>○ Creativity skills</li><li>○ Decision-making skills</li></ul>
MATERIALS:	Vest pattern Fabric for vest Materials for embellishing (refer to Booklet, <i>Embellishment</i> ) Sewing machine(s) Sewing equipment Fusible interfacing Thread Copies of A SPECIAL VEST Checklist
TIME:	8 - 12 hours
SETTING:	A comfortable room with table s and chairs and sufficient electrical outlets for machines.
ADVANCE PREPARATION:	Prepare step-by-step samples of how to put the vest together. Bring embellishment samples for their reference.

## INTRODUCTION

Vests are a popular item for many young people. They can be plain -- or they can be a design of your own "one of a kind" vest. Today, you are going to decide how you want to embellish your vest before cutting out and constructing.

## Do

Make "A SPECIAL VEST."

- ◆ Review the following from CLOTHING CAPERS -- Creativity and apply to making a vest.
  - Activity 1: Setting the Stage
  - Activity 3: Find That Info
  - Activity 4: Script Reading...Pattern Markings and Layout
- ◆ Review their plans for embellishment, in case a change will need to be made in layout.
- ◆ Demonstrate layout, cutting, and marking.
- ◆ Give each participant a check list to follow in the construction of their vest.
- ◆ Give each participant a copy of the A SPECIAL VEST Checklist to follow in the construction of their vest and review with the youth.

- ◆ Demonstrate how to apply interfacing.
- ◆ Demonstrate how to line a vest.

## **R**EFLECT

- ◆ Why did you select the embellishment techniques you used?
- ◆ What did you learn in making a lined vest?
- ◆ Name the new techniques you learned.
- ◆ What would you do differently the next time you make a vest?

## **A**PPLY

- ◆ Model your vest for friends while explaining one new technique you learned.
- ◆ Make another embellished project.
- ◆ Enter your vest in the Fashion Show or as an exhibit in the county fair.
- ◆ Do a demonstration on embellishing.

# SPECIAL VEST CHECKLIST



**PREPARE FABRIC.** Check each step as you complete.



Pre-wash.



Fold in half lengthwise, matching selvages and press.



**PATTERN LAYOUT AND CUTTING**



Select pattern pieces needed.



Circle the layout to use on guide sheet based on fabric width and pattern size.



Measure pattern (bust/chest and length) to see if pattern is large enough.



Lay out vest front and vest back with the shoulder seams at the same end of fabric.



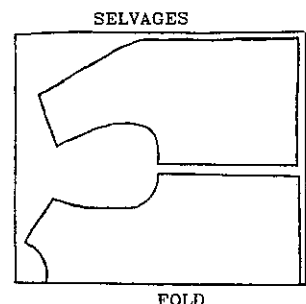
Pin the pattern pieces to the fabric matching folds on grainlines.



Cut out vest front and back.



Repeat for cutting out lining.



**MARKING**



Mark all markings on vest fronts and vest backs.

# SPECIAL VEST CHECKLIST

(con't.)



## INTERFACING



Place interfacing pattern on interfacing. Pin and cut out.



Follow package directions and fuse interfacing to the wrong sides of fronts.



## CONSTRUCTION



Pin right sides of the front vest fabric to right side of vest lining.



Stitch, leaving side and shoulder seams open. Grade



Carefully clip curved area, if needed, and turn fronts inside out.



Understitch as much as possible, catching the seam to the lining. This rolls the seam to lining.



Pin right side of back to right side of back lining and stitch neck and armhole seams. Grade seam.



Carefully clip curved area, if needed. Understitch as much as possible.



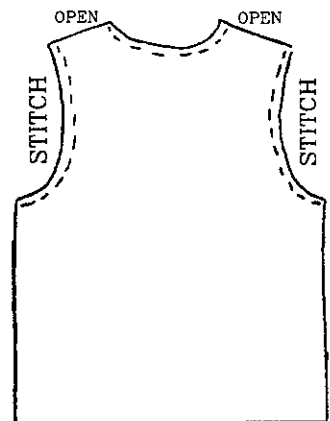
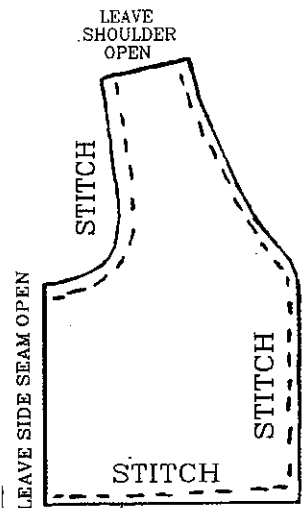
With right sides up, lap vest fronts, match center marking. Pin together.



Slip fronts between back section with fabric on front facing the same fabric on back.



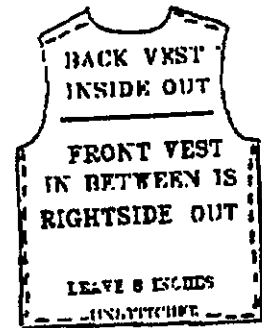
Match notches on raw edges and outside edges. Pin shoulder seams together, then sandwich vest front seams between back side seam. Match top edge notches and raw edges.



# **SPECIAL VEST CHECKLIST**

(con't.)

- ☐ Stitch these four pinned seams with a 5/8 inch seam.
- ☐ Stitch lower back edge, leaving an 8-inch center opening. Be careful to not catch the front vest edges in seam. Grade seams and trim corners.
- ☐ Turn vest right side out through the lower back opening. Carefully flatten finished edges so the seam is centered exactly between the two layers. Press.
- ☐ Slip stitch the opening closed and topstitch edges, if desired.



# **LESSON 2      COMMUNICATION OF SELF**

---

**12-18 Year Olds**

## **PURPOSE**

To enhance personal grooming, appearance and development of self-concept and image.

## **OBJECTIVES**

Youth will be able to:

- Examine motivations and impact of clothing choices in communication of self consciously and unconsciously.
- Identify clothing styles that express their values and self-image.
- Identify influences in their clothing purchases and preferences.
- Practice good skin care.
- Evaluate the impact and techniques of effective posture and nonverbal body language.

## **LESSON TIME**

45 Minutes

## **LEARNING ACTIVITIES**

DIFFERENT VIEWS ON APPEARANCE  
CAPTURE THE MESSAGE!  
VALUES & CLOTHING  
CREATING MY OWN STYLE!  
IMPROVEMENT IN YOUR MOVEMENT!  
ZOOM IN ON SKIN, HAIR & NAILS!

## **ADVANCED PREPARATION**

1. Read the Background Basics on Communication of Self.
2. Review activities and choose appropriate one(s) to use.
3. Secure necessary materials as described.

# LESSON 2      COMMUNICATION OF SELF

---

## Do

The following is suggested for using the activities in Lesson 2. Materials needed for each are listed within the activity.

- ◆ **DIFFERENT VIEWS ON APPEARANCE** provides an experience for youth to gain different insights into the impact their appearance has on themselves and others.
- ◆ Identify the many ways in which our clothing can communicate in **CAPTURE THE MESSAGE!**
- ◆ **VALUES & CLOTHING** provides a forum for youth to identify what influences the clothing choices they and their friends make.
- ◆ A goal of the activity **CREATING MY OWN STYLE!** is to encourage teens to determine what clothing choices make them feel good and fits their lifestyle.
- ◆ **IMPROVEMENT IN YOUR MOVEMENT!** makes teens aware of their posture, poise, and other nonverbal body language and how it can communicate positive and negative messages.
- ◆ **ZOOM IN ON SKIN, HAIR & NAILS!** Focuses in on the overall grooming of hair, skin and nails with activities that allow teens to comparison shop for their daily care products.

## REFLECT

After completing the activities in this lesson, help youth reflect on what they have learned using these questions:

- ◆ How does clothing help identify us? Why do groups of people dress in similar manners?  
people, especially teenagers enjoy the security of being in a group;  
belonging to a group provides a sense of identity

# LESSON 2      COMMUNICATION OF SELF

---

- ♦ What are some good skin care techniques?  
washing your face before going to bed; removing all makeup; keeping skin moist, not dry
- ♦ Why are undergarments important to achieve a total look?  
they help our garments hang smoothly, add curves, protect our clothes from body oils
- ♦ What are some important things to keep in mind when modeling?  
face the audience, smile, stand up straight, look confident, walk at a comfortable speed

## APPLY

- ♦ By studying yourself on video while modeling, begin the habit of standing in positions that show confidence and practice good posture.
- ♦ Maintain good hygiene, especially regarding your skin.
- ♦ Make clothing purchases keeping in mind the image you want to present to the world.



# LESSON 2      COMMUNICATION OF SELF

---

## BACKGROUND BASICS -- Communication of Self

We have talked before about expressing oneself through clothing. Throughout the teenage years youth will experiment with their dress and what feels right for them. This is one step in the journey to adulthood.

In these lesson activities, we first look at the psychological aspects of clothing. In this area, specialists evaluate how dress is used to better understand oneself through an analysis of the way one chooses to dress and present one's self to the public. This incorporates values of society, cultures or individuals. Good grooming, clothing selection and poise all provide a snapshot glimpse about how one feels about one's self. Good skin care may also enhance one's appearance. We will also discuss some techniques for proper skin care and makeup application.

Personal appearance is no accident - everyone makes a statement about himself/herself (consciously or unconsciously) in how they present themselves.

### Clothing and Self-Concept

Clothing and appearance are important for psychological as well as physical reasons. The positive and negative response of others impacts the development of one's self-image. Our self-concept is dependent to a large extent on how we feel others respond to how we think - act - and dress. Clothing can express our self-concept - our opinion of how we look and act.

Understanding the developmental stages of youth as applied to this issue would be something like this:

#### Ages 7-8:

Seeing myself as others tell me I am. Younger youth generally accept and believe what others tell them since they perceive authority figures as reliable sources of information. They begin to see oneself as me and they begin to compare and question appearance.

#### Middle Childhood (ages 9-11):

Start defining their own personal appearance and doing something about it -- especially related to grooming. Fashion fads and hair styles of peers are important. Depends on friends to reinforce judgments.

# LESSON 2      COMMUNICATION OF SELF

---

## Early Adolescent (ages 11-13):

Starts to set a personal style -- overstates significance of physical traits and experimenting with 'new looks', imitates styles of peers, older youth, and media images. Often defensive about appearance and easily influenced by peer opinion. Frequently needs help to feel secure about personal style.

## Older Teens:

Once a more 'personal' style is achieved through lots of experimenting, older teens begin to recognize the broader context - such as employers, teachers' and parents' opinions. However, many will still be quite defensive (rather not work, if I can't wear hair the way I want!). They no longer rely on what others tell them. They will respect evidence and/or consequences but not just verbal affirmation.

When life gets difficult, almost all individuals at some time, use defenses to distance themselves from others. The way people dress sometimes reveals the problems they are having. They often use clothing, the second skin, to cover up their real selves.

When individuals use clothing to make a personal statement they usually do not see themselves as others do. Thus, they may have conflicts with people because of this perception. They may not be liked at school or on the job, yet no one is really able to identify the reason. These "covers" or defenses people may use are sometimes good if they do not last forever. For a short period, they may help one mature. They may be just "experimenting." It is often called "going through a stage." Individuals may use one or more of these defenses at some time in their life. If they can see themselves using one of these defenses, they are probably already on their way to becoming a more mature person and finding out who they are and their place in life.

Here are some common defenses seen in youth and adults----identified by dress:

*The conformer/copier* - This person never seems to make choices of their own. They don't seem as interested in being an individual as they do in becoming a carbon copy of people they admire. Too much of this behavior indicates insecurity. A youth may copy the most popular person at school in dress and manners. Although the two people may look alike in appearance, the copier's personality may not be anything like the most popular person being imitated.

*The flirt* - This may be the person who wants to attract the opposite sex's attention by means of their clothes. These persons are not secure enough to attract others by means of personality or just being themselves, so they depend upon the sexual attraction affected by clothes or mannerisms.

# LESSON 2      COMMUNICATION OF SELF

---

*The excuse giver* - This person may want clothes they do not need; either because others have them or because they think they *need* them. In order to get these wanted clothes, and still not admit the real reason to themselves, individuals may use false excuses for having them. The boy who says that he must have a certain coat or the group at school will not accept him is giving a false excuse about this relationship to the group and a false excuse for buying the coat. Excuse givers do not realistically look at their own worth as an individual.

*The projector* - These are the people who assign qualities they do not understand or accept about themselves to other people or another person. They tend to dislike others that remind them of themselves. They can't tolerate their flaws in anyone else. They also may blame their obesity, wardrobe choices, personal habits, etc., on someone else.

*The cover up* - This is the person who will not let you know the real reasons for their dress. The real reasons for dressing are hidden from people and opposite reasons are given. This type of individual may spend a lot of time planning what they will wear and yet say to others who may comment on their clothes, "I just threw this together."

*The not interested person* - This may be the person who just doesn't seem interested in clothes. They may never notice what you are wearing and obviously don't pay much attention to their own clothes. At an early time in this person's life, they may have had many very embarrassing and bad experiences with clothes. Because of this, this person may have decided to put clothes out of their mind and just say that clothes don't matter. If this person came from a very poor family they may have had to wear things that caused much frustration. Thus, this person decided that clothes will never be allowed to be important.

*The clock stopper* - This may be the person who has never quite grown up. Or they may have grown up and then things started getting tough. They "regressed" and seemed to get childish. This person may wear sloppy clothes because of the desire to have someone take care of them again. This reminds them that maybe they don't have to face the real problems or the real world. You may have noticed this person as an adult. They continue to dress in the same styles/clothes of 10 to 20 years ago. This may be because those styles represent a time in their life that they were happiest.

*The loner* - This person may feel so confused and unworthy that they withdraw completely into a shell. The person dresses not to be noticed. This person, however, may be worth getting to know and have many fine qualities and hidden talents.

*The show stopper* - This person may try to make up for feelings of inadequacy by dressing in showy or very expensive clothes with the "right" labels. Sometimes these people impress others as being egotistical, but in fact may feel inferior to others.

# LESSON 2      COMMUNICATION OF SELF

---

*The "wallflower"* - Most people assume everybody wants to be noticed. Actually, lots of people want to go unnoticed. It is safer. Being noticed forces one out into life; so they put life away by fading into the background. This is not done consciously, of course, but it is none the less a major effort by a lot of frightened people. These people may be afraid of being rejected so becoming unattractive gives them a reason for being rejected. Some of these people may have been abused as children; to avoid having to deal with their mental scars they internalize them and retreat by making themselves unattractive.

Intensive clothing therapy is also used as part of the treatment for persons with various mental disorders. Care givers know that a person is healing when they begin to take an interest in their appearance and grooming. It is a fascinating look at just how powerful appearance is to our mental well-being.

## **Body Image**

When people worry about how they look they are worrying about who they are. There's a big connection between the two that we need to acknowledge, especially among this stage of young adolescence. Focusing on appearance may help raise self-esteem, confidence and help young people feel more secure in their personal identity.

Diet and exercise may help individuals gain control over their body but it shouldn't become an obsession or be carried to excess. Excessive slimming down or bulking up can contribute to eating disorders and are not the correct solutions.

Making the most of oneself and one's appearance involves getting into shape, learning the proper nutrition to reach personal goals and learning more about wearing clothes that make one feel good.

Clothing gives us confidence! Especially when we feel good about ourselves and what we are wearing. Clothing that gives us confidence makes us feel physically comfortable, physically attractive and mentally at ease! This confidence allows us to participate and do things without being distracted or annoyed.

Clothing that gives you confidence is . . .

- in current fashion, or what is generally being worn;
- colors you believe are attractive to you;
- styles (line, design, textures) you believe are attractive on you; and,
- clothes that fit you well and make you attractive to others.

# LESSON 2      COMMUNICATION OF SELF

---

## Clothing Clues. . . Clothing Acts as a Form of Communication

1. Clothing may present clues to the wearer's approximate *age*.
2. Clothing may enhance or obscure the wearer's *gender*.
3. Clothing may reflect the individual's *occupation*.
4. Clothing may reflect one's *economic status*.
5. Clothing items of dress (in some groups/cultures) might indicate *marital status*.
6. Many people dress in a particular way at a particular time to show *group or organizational membership*.
7. The way one dresses may express one's *attitudes and interests*.
8. Body posture and movement within clothing communicate strong *emotional messages*.
9. Special kinds of clothing produce special kinds of *behavior*.  
Examples: Dress sloppily and being very relaxed.  
Dress formally and act accordingly.  
Dress like and assume action of another.
10. The clothing selected and the way it is worn can be expressions of *personality*.
11. Certain clothing choices may reinforce *stereotypes* held by certain types/groups of people.
12. Clothing choice is an indication of many *special occasions* in a person's life.

## Clothing and Values

Values are beliefs about what is important. From early ages we have values that affect our behavior. Some values affect our attitudes and behaviors in the areas of clothing selection.

Regardless of the culture, people wear clothing for different reasons:

- to look different from one another, or express individuality,

# LESSON 2      COMMUNICATION OF SELF

---

- to look attractive to others,
- for protection from the weather, insects, sun, etc.,
- to indicate status,
- superstitious,
- group membership, conformity or belonging
- modesty, and
- self-expression or creativity.

## **Clothing and Posture**

Good posture makes clothes look better while poor posture often causes clothes to wrinkle and pull. Good posture helps distribute weight so that one's figure is well-proportioned. Tiredness will be less of a problem with good posture. Poor posture can cause strain on the muscles.

## **Posture**

What is posture? Posture is how you carry your body when you are sitting, standing, and walking. Did you know that your posture affects how your clothes fit and how your clothes look on you? Not only that - it also tells how you feel about yourself.

Good posture improves personal appearance, helps prevent unnecessary tiredness, serves as an aid to health, and adds to a well-groomed look.

To stand correctly your body must have perfect balance. This balance is achieved when an imaginary straight line begins at the ear lobe, goes through the tip of the shoulder and the tip of the hip bone, then ends at the tip of the ankle bone.

For perfect side-to-side balance, the straight line begins at the base of the skull, goes down through the back bone, between the buttocks, between the knees, and ends between the ankles.

**STANDING** - Stand 4 inches from a wall. Stand firmly on both feet, but with the knees loosely bent. Press the waist against the wall and push slowly up until the legs are slightly bent. Lift up the chest and pull in the chin until the back of the neck almost completely touches the wall. Walk slowly away from the wall. The arms should hang in a natural position from the shoulder, and toes should be pointed straight ahead, never inward.

Posture is an expression of personality and personality problems. A head forward and long walking steps show an aggressive, masculine nature. Small, mincing steps and stooped shoulder express an inferior attitude. A natural, graceful, and gliding walk expresses beauty, femininity and enthusiasm.

# LESSON 2      COMMUNICATION OF SELF

---

**WALKING** - Stand with good posture, then push off with a firm movement of the rear foot. Legs should swing from hips with the upper part of the body having little motion. Arms should swing naturally. When the left foot is forward, the right arm should be swinging forward, and vice versa. Never have the arms swing further away from the body than the size of the steps the feet are taking. Toes should move straight ahead, carrying the feet along imaginary lines about 2 inches apart. Take steps about 12 inches apart -- don't take long strides as this type of walk looks too boyish. To help remember about body balance, practice walking with a book balanced on top of the head.

**How to walk with good posture when carrying books:** Books should be held in the curve of one arm. Books held by both arms in front of the body cause the stomach to push forward, and perfect body balance is lost.

**How to walk up and down stairs with good posture.** Approach the stairs with a good walking posture. Keep the body balanced and the head held up. Before climbing stairs, pause and estimate the width of each step. Bend the knee quite a bit and touch the step with the ball of one foot. Then place all of the foot firmly on the steps to prevent catching a heel on the edge of the stairs and falling. Continue climbing the stairs, making certain that one knee stays bent as each step is taken. Come down the stairs the same way. With the body in perfect balance, knees bent, and head held to look straight ahead, not down at feet.

**SITTING** - Perfect body balance is as important to good sitting posture as good walking and standing posture. The weight of the body should rest on the hip bones. Sit tall, with both feet flat on the floor. Sit back so that the hips touch the back of the chair. Keep the neck and the head in line with the back. When writing at a desk, lean forward from the hips, making certain that the upper back remains as straight as possible. When sitting at a chair, remember to keep the arms in the lap.

**To sit down in a chair:** Walk to the chair, turn around, and slide one foot back to the edge of the chair. With most of the body weight resting on the back foot, lower the body until it is sitting in the chair.

**To rise from a sitting position:** Slide one foot forward. Then with most of the body weight resting on the back foot, push the body upward until it is in a standing position. Never use the hands to push the body upward -- it is the leg muscles which must do the work.

**How to get in and out of a car gracefully:** Stand facing the front of the car. Place the leg nearest the car onto the floorboard. Turn the hips until you can sit down. Sit down, then bring

# LESSON 2      COMMUNICATION OF SELF

---

the other foot inside the car OR stand facing the front of the car. Turn slightly away from the car until you are in position to sit down in the car seat. Sit down, then lift both legs and swing them into the car.

**How to stoop and maintain good posture:** When you need to pick up something from the floor remember to bend at the knees, pick up the object, and then raise up your body. **NEVER BEND OVER.**

Take time to develop the habit of good posture. It is amazing how it will improve your personal appearance and at the same time you will feel better about yourself.

## **Skin Care**

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. Your skin 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 SPF-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 over-exposure 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.



# LESSON 2      COMMUNICATION OF SELF

---

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, eat a balanced diet, exercise, and receive adequate sleep, then talk with your family doctor or a dermatologist about special skin care to clear up blemishes.

## Face Care

### *Reading Labels*

You will notice the activities of reading labels on face care products. It is especially important with acne products, as some of the products sold for that purpose contain none of the four ingredients which research studies show are effective in controlling acne. Manufacturers are continually changing their products as new information and chemicals are available. This is another reason to read the labels.

Numerous over-the-counter (OTC) products are marketed for control of acne. Mild effective ingredients are sulfur, resorcinol, and salicylic acid. These, plus thorough cleaning with soap may be enough to control acne. A stronger, effective ingredient is benzoyl peroxide. Teenagers should be warned not to waste their money on acne products which do not contain at least one of these four ingredients.

### Acne

Acne is an important concern of most teenagers. It can occur from ages eight to 18 or 20 years old and is the most extreme at ages 14 for girls and 16 for boys.

Acne is caused by increased activity of the *sebaceous* or *oil glands*, which in turn increase skin oiliness. *Sebaceous* glands are connected to the skin surface by a duct through which a hair strand passes. These glands produce *sebum*, a mixture of fats and waxes, which spread over the skin's surface to retard water loss.

# LESSON 2      COMMUNICATION OF SELF

---

A conscientious routine of daily washing is the preferred method for controlling acne. This produces a mild drying of the skin, and possibly some peeling or redness. Youth should be urged to wash thoroughly, but gently. Most directions say two or three times a day. If skin begins to feel tight, they should wash less hard and less often.

There is no conclusive evidence that medicated soaps work better than an ordinary facial soap. Abrasive products may be helpful, but it is questionable if they are any more effective than a mild soap used with a soft washcloth.

Acne cannot be cured but it may be reduced by proper treatment. Youth with severe acne should be urged to see their doctor to reduce the blemishes and prevent scarring.

The role of diet in contributing to acne is somewhat controversial. Current studies of various foods thought to cause trouble in acne (fats and oils, colas, chocolate, iodized salt, etc.) show they make no difference. Many clinicians feel a special diet is unnecessary. Too much emphasis on diet has led teenagers to ignore the basic causes of acne -- excessive oil and clogged pores.

Let's talk a moment about skin creams. There are three types available - *cleansing creams*, *moisturizing 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.

*Moisturizing 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.

## Personal Hygiene

Take a moment to discuss a bit about personal hygiene with teens. Most boys and girls of this age begin to 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 sweat glands produce

# LESSON 2      COMMUNICATION OF SELF

---

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 deodorant or antiperspirant daily. Antiperspirant should be reapplied after any physical activity. Change undergarments and socks daily.

## *Using Antiperspirants*

Body odor is caused by the reaction of bacteria normally present on the skin with the secretion from the apocrine (sweat) glands. Hair collects secretions and bacteria and thus increase underarm odor.

Antiperspirants reduce sweating and decrease odor. Deodorants reduce bacteria to decrease odor. These products are carefully formulated so as to be safe and effective. The FDA is currently investigating the safety of aerosol antiperspirants.

Some individuals get a skin irritation (tingling, stinging, or burning) due to a chemical reaction of antiperspirant with their skin. The usual solution is to use less antiperspirant and less often or study the label and select a different brand with a different formula. A minor variation in formula may make a great difference in the product's effectiveness.

No non-prescription product completely stops wetness. A person who perspires heavily can get a prescription to help control it.

## **Nail Care**

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 a polish remover labeled "non-drying." Polish removers that are acetone-based 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.

# LESSON 2      COMMUNICATION OF SELF

---

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 Two: 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 they are smooth and slightly curved at the sides. Shaping may also be achieved more rapidly with nail clippers.

## *Step Three: 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 your 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

# LESSON 2      COMMUNICATION OF SELF

---

Apply a 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 sides 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 oil residues and dirt. This prevents bubbling and particles of dirt showing through the polish. 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.
- For special events, experiment with iridescent, glittery polish.

Apply colored polish in the same manner as the 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.

# LESSON 2      COMMUNICATION OF SELF

---

## *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.

## References:

Dill, C, Schoenberger, L., Peterson, M.D., and Hedrick, A. *Look Good, Feel Good: Clothing & Textiles, Level III, Me & My Body*. Cooperative Extension Service, Kansas State University, Manhattan, KS.

- OBJECTIVES:** For youth to:
- recognize the impact of personal appearance from another's viewpoint.
  - recognize that everyone has the potential to present a positive image.
  - recognize that one's personal appearance can be changed...it's a personal choice.
- LIFE SKILLS:**
- Understanding self
  - Communicating and relating to others
- MATERIALS:** Copies of DIFFERENT VIEWS ON APPEARANCE Survey for each participant  
Pencils  
Flip chart/poster board and markers  
Masking tape/tacks
- TIME:** 35-40 minutes
- SETTING:** Comfortable room with tables/chairs; space for small groups to work.
- ADVANCE PREPARATION:**  
This activity requires a group of boys and girls of similar age. If your club/classroom does not have both - have teens invite friends/classmates to be a part of this activity.

## INTRODUCTION

As we get older, the impact of appearance increases in our lives. How does our appearance affect us (i.e. relationships with others; attraction to opposite sex; professional job competency)? Throughout the activities in this lesson we will explore the relationship our personal appearance and clothing choices have on ourselves and those around us. Let's discover the relationships between personal appearance, first impressions and their power of attraction!

## Do

Focus in on "DIFFERENT VIEWS ON APPEARANCE"

- ◆ Read each question from the DIFFERENT VIEWS ON APPEARANCE Survey and have each youth respond individually with their own list.
- ◆ Divide the boys and girls separately into groups to tally and discuss their responses. Have each group record their lists on newsprint/poster board. Be sure the groups mark the tally for the number of times the response was mentioned. Have them focus on questions #3 and #4 respectively; boys indicate their likes/dislikes about girls' appearance and vice versa.
- ◆ Ask each group to share their combined lists and display for the total group to compare.

## REFLECT

Compare and contrast the lists for individuals and groups using these questions:

- ◆ What was the most frequent response of likes? dislikes?
- ◆ Did the nature of these likes/dislikes differ by gender groups? For example, did boys focus on a different aspect of personal appearance than the girls?
- ◆ Did certain individuals/groups have more specific lists than others?
- ◆ Do you think the items listed would differ by culture or age?

## APPLY

- ◆ Identify the items that you can do something about if you choose...they are within your power to change!
- ◆ Now, are there areas that you wish to change? What and why?
- ◆ Categorize the items on the list into components that affect our personal appearance. Some categories might be:

Grooming Skills/Personal Care

- 
- 
- 

Physical Traits

- 
- 
- 

Behavior/Habits/Mannerisms

- 
- 
- 

Fashion/Dress

- 
- 
- 

Personal Interests/Activities

- 
- 
- 

Self Concept/Personality

- 
- 
- 

- ◆ Have each youth set their own personal appearance goals for the future.



# DIFFERENT VIEWS ON APPEARANCE!

Instruct each youth to complete their list individually.

1. What first attracts you to another person?

_____	_____
_____	_____
_____	_____

2. What attracts you to a person of the opposite sex?

_____	_____
_____	_____
_____	_____

3. What things do you LIKE about the personal appearance of boys/girls?

_____	_____
_____	_____
_____	_____

4. What things do you DISLIKE about the personal appearance of boys/girls?

_____	_____
_____	_____
_____	_____



<b>OBJECTIVES:</b>	For youth to: <ul style="list-style-type: none"><li>○ identify ways in which clothing and appearance communicate.</li><li>○ assess what image they wish to communicate to others.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Self-expression.</li><li>○ Communicating and relating to others.</li></ul>
<b>MATERIALS:</b>	CAPTURE THE MESSAGE, Workbook Activity, page 8 Magazines, clothing advertisements, etc. Glue Scissors Poster board for each group
<b>TIME:</b>	45 - 50 minutes
<b>SETTING:</b>	A comfortable room with tables and chairs
<b>ADVANCE PREPARATION:</b>	Collect old magazines, department store clothing advertisements, etc. that will portray messages described in the workbook.

## INTRODUCTION

Clothing speaks! You've probably heard the expression "A picture is worth a thousand words!" Let's see if this can be true when it comes to how and what our clothing choices can communicate. Have you thought about the message your clothing and appearance sends to others? You can express your emotions through the colors you wear or advertise your position and attitude by the things you choose to wear. Let's learn to analyze clothing messages.

## Do

### "CAPTURE the MESSAGE"

- ◆ Divide the youth into small groups for team work. Provide each group with magazines, scissors, glue and poster board.
- ◆ Review CAPTURE THE MESSAGE on page 8 of the Workbook. Instruct each group to find illustrations that depict the message on clothing views listed; cut and create a poster. Instruct youth not to label their pictures with the messages so they can let the rest of the group guess the "message" being portrayed.

OPTIONAL: You can have the youth draw or you could assign certain views to each team to make sure all are represented.

- ◆ Once each team has completed their poster of illustrations have them present it to the others and let the group identify what message they think is being communicated.

## REFLECT

After each poster is shared, reflect on the analysis of the group with these questions.

- ◆ Did the group identify the clues on the poster as the individual/team expected?
- ◆ Which clues were interpreted differently? Why?
- ◆ What different messages were communicated? What clothing, item or feature signaled that message to you?
- ◆ What other clothing choices would communicate these messages? (Describe some for each of the messages.)

## APPLY

- ◆ Have you thought about the message your clothing and appearance sends to others?
- ◆ What do you want your clothing and appearance to communicate to others?
- ◆ Now that you can recognize various clothing clues communicated, check out people around you by taking photos of people at various places to share with your group. Answer these questions after capturing their images:
  - ◆ Which messages are communicated the most by clothing and appearance?
  - ◆ Which factors about the clothing or appearance signaled the message?

<b>OBJECTIVES:</b>	For youth to: <ul style="list-style-type: none"><li>○ identify the impact values have on clothing decisions.</li><li>○ identify the impact advertisers have and the values associated with marketing images.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Understanding self.</li><li>○ Communicating and relating to others.</li></ul>
<b>MATERIALS:</b>	Copies of WHAT BEST DESCRIBES YOU? Survey for each youth VALUES AND CLOTHING, Workbook, page 9 Copies of DECISION AND VALUES Activity sheet for each youth Copies of VALUES AND CLOTHING Activity sheet for each youth Popular fashion magazines
<b>TIME:</b>	45 minutes
<b>SETTING:</b>	A comfortable room with tables and chairs.
<b>ADVANCE PREPARATION:</b>	Read BACKGROUND BASICS section on values and clothing.

## INTRODUCTION

Values are beliefs about what is important. Respond to the survey "WHAT BEST DESCRIBES YOU?" to introduce you to some values related to clothing decisions. (Let youth respond to survey individually.) How do our values affect our attitudes and behavior in the area of clothing selection? (Let youth identify and list what values affect people's clothing choices.)

## Do

Investigate relationships between "VALUES & CLOTHING"!

- ◆ Instruct youth to turn to page 9 of their workbook and review the list of values (or reasons) why people choose to wear certain clothing.
- ◆ Review the WHAT BEST DESCRIBES YOU? survey results. Discuss how the survey questions relates to the values presented on page 9 of the workbook.
- ◆ Ask them to think about the clothes they have on or wear often. Using DECISIONS AND VALUES Activity Sheet, rank what influences their clothing choices the most. What influences them the least?
- ◆ Discuss if they have other items of clothing they wear for other reasons than those previously identified.
- ◆ Using the rating sheet, DECISIONS AND VALUES, instruct youth to do the same for what influences their friends, classmates and adults' clothing decisions.

## REFLECT

- ◆ What values were ranked the most important among the group? Least important?
- ◆ How did the values differ among you?
- ◆ How did what you think is important compare to what you think others use to make decisions? How accurate do you think you are? Check it out with friends, classmates and family to determine your accuracy.
- ◆ How do values differ among individuals?  
**values differ by what's important to the individual(s). This could be reflections of age, interests, needs, careers, or other special conditions.**

## APPLY

- ◆ Investigate the impact advertisers have on values of consumers. Have youth look at various magazines and find an example of a clothing advertisement that they think portrays a certain value. They can record their findings on page 9 of their workbook under INFLUENCES OF ADVERTISERS ON VALUES!
- ◆ Have each youth show their finding(s) and discuss their interpretation.
- ◆ Discuss others' viewpoints and the varying impacts advertisements may or may not have on individuals.
- ◆ Have youth apply these principles to situations more relevant to teen clothing choices and their consequences. For example, the status of designer labels:
  - Have youth identify items of clothing that denotes status among teens.
  - Are designer labels/types of clothing an important factor regarding status?
  - What are the consequences they can identify of no designer labels?  
**lower prices, no free advertising, decreased sales, no competition, no group identification**
- ◆ What are other important values related to clothing decisions?

# What best describes you...



- \_\_\_ 1. I choose clothes that are practical.
- \_\_\_ 2. I really like being dressed for the occasion. Nothing makes me more uncomfortable than showing up in the wrong clothes.
- \_\_\_ 3. I'm continually searching for clothes that are new, different and exciting. I don't like to see everyone wearing the same thing!
- \_\_\_ 4. Clothes are important to me in the way that others think about me; I believe I will be given more social opportunities if I look good.
- \_\_\_ 5. I consider the cost and functional purpose of clothes I choose. I'd rather buy something a little less expensive and get more use out of it than waste money on clothes just because they're fashionable.
- \_\_\_ 6. I really prefer clothes that the majority of my friends are wearing.
- \_\_\_ 7. I like to stand out in a crowd and have people notice me.
- \_\_\_ 8. I seek clothes in bright and cheerful colors.
- \_\_\_ 9. I like to make a good impression on others. I'd like others to be able to tell I know fashion and observe its rules.
- \_\_\_ 10. I love clothes that are feminine/masculine.
- \_\_\_ 11. I avoid frills because they are neither functional or serviceable; clothes that take a lot of care, such as ironing, are a waste of my time.
- \_\_\_ 12. I feel a person should have a few good-looking outfits that's "their look" versus a different look every day.
- \_\_\_ 13. I avoid things that would make me stand out in a crowd, clothes like that do not appeal to me.
- \_\_\_ 14. I choose clothes that are becoming and flattering to my body shape/size.
- \_\_\_ 15. Some of the clothes I wear I'm sure other people wouldn't think of wearing, but I enjoy clothes that are different.
- \_\_\_ 16. I don't feel I have to keep up with everybody else.
- \_\_\_ 17. I must admit I dress for the opposite sex, but then, who doesn't?

# DECISIONS & VALUES

Rank the things which influence you the most (10) to those that influence you the least (1).

Values				
Individuality				
Attraction				
Physical Comfort				
Protection				
Status/Influence				
Modesty				
Belonging/Group Membership				
Conforming/Fitting In With Teens				
Economy				



# VALUES and CLOTHING

**What are your most important values? What do your clothes say about you?**

**Individuality:** do you possess garments that fit fine, but you are uncomfortable wearing them? This is because the garments do not express you. Each of us has an opinion concerning ourselves. It reflects what you think of yourself...your individuality.

- ✎ Describe one item from your wardrobe that expresses your individuality and personality.
- ✎ How do you feel about someone else having the exact same outfit?

**Creativity:** Decoration and adornment, along with creativity, are ways to express oneself. Dressing creatively can be done in a variety of ways. Other forms of decoration used over time has been body paints, tattooing and body piercing.

- ✎ What (combination of) clothing items from your wardrobe do you think expresses your creativity?
- ✎ Is expressing creativity in what you wear important to you?
- ✎ Is it something you do often?

**Status - Influence:** Throughout time clothing has been used to indicate status. Certain clothing items indicate class or socioeconomic levels, positions and roles, and even marital status in some cultures are indicated by the clothes worn. "Designer" labels or logos are often used as a "status" symbol by some people. What are some other status symbols used in clothing?

✎ Describe clothing worn by persons in three different occupations that try to influence other persons. (Ex., lawyer, minister, sales person.)

✎ Describe any clothing items from your wardrobe that you've worn that helps you exhibit your status or influence over others?





**Physical Comfort:** Types of physical comfort might be softness, coolness, warmth, etc. that impacts your clothing choices.

- ✎ Describe the most comfortable items of clothing you have in your wardrobe.
- ✎ What type of physical comfort do they offer/have?

**Conformity:** Most teenagers dress to be like others. To be accepted by others is very important.

- ✎ Describe a clothing item or outfit from your wardrobe that looks like what your friends wear.
- ✎ What are the similarities? Differences?
- ✎ How important is it that you wear clothing like this (similar to others)?
- ✎ How important is it to others? How do your parents respond? How do your teachers at school respond?

**Belonging/Group Membership:** Many times we dress to indicate we "belong" to a particular group or have a shared interest/belief with a group of individuals. A variety of influences affect our dress---certain places i.e. schools; religions; organizations, i.e. boy scouts; or even particular cultures affect our choices.

- ✎ Describe clothing items that you can think of that convey a particular group membership or identity.
- ✎ Are there particular groups you belong to that influence your clothing? Describe the clothes you wear.



**Attraction:** The use of clothing can attract attention, because it isn't what you can see you are interested in, but what you can't see. It's not uncommon to use clothing that is designed to attract attention of others, even to various parts of the human anatomy.

- ✎ Describe an outfit that you would wear when your goal is to appeal to the opposite sex?
- ✎ How important is it that you wear clothes like this?

**Modesty:** Moralists are sure that modesty was the "real" reason for the first use of clothing. Clothing was worn to cover nakedness and because of shame. Today, most individuals believe that modesty is a result of clothing, not the cause.

- ✎ Describe clothing items that could be "immodest" to wear to school?

**Protection:** Choosing clothing for a very protective reason is the primary emphasis for some individuals. This protection may be from nature's elements — heat, cold, rain, sand or snow. Or, it may be selected to protect you against injury.

- ✎ Describe clothing items that are used for protection.

**Economy:** Choosing your clothing based on cost is a very practical function.

- ✎ Describe an outfit that clearly says you are not concerned with money.
- ✎ Describe one way of saving money when you add clothing to your wardrobe.
- ✎ Describe a way of making your clothing last longer so you can wear it more.



- OBJECTIVES:** For youth to:
- assess their own clothing choices and the styles that make them feel comfortable.
  - recognize that their total appearance affect the image they communicate.
- LIFE SKILLS:** ○ Understanding self
- MATERIALS:** Copies of THE POWER OF APPEARANCE Activity Sheet for each youth  
COMMUNICATION OF SELF Workbook Activity page 7  
MY FAVORITE OUTFIT Workbook Activity page 10  
Pencils
- TIME:** 45 minutes
- SETTING:** A comfortable room with tables and chairs.
- ADVANCE PREPARATION:**  
Read BACKGROUND BASICS regarding self-concept and clothing.

## INTRODUCTION

In several previous activities we have explored how our clothing communicates as well as the roles and relationships our clothing decisions have to our values or beliefs. Expressing yourself through your clothing and personal appearance is up to you. You have the power to communicate the messages you choose by the clothing selections you make.

Your clothing choices, good grooming, posture and poise all provide a snapshot glimpse about how you feel about yourself. Throughout the teen years you may experiment and change clothing styles according to what feels right for you.

When you shop do you see garments that don't "look" like you? Do you have garments in your closet that fit but are uncomfortable to wear? Today's activities are designed to help you explore your favorite styles and to help you think about the other ways your appearance communicates to others.

## Do

### "CREATING MY OWN STYLE"

- ◆ Distribute copies of THE POWER OF APPEARANCE activity sheets to the youth. Instruct them to complete the sentences with what they think their current appearance communicates.
- ◆ After completing the activity sheet, lead the youth in a sharing session, if you think the group is comfortable sharing. Do they all agree with each other's analysis? What was perceived differently?

- ◆ Ask youth to choose a partner and complete the COMMUNICATION OF SELF Workbook Activity on page 7 by listing ten words that would describe their appearance or image to a stranger. Then, have the partners list ten words for each other. How did their lists compare?
- ◆ Instruct youth to complete the Workbook activity WHAT'S YOUR FAVORITE OUTFIT? on page 10 to explore what influences their clothing decisions and what helps them determine what they want their clothes to communicate.

## REFLECT

After completing the various analyses, help youth reflect on what they've learned with these questions:

- ◆ What did you learn about yourself ? What does your appearance say about you? Did you have the same view of yourself as others had of you?
- ◆ Who and what influences what you wear?
- ◆ What style(s) of clothing best suit your personality and interests?
- ◆ What similarities or differences existed among the group?

## APPLY

- ◆ Are there areas of your personal appearance you wish to improve? If so, what are they? What strategies will you use to make changes?
- ◆ Set one major personal appearance goal for yourself and a time line or plan to reach the goal. Share your goal with someone in your family or a friend and ask for their support.
- ◆ Conduct the COMMUNICATION OF SELF Workbook Activity on page 7 with your best friend, parent or other adult. Compare your results to the previous ones.
- ◆ How do the areas of grooming, posture and poise or other nonverbal or verbal actions affect your image?

# THE POWER OF APPEARANCE

**What does your appearance say about you? Complete the sentences.**

Your outfit says.....

Your hair style says....

Your nails communicate....

Your shoes show...

Your skin says...

Your habit of \_\_\_\_\_ tells...

Your appearance says.....

Are there areas that you wish to improve?

\_\_\_\_\_ NO

\_\_\_\_\_ YES, List: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



- OBJECTIVES:** For youth to:
- recognize the impact posture and other nonverbal behaviors have on their image.
- LIFE SKILLS:**
- Self-expression
  - Communication skills
- MATERIALS:** IMAGE AND MOVEMENT Scenarios for each pair of youth  
Copies of YOUR POSTURE PROFILE for each participant
- TIME:** 30 minutes
- SETTING:** A large comfortable room for youth to conduct role plays.
- ADVANCE PREPARATION:**  
Copy and cut apart the IMAGE AND MOVEMENT scenarios for every two youth.

## INTRODUCTION

Some guys and gals just seem to catch everyone's attention! They are not only well-groomed but also seem to move with poise and ease. Body language can tell others a lot about you and, when used correctly, can help you improve your image. Let's check out a few images and see what they communicate.

## Do

GET "IMPROVEMENT IN YOUR MOVEMENT!"

- ◆ Divide the youth into pairs and provide each with an IMAGE AND MOVEMENT Scenario.
- ◆ Ask each team to review the scenario and plan to act it out for the group later. They are to identify what image they think the teens portray to others.
- ◆ Have each group present their scenario and discuss with the group what image was portrayed.

## REFLECT

After each scenario, use these questions to help the youth share their observations and opinions.

- ◆ What image was portrayed by the actors to the group? What image did the team actors intend to portray?

- ◆ What factors (body language, dress, etc.) communicated to others their image? How could that image be changed?


After all the scenarios have been presented, discuss the implications for teens' current situations.

- ◆ How often do we think about what our actions communicate to others?
- ◆ At what time/occasion is it important to think about the impact of our posture and other body language?
- ◆ What image do you think you communicate most often to your friends? Your family? To your classroom teachers?

## APPLY

- ◆ Our posture not only communicates a certain image it also makes a great deal of difference in how our clothes fit. Good posture makes clothes look better. Poor posture causes clothes to wrinkle and not fit well. Let's check out your POSTURE PROFILE!
- ◆ What areas of improvement in your posture do you need to concentrate changes?
- ◆ Do you have certain clothes that the proper fit and look depends on your posture?
- ◆ Practice and check your posture using the POSTURE CHECKUP Reference handout or refer back to Clothing Capers?


# IMAGE & MOVEMENT SCENARIOS

- 
1. Jack and JaWanda come into class -- walking with pep and energy -- standing straight.


What's communicated?

- 
2. Carlos and Carrie mope into class slowly with slumped shoulders and slide into their desks.

What's communicated?

- 
3. Nicki and Nathan are interviewing for a position on the school newspaper. They are waiting for their interviews in the teachers' lounge. Both are truly "lounging", slumped in the chairs almost asleep while waiting.

What's communicated?

- 
4. Sweta and Sean are waiting for their interviews for positions on the school newspaper. They are sitting up properly and reviewing the latest issue as they wait their turns.

What's communicated?



- ✂
5. Latasha and Leah are both trying out for school cheerleaders. Latasha gets up to perform her routine with a big smile for the judges and exhibits lots of enthusiasm.

What's communicated by Latasha?

- ✂
6. Latasha and Leah are both trying out for school cheerleaders. Leah slowly gets up to perform her routine showing little facial expression and no smile to the judges.

What's communicated by Leah?

----- ✂

----- ✂

----- ✂



# YOUR POSTURE PROFILE

What is my posture?

☐ Head before hips?

☐ Body correctly aligned?

☐ Head after hips?

Other comments: \_\_\_\_\_

My posture is:            Good ☐            Fair ☐            Poor ☐

What is my foot placement?

☐ step is correct length

☐ feet are too far apart

☐ step is too short

☐ feet turn out

☐ step is too long

☐ feet turn in

Other comments: \_\_\_\_\_

My foot placement is:            Good ☐            Fair ☐            Poor ☐

What is my hand and foot coordination?

☐ hands swing naturally

☐ hands are swinging from the elbow

☐ hands are held stiffly at the sides

☐ there is little control of hand and foot

Other comments: \_\_\_\_\_

My hand and foot placement is:            Good ☐            Fair ☐            Poor ☐

What I need to concentrate on for improvement in my posture: \_\_\_\_\_



**Clothes  
That Click**

**OBJECTIVES:** For youth to:

- recognize the impact of well-groomed skin, hair, and nails.
- compare and contrast various skin and hair care products.
- practice skills in performing a manicure.

**LIFE SKILLS:** ○ Acquiring, analyzing and interpreting information.**MATERIALS:** Copies of ZOOM IN ON SKIN CARE PRODUCTS Activity sheets for each youth

## For manicure stations:

- |                     |                                  |
|---------------------|----------------------------------|
| cotton balls        | emery boards or nail files       |
| nail polish remover | cuticle cream or petroleum jelly |
| orangewood sticks   | paper towels                     |
| bowl, water, soap   | nail polish (optional)           |

**TIME:** 45 minutes**SETTING:** A comfortable room with tables and chairs.**NOTE:** Be sensitive to the varying needs and values of different ethnic backgrounds among youth with these topics, especially regarding selection of field trips or resource people.**ADVANCE PREPARATION:**

Decide if you want resource people to participate in any area of the activity and make arrangements.

## INTRODUCTION

In the previous activities we've focused a lot on one's outer layer -- the clothing layer -- to good looks and appearance. However, there's another really important layer to your overall appearance -- the skin layer!

Nothing impacts your appearance more than healthy skin, hair and nails. Likewise, nothing can detract more from a handsome outfit like unkempt hair, dirty dull skin or sloppy looking fingernails!

Did any of your previous personal appearance goals include maintaining or improving the care of your skin, hair or nails? In today's activities we will zoom in on these elements for a great overall appearance!

## Do

### "ZOOM IN ON SKIN!"

- ◆ Discuss information from the BACKGROUND BASICS, regarding good skin care. Ask youth to generate a list of major concerns and issues they have regarding good skin care. (If a lot of questions arise you may want to have youth prepare list and ask a dermatologist or skin care specialist to come to the next group meeting to help answer their questions.)

## **LESSON 2: COMMUNICATION OF SELF**      *Activity 6: ZOOM in on Skin, Hair, and Nails*

- ◆ To conduct the activity on skin care products, a variety of different approaches can be used, depending upon the size of your group and the time available. Here are a few suggestions:
  - If the group is small and time and transportation permits, this activity could be conducted as a field trip with each youth/team choosing a product and a store they can visit for their comparison shopping. Each youth/group can then share their results at the completion of the shopping expedition!
  - The activity can be assigned in advance with each youth bringing their findings to the meeting, even with pictures or samples of the products they chose to compare.
  - Or, for large groups where time and transportation are issues, choose a skin care product that all the youth can relate to and use and collect the information and samples from each location. Many stores may be willing to donate or loan the products to you for the educational as well as public relations impact.
- ◆ Regardless of the technique used to provide youth with information, distribute the activity sheets ZOOM IN ON SKIN CARE PRODUCTS for each youth to conduct their comparison shopping and decision making based on their own needs.

### **Do**

#### **"ZOOM IN ON NAILS!"**

- ◆ Discuss with youth the importance of a weekly manicure becoming a part of their grooming practices, whether male or female.
- ◆ Distribute and set up "manicure" stations with the supplies needed by each youth.
- ◆ Instruct youth at each step of the manicure process as outlined in the BACKGROUND BASICS.

### **Do**

#### **"ZOOM IN ON HAIR!"**

- ◆ Using the same procedures as for skin care, help youth compare and contrast hair care products that meet their individual needs.
- ◆ Discuss the different hair types and types of products available. Again, inviting or visiting a hair care specialist would be a good optional field trip.

## REFLECT

- ♦ What type of skin do you have?  
**answers will vary. Help the members to determine their own skin type.**
- ♦ Why is it important to wash your face daily?  
**to remove the dirt that can clog pores which make them grow bacteria and become infected which results in a blemish.**
- ♦ Why are well-cared for nails important?  
**nails and hands are visible to everyone during most of our activities and well cared for nails make the statement, "I care about myself."**
- ♦ What was the most difficult part about giving yourself a manicure? Why?
- ♦ What were you feeling during the manicure? Why?
- ♦ What did you learn about yourself during this lesson?
- ♦ What did you learn about personal responsibility from this lesson?

## APPLY

- ♦ 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?
- ♦ Have members volunteer to do manicures for residents of a local nursing home.
- ♦ 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.

### Reference:

Dill, C., Schoenberger, L., Peterson, M.D. and Hedrick, A., *Look Good, Feel Good: Clothing & Textiles, Level III, Me & My Body*. Cooperative Extension Service, Kansas State University, Manhattan, KS



## ZOOM in on SKIN CARE PRODUCTS!

CHOOSE THREE DIFFERENT TYPES OF BRANDS OF ONE OF THE FOLLOWING PRODUCTS YOU'VE SEEN ADVERTISED AND WANT TO TRY. COMPARE THE CHARACTERISTICS OF THE PRODUCTS AND STORES. FILL OUT THE CHART BELOW.

**Products:** Skin Care Cleansers      Skin Moisturizing Products      Sunscreen Products      Other Skin Care Products  
(i.e. shaving creams, deodorants)

Product: \_\_\_\_\_

List characteristics and contents for comparison -----	BRAND #1:				BRAND #2:				BRAND #3:			
	Content Weight	Price	Cost per Unit*		Content Weight	Price	Cost per Unit*		Content Weight	Price	Cost per Unit*	
<b>Types of Stores</b>												
Full Service Pharmacy												
Grocery Store												
Department Store/Chain												
Discount Store												
Other:												

\* To calculate the cost per unit: price divided by ounces.

How did the products compare?

Which product would you buy and why?

What did you learn from this activity?



## ZOOM in on HAIR CARE PRODUCTS!

CHOOSE THREE DIFFERENT TYPES OF BRANDS OF ONE OF THE FOLLOWING PRODUCTS YOU'VE SEEN ADVERTISED AND WANT TO TRY. COMPARE THE CHARACTERISTICS OF THE PRODUCTS AND STORES. FILL OUT THE CHART BELOW.

**Products:**      Shampoos      Conditioners      Hair Styling Products

Product: \_\_\_\_\_

List characteristics and contents for comparison -----	BRAND #1:			BRAND #2:			BRAND #3:		
	Content Weight	Price	Cost per Unit*	Content Weight	Price	Cost per Unit*	Content Weight	Price	Cost per Unit*
<b>Types of Stores</b>									
Full Service Pharmacy									
Grocery Store									
Department Store/Chain									
Discount Store									
Other:									

\* To calculate the cost per unit: price divided by ounces.

**How did the products compare?**

**Which product would you buy and why?**

**What did you learn from this activity?**

# LESSON 3

# CUTTING EDGE

---

12 - 18 Year Olds

## PURPOSE

To learn about the science and technology of different fabrics, their uses and characteristics.

## OBJECTIVES

Youth will:

- learn the characteristics of fibers most frequently used in clothing.
- experiment with various finishes used on fabrics.
- understand the relationship between the type of finish and the performance of the fabrics for specific garment use.
- experiment with dyeing of fabrics to discover the relationship between fiber content and dyeing methods.

## LESSON TIME

45 Minutes

## LEARNING ACTIVITIES

WHAT HAPPENS WHEN A FABRIC BURNS?

SIMPLE FABRIC TESTS

FABULOUS FINISHES

FABRIC STRENGTH, ABRASION, AND STRETCHABILITY

DYEING FABRICS

LABEL ANALYSIS

## ADVANCE PREPARATION

1. Read the BACKGROUND BASICS on Cutting Edge.
2. Review activities and choose the appropriate one(s) to use.
3. Secure necessary materials, as described.



# LESSON 3

# CUTTING EDGE

---

## Do

The following is suggested for using the activities in Lesson 3. Materials needed for each are listed within the activity.

- ◆ Conduct burn tests on 7 different fabrics in WHAT HAPPENS WHEN A FABRIC BURNS?
- ◆ Test for dry and wet colorfastness in SIMPLE FABRIC TESTS.
- ◆ Compare 4 different fabric finishes with an unfinished fabric in FABULOUS FINISHES.
- ◆ Conduct fabric tests using seven different fabrics in FABRIC STRENGTH, ABRASION & STRETCHABILITY.
- ◆ Experiment with dyeing different fabrics with different substances in DYEING FABRICS.
- ◆ Become more aware of looking for and carefully reading clothing labels in LABEL ANALYSIS.

## REFLECT

After completing the activities in this lesson, help youth reflect on what they have learned using these questions:

- ◆ How would you explain the difference between a fiber and a fabric?  
**fibers are made into fabric**
- ◆ Why are strong fabrics important?  
**they are more durable**
- ◆ How did the comparisons meet your expectations in the fabric finishes tests?
- ◆ What was the greatest difference in the residue of natural and man-made fibers?  
**natural fibers had an ash residue; man-made fibers had a bead residue**
- ◆ Did you see any difference in how the different fabrics reacted to the dye?
- ◆ How can you apply what you learned in these activities prior to purchasing garments or fabrics?

# LESSON 3

# CUTTING EDGE

---

## APPLY

Help youth learn to apply what they have learned in their daily clothing choices.

- ◆ Look at three clothing items and analyze the fiber content and fabric.
- ◆ Share what you learned about fabric burning with another person.
- ◆ Show someone how a fabric stretches and recovers.
- ◆ Go to a fabric and/or retailer and find two examples of each of the four fabric finishes.
- ◆ Show someone how to dye fabric and explain the relationships between fiber content and dyeing results..
- ◆ Experiment with other fabrics using the same tests.
- ◆ Check labels for fiber content as the first step in purchasing decisions.

# LESSON 3

# CUTTING EDGE

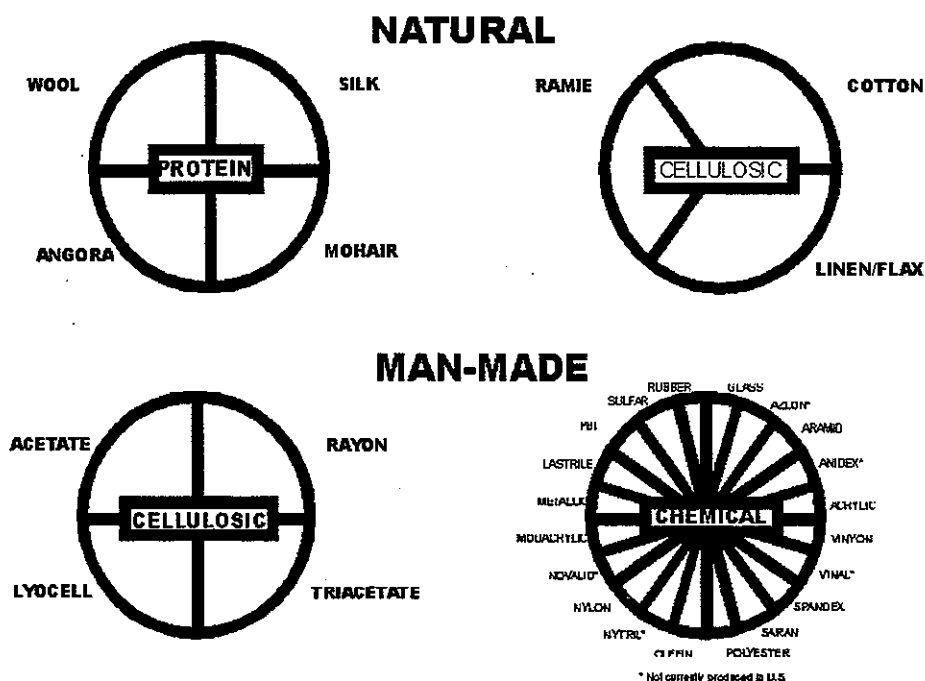
## BACKGROUND BASICS . . . Cutting Edge

Mass confusion is a problem in understanding today's textile products. There are many trademark and brand names of fibers on the market. The consumer is confused as to what they mean.

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

Too frequently a fiber is referred to by a trademark or brand name (a word or symbol copyrighted by the producer -- there are hundreds) instead of the generic name. The Textile Fiber Products Identification Act specifies that the generic name must be given on all textile products.

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.



In addition, the tables in Activity 6 lists examples of trademark names, characteristics, limitations, uses, and care.

# LESSON 3

# CUTTING EDGE

---

## TEXTILE TERMS

There are a few other terms that are frequently used when talking about textiles. They are:

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

*Absorbency* -- the ability of a fabric to attract and take up liquids.

*Bleaching* -- a process to destroy impurities and blemishes so that there is a better affinity for dyeing.

*Bleeding* -- obvious loss of color during washing or a transferring of color to adjacent areas.

*Blends* -- combination of two or more fibers to make a fabric.

*Carding* -- the separating and cleaning of raw fibers.

*Colorfast* -- means that the fabric retains its color. There will be little change in color during the normal life of the garment.

*Combing* -- a means of making fibers parallel and eliminating the shorter fibers.

*Continuous filament* -- a single, continuous strand of fiber.

*Core yarn* -- a yarn with a core or center wrapped with a different yarn.

*Count* -- referring to cloth, the number of warp or filling yarns per inch in a woven fabric surface.

*Denier* -- the weight of the yarn. As the number increases so does the coarseness of the yarn.

*Dimensional stability* -- tendency of a fabric to maintain its original shape and size.

*Dyeing* -- method of applying color to fiber, yarn, fabric, or garment.

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

*Fading* -- loss of color by sunlight, perspiration, washing, or bleaching.

*Filling* -- yarn from selvage to selvage on woven fabric.

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

*Gauge* -- a unit of measurement that indicates fineness. The higher the gauge number, the finer the texture.

# LESSON 3

# CUTTING EDGE

---

*Hand* -- refers to the feel of the fabric.

*Hydrophobic* -- water hating fiber.

*Hygroscopic* -- water loving fiber.

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

*Preshrunk* -- fabrics that have gone through a preshrinking treatment.

*Printing* -- applying color to fabrics.

*Residual Shrinkage* -- after washing or drycleaning, the decrease in the size of the fabric.

*Resiliency* -- ability of a fabric to spring back after crushing or wrinkling.

*Tenacity* -- the stress required to break a fiber.

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

*Thermoplastic* -- property of using heat to set a predetermined shape, as the fibers become plastic.

*Warp* -- the yarn running parallel to the selvage in woven fabric.

*Wicking* -- the ability of water to travel along a fiber without being absorbed.

## 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 esthetic 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.

*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.

# LESSON 3

# CUTTING EDGE

---

*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.

*Waterproof* -- is used to repel all water and prevents penetration of water.

*Wrinkle-resistant* -- is used so that the fabric will not wrinkle excessively.

## COLORING OF FABRICS

Color may be introduced to fabric at several stages depending on the fiber content and the intended end use. **Dyeing methods** include: *fiber dyed* before yarn spinning; *yarn dyed*; *fabric dyed* which is called piece dyeing; *garment dyed* which is called product dyeing. In addition

# LESSON 3

# CUTTING EDGE

printing is another method of adding color to fabric. **Printing methods** include: *direct dyeing* when color is added directly to the fabric in the pattern desired by a stamp or roller; *discharge printing* when the fabric is dyed, then a chemical is used to remove color; *resist printing* when color is prevented from entering a piece of fabric such as batik, tie-dye, or screen printing; *stencil printing* is when a design is cut from thin metal sheets; and *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. There are no home remedies for making a fabric colorfast. This is done as part of the dyeing process.

## FABRIC TESTS

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.

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.

*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.

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 *breatheable*.

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.

# LESSON 3

# CUTTING EDGE

---

## FLAMMABILITY

All fabrics burn. How rapidly a fabric will burn/char is related to the weight and weave/knit of the fabric, the surface of the fabric, the design of the garment, and the fabric construction. Tightly woven (such as denim) or knitted heavy fabrics will ignite more slowly than sheer, lightweight and loosely knitted or woven fabrics (such as broadcloth). Napped fabrics (cotton flannel) with air spaces between the loose fibers will ignite much faster than a smooth surfaced material (found in some sweaters). These will ignite and burn faster than a close knit, low pile fabric (found in most pants). Close-fitting garments (such as pants or t-shirts) have less probability of igniting than loose fitting garments (such as robes or nightgowns). In general, knits behave better than wovens of equivalent weight.

The burn test is a quick and simple method to determine fiber identity, flammability, ease of ignition, and speed of burning.

Using blends complicates the identification of fibers through the burn test. Two or three different fibers burning together in one yarn may be difficult to distinguish. The test will usually give the reaction of the fiber that burns easily; however, if a heat sensitive fiber is present, it may melt or withdraw from the flame. With practice, common blends like polyester with cotton and polyester with wool can be identified by burning.

The finish on the fabric may also affect the way fibers burn. Chemical finishes usually affect the way fibers burn more than physical finishes, but there are exceptions. A resin finish (permanent press) may cause some change, but the chemical finish (mercerization) does not. Napping, a physical fuzzy-like finish, has no effect on the fiber burning other than to increase the rate.



## LESSON 3: CUTTING EDGE

### Activity 1: What Happens When A Fabric Burns?

- OBJECTIVES:** Youth will be able to:
- determine fiber content through burn testing
- LIFE SKILLS:**
- Acquiring, analyzing and using information
  - Scientific hypothesis testing process
- MATERIALS:** FABULOUS FINISHES Workbook page 12
- For each group:
- 3 inch x 3 inch swatches of fabric:
  - Polyester/cotton broadcloth
  - 100% Cotton muslin, unfinished
  - 100% Wool flannel, (do not select a washable wool)
  - 100% Polyester
  - 100% Nylon (hosiery)
  - 100% Rayon
  - 100% Acetate
  - Copies of BURN TEST OBSERVATION CHART
  - Copies of WHAT HAPPENS CHART
  - Candle in a holder
  - Aluminum Foil (at least 12" square) or aluminum pie pan
  - Matches
  - Tweezers
  - Spray bottle of water
- TIME:** 45 minutes
- NOTE:** This activity requires close adult supervision.
- SETTING:** Area with tables and chairs
- ADVANCED PREPARATION:**
- Package a set of fabrics for each group with three of the fabrics.

## INTRODUCTION

Did you know that all fabrics burn? The burn test is a quick and simple method to determine fiber identity, flammability, ease of ignition, and speed of burning.

**CAUTION:** Take care -- keep sleeves and papers away from lighted candle. Do not let residue drip on you!

## Do

Discover "WHAT HAPPENS WHEN A FABRIC BURNS?"

- ◆ Divide into two groups of 2, 3, or 4. Give each group a set of materials. Explain and review the BURN TEST OBSERVATION CHART and let each group decide on their expected results or "predictions."

## LESSON 3: CUTTING EDGE

### *Activity 1: What Happens When A Fabric Burns?*

- ◆ Clear area to be used for the experiment.
- ◆ Demonstrate how to do the test, reviewing procedures in FABULOUS FINISHES on page 12 of the workbook.
  - Place aluminum foil on table and place candle in middle of the aluminum foil.
  - Light candle.
  - Unravel four yarns from lengthwise and four yarns from the crosswise of the fabric blend. Twist together.
  - Grasp with tweezers at one end and move toward flame from side, close to but not into the flame.
  - Observe what happens as the fabric approaches the flame. Record what you see.
  - Now move the yarns into the flame and then out of contact with the flame. Record what happens.
  - Extinguish the yarns if still burning and sniff fumes by immediately waving under nose. DO NOT inhale. Record observation of odor and kind of ash or residue.

## REFLECT

After groups complete their experiments, allow them to share findings.

- ◆ How did your findings compare with your predictions?
- ◆ Hand out "WHAT HAPPENS" for them to compare their observations.
- ◆ What was the greatest difference in the reaction of natural and man-made fibers?  
**natural fibers had an ash residue; man-made fibers had a bead residue**
- ◆ What fiber burned the quickest?  
**cotton**
- ◆ Which fibers supported a flame?  
**cotton, wool and rayon**
- ◆ Which fibers self-extinguished when removed from the fire source?  
**polyester, nylon, usually wool**
- ◆ Explain the difference in what happened to the polyester/cotton blend.  
**depends upon how the fiber has been made and the percentage of each fiber used in construction.**
- ◆ What did you learn from doing this experiment?

**APPLY**

- ◆ Experiment with other fabrics and observe their reaction to heat and an open flame. Record your results on page 12 of your workbook.
- ◆ Share what you learned by creating and displaying an exhibit of your results.
- ◆ How can this information help you in selecting fabrics or garments in future?

# BURN TEST OBSERVATION CHART

	FABRIC	NEARING FLAME	IN FLAME	OUT OF FLAME	ODOR	ASH OR RESIDUE
PREDICTION	COTTON					
RESULT						
PREDICTION	NYLON					
RESULT						
PREDICTION	ACETATE					
RESULT						
PREDICTION	RAYON					
RESULT						
PREDICTION	POLY- ESTER					
RESULT						
PREDICTION	WOOL					
RESULT						
PREDICTION	POLYESTER/ COTTON					
RESULTS						

# What Happens?

FIBER	NEARING FLAME	IN FLAME	OUT OF FLAME	ODOR	ASH OR RESIDUE
ACETATE	Melts and shrinks from flame	Burns rapidly, melts as burns	Continues to burn, melts and drips	Acid, like vinegar	Irregular hard black bead
COTTON	Does not shrink from flame; scorches	Burns fast with orange-yellow flame	Continues to burn rapidly	Burning paper	Soft, fine gray ash
NYLON	Melts and shrinks before touching flame	Burn slowly with melting Does not ignite	Self-extinguishes	Sharp, acrid of celery	Irregular, hard to ash, gray or tan bead
POLY-ESTER	Melts and shrinks from flame	Burns slowly with melting and spurning	Burns slowly, melts and drips; self-extinguishes	Slightly sweet, heavy odor	Round and hard shiny beige, brown or black bead
RAYON	Does not shrink from flame, scorches	Burns very rapidly with blue flame	Continues to burn rapidly	Burning paper; more pungent than cotton	Soft, fine gray-black ash
WOOL	Curled away from flame, scorches	Burns slowly with small sizzling flame	Usually self extinguishes	Burning hair or feathers	Brittle black ash, easily crushable
POLYESTER/COTTON *					

\*No standard results. Depends upon blend of fibers.



- OBJECTIVES:** You will:
- evaluate a fabric's colorfastness, wrinkle recovery, comfort as related to absorbency and breathability, and heat sensitivity
  - increase ability to choose fabrics with desired characteristics
- LIFE SKILLS:**
- Acquiring, analyzing and using information
  - Scientific hypothesis testing process
- MATERIALS:** EXPERIMENTING WITH MORE FABRIC FINISHES, Workbook pages 13-14
- For each group:
- A variety of fabrics that:
    - are colorfast and not colorfast
    - wrinkle and do not easily wrinkle
    - 100% cotton
    - 100% polyester
  - Bowls with water
  - White paper towels or fabric
  - Copies of SIMPLE FABRIC TEST EVALUATION SHEET for each group
  - 1 teaspoon
  - Pencils
  - Blue food coloring
- TIME:** 30 minutes
- SETTING:** Room with table and chairs.
- ADVANCE PREPARATION:**
- Cut fabric swatches, organize supplies for each group.

## INTRODUCTION

We don't like surprises -- especially a garment's color that rubs off on another garment or our body, or changes all the clothing in the wash. Has that happened to you? Also, we want to be comfortable in hot weather. Did you know that how absorbent and breathable a fabric is relates to its comfort?

## Do

Conduct "SIMPLE FABRIC TESTS"

- ◆ Divide into groups of 2, 3 or 4 and give each group a packet including fabrics and SIMPLE FABRIC TEST EVALUATION SHEET.
- ◆ Have them write down expectations for each test.
- ◆ Do each test as follows:
  - **Wrinkle Recovery:** crush each fabric at least four times. Record what it looks like. Wait five minutes and record any change in appearance.

- **Colorfastness:** with a dry white cloth or white paper towel lightly rub across fabric and record what happens. Repeat by dipping white cloth or white paper towel in water and rubbing lightly across fabric. Record what happens.
- **Absorbency:** Place fabrics on white paper towel or white cloth. Color water with blue food coloring. Pour one teaspoon of water on each fabric. Record what happens to the water, to the paper towel and to the fabric.
- **Breathability:** blow through fabric and record how easily your breath can be felt on the other side of the fabric.
- **Heat Sensitivity:** let iron reach hottest temperature and place on cotton fabric and then on polyester fabric. Clean iron and repeat using a medium temperature and then again using low temperature. Record results.

## REFLECT

- ◆ In most of the tests, what was the relationship between natural and man-made fibers in the result?  
**Natural fibers are usually more breathable and more absorbent.  
Man-made fibers usually have greater wrinkle recovery (except for fabrics that have a special finish) and are more heat sensitive.**
- ◆ What did you learn from each test?
- ◆ What similarities and differences existed?

## APPLY

- ◆ How will you use the information you have learned today?
- ◆ How can you apply these tests prior to purchasing garments or fabric?
- ◆ Experiment with other fabrics using these same tests at home. Refer to EXPERIMENTING WITH MORE FABRIC FINISHES, Workbook pages 13-14.
- ◆ Go to a store and look at fabric/apparel to see if they have labels indicating colorfastness.
- ◆ Show and tell at least one other person what you learned.



# SIMPLE FABRIC TESTS EVALUATION SHEET

	EXPECTATION	WHAT YOU DID	WHAT HAPPENED
<b>WRINKLE RECOVERY:</b>			
100% COTTON			
100% POLYESTER			
<b>COLORFASTNESS:</b>			
FABRIC NOT COLORFAST			
FABRIC COLORFAST			
<b>ABSORBENCY</b>			
100% COTTON			
100% POLYESTER			
<b>BREATHABILITY</b>			
100% POLYESTER			
100% COTTON			
<b>HEAT SENSITIVITY</b>			
100% COTTON			
100 % POLYESTER			



- OBJECTIVES:** Youth will be able to
- explain the purpose of some fabric finishes
  - improve their understanding of why finishes are applied to fabrics
- LIFE SKILLS:**
- Acquiring, analyzing and using information
  - Working in groups
- MATERIALS:** EXPERIMENTING WITH MORE FABULOUS FINISHES, Workbook pages 13-14
- For each group:
- Fabric swatches (3" x 3") with the following finishes:
    - flame resistant/retardant
    - water repellent
    - soil and stain resistant
    - permanent/durable press
  - Four swatches (3" x 3") of fabrics with no finishes
  - Candle or match
  - Aluminum foil
  - Eyedropper or ½ teaspoon measuring spoon and water
  - Tweezers
  - Catsup
  - Detergent
  - Water
  - Bowl
  - White cloth or white paper towels
  - Timer or stop watch
  - Copies of FABULOUS FINISHES OBSERVATION SHEET for each group
- TIME:** 30-45 minutes
- SETTING:** Tables and chairs in a comfortable room.
- ADVANCE PREPARATION:**
- Cut and prepare a packet of fabric swatches for each group..

## INTRODUCTION

Did you know that almost all fabrics have some type of finish? Why? Finishes are used to change the appearance, hand or performance of the fabric. Can you think of some finishes that provide fabrics certain performance characteristics used for specific garments? (ex. permanent press, flame retardant) Today, we are going to investigate chemical finishes that change a fabric's performance by comparing an unfinished fabric with one that has a finish.

# Do

Experiment with "FABULOUS FINISHES"

- ◆ Cover work area.
- ◆ Divide into groups of 2, 3 or 4. Give each group a packet of items to do the testing. Have the youth write down their expectations for each test. Review the

experimental procedures using EXPERIMENTING WITH MORE FABRIC FINISHES on pages 13-14 of the workbook.

- ◆ Compare the **flame resistant/retardant fabric** with an unfinished fabric (refer to Activity 2 on how to do a burn test). Write down the results.
- ◆ Compare the **water repellant fabric** with an unfinished fabric by placing the fabrics side by side. Drop four drops or ½ teaspoon of water on each one. Record what happens. Wait five minutes and record any changes.
- ◆ Now submerge the two fabrics. Write the results.
- ◆ Compare the **soil and stain resistant fabric** with an unfinished fabric by placing fabrics side by side and dropping ½ teaspoon catsup on each one. Record what takes place. Wait five minutes and record any changes. Wash fabric with detergent and warm water, if a stain is evident. Write results.
- ◆ Compare the **permanent durable press fabric** with unfinished fabric by simulating washing a garment in the washing machine using detergent and lots of twisting and wringing. Record what happens. Wait five minutes and record any changes.

## REFLECT

- ◆ How did the comparisons meet your expectations?
- ◆ How did the comparisons not meet your expectations?
- ◆ Were any of the results dramatic?
- ◆ What did you learn from doing each of these experiments?
- ◆ Which of these finishes are more important to you? Why?

## APPLY

- ◆ How will you use this information in selecting fabrics and garments in the future?
- ◆ Go to a fabric/apparel retailer and find two examples of each of the four finishes. List any other finishes that are identified on the label.

FABULOUS FINISHES OBSERVATION SHEET

FINISH TYPE	PURPOSE OF FINISH	WHAT DO YOU EXPECT TO HAPPEN?	WHAT YOU DID	WHAT HAPPENED	
				Immediately	Five minutes later
WATER REPELLANT					
PERMANENT/ DURABLE PRESS					
SOIL & STAIN RESISTANT					
FLAME RESISTANT/ RETARDANT					



# **FABULOUS FINISHES**

## **Permanent/Durable Press**

Fabric will be wrinkle resistant requiring little or no ironing after washing; creases and pleats will stay sharp and neat. Requires specific care procedures in order to be wrinkle free.

## **Soil and Stain Resistant**

Closes pores of fabrics and makes them slow to the accumulation of soil and more resistant to stains. Soil or stain must be blotted quickly.

## **Flame Resistant**

Retards burning of fabric. Many require special laundering procedures.

## **Water Repellant**

Helps a fabric shed water, but can become wet if soaked.



## LESSON 3: CUTTING EDGE

### Activity 4: Fabric Strength, Abrasion & Stretchability

<b>OBJECTIVES:</b>	Youth will: <ul style="list-style-type: none"><li>○ identify characteristics of strong and weak fabrics.</li><li>○ identify characteristics of fabrics that are abrasion resistant and those that may pill.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and using information</li><li>○ Working in groups</li></ul>
<b>MATERIALS:</b>	Copies of STRETCHABILITY RECORDING SHEET for each group For each group: A variety of fabric scraps (2 of each fabric) measuring 3" x 3" including: <ul style="list-style-type: none"><li>- soft knits</li><li>- loose knits</li><li>- firm knits</li><li>- "silky" acetate</li><li>- "silky" rayon</li><li>- "silky" polyester</li><li>- woven cotton</li></ul> Tape Cardboard Ruler Fine, medium and heavy sandpaper
<b>TIME:</b>	30 minutes
<b>SETTING:</b>	Tables and chairs in a comfortable setting
<b>ADVANCE PREPARATION:</b>	Prepare packet of fabric swatches -- two 3" x 3" swatches -- add a stitch and pressed seam to one fabric swatch.

## INTRODUCTION

Fabrics have a lot of different characteristics which are important in maintaining how good they look after being worn. Today, we will explore a fabric's strength, stretchability and how it is affected by abrasion.

## Do

Test "FABRIC STRENGTH, ABRASION AND STRETCHABILITY."

- ◆ Divide into groups of 2, 3, or 4 youth. Give each group a packet of fabrics, a ruler, and sandpaper (or the ruler and sandpaper can be shared).
- ◆ Demonstrate how to do each test.

**Stretchability/Recovery Test:**

- Measure fabric.
- Stretch fabric on-grain lengthwise. Measure it. Then stretch fabric crosswise and measure.
- Record measurements and your observation of the appearance of the fabric.
- Rank top five for stretchability with greatest recovery. (1=Best; 5=Worst)

**Fabric Abrasion Test:**

- Tape each piece of fabric securely to cardboard being sure it is flat and smooth.
- To simulate putting hand in and out of pocket, rub the fabric with fine sandpaper using consistent pressure and count the number of strokes. Record your observation.
- Repeat with medium and heavy sandpaper. When using knit fabrics, repeat on both sides.
- Rank top five for Best (1) to Worst (5) abrasion resistance.

**Fabric Strength Test:** (On swatch with stitched seam)

- Stretch each seam first using light pressure and record observation. Then use heavy pressure like a fitted garment when you sit down. Record observation.
- Rank the top five from strongest (1) to weakest (5) fabric.

## REFLECT

- ◆ After tests are completed, have each group share and compare results in groups.
- ◆ Which fabric had the greatest stretchability and best recovery? What would be excellent uses for this fabric?
- ◆ Which fabric showed the least abrasion?
- ◆ Why is it important to look for fabrics that are abrasion resistant?  
**so garment will look better longer**
- ◆ What causes pilling on fabrics?  
**abrasion**

### **LESSON 3: CUTTING EDGE**

### *Activity 4: Fabric Strength, Abrasion & Stretchability*

- ◆ How do you cause abrasion on your garments?  
**putting hands in and out of pockets, bookbags, backpacks, handbags, jewelry, not turning garments wrong side out before laundering.**
- ◆ Which fabric was the strongest?
- ◆ Why are strong fabrics important?  
**They are the most durable.**
- ◆ What determines how strong a fabric will be, its stretchability and its abrasion resistance?  
**fiber and/or firm weave or knit**

### **APPLY**

- ◆ Show someone how a fabric stretches and recovers.
- ◆ Find three garments that have “pills” and identify what caused the abrasion.

# STRETCHABILITY RECORDING SHEET

TYPE OF FABRIC	MEASUREMENT		RECOVERY RATE	RANK TOP 5 (1 = Best)
	BEFORE	AFTER		
SOFT KNIT				
LOOSELY KNITTED				
FIRM KNIT				
ACETATE				
RAYON				
POLYESTER				
COTTON				



**Hanes**  
Clothes  
That Click!



# ABRASION RECORDING SHEET

TYPE OF FABRIC	NUMBER OF STROKES WITH SANDPAPER			RANK 1-5 (1 Being Best)
	FINE	MEDIUM	HEAVY	
SOFT KNIT				
LOOSELY KNITTED				
FIRM KNIT				
ACETATE				
RAYON				
POLYESTER				
COTTON				



Clothes  
That Click

# STRENGTH RECORDING SHEET

TYPE OF TEST AND FABRIC	PRESSURE		RANK 1-5 (1 Being Strongest)
	LIGHT	STRONG	
SOFT KNIT			
LOOSELY KNITTED			
FIRM KNIT			
ACETATE			
RAYON			
POLYESTER			
COTTON			



**OBJECTIVES:** Youth will

- become familiar with dyeing fabrics.
- have an experience with different products used in coloring fabric.
- evaluate dyeing natural and man-made fiber fabrics
- recognize that fiber content determines how a fabric will dye.

**LIFE SKILLS:**

- Acquiring, analyzing and using information
- Working in groups

**MATERIALS:** For each group:

- White fabric 3" by 3" (which have been laundered)
  - 100% cotton broadcloth or percale
  - 65% cotton/35% polyester broadcloth
  - 50% cotton/50% polyester broadcloth or oxford cloth
  - 100% cotton knit
  - 100% polyester
  - Cotton/polyester knit
- Additional fabrics, if possible (unlaundered)
  - 100% wool
  - 100% rayon
  - 100% nylon
  - 100% acetate
- Copies of FRAME IT: FABRIC DYEING for each group
- Tweezers or tongs
- White paper towels
- Pans
- Tea - 1 quart
- Grape juice - 1 quart
- Cold water dye - 1 quart
- Permanent marker
- Hair dryer
- Old newspapers
- Three dowel sticks or wood spoons for stirrers

**CAUTION:** Handle dyes carefully. Keep away from clothing.

**TIME:** 1 hour

**SETTING:** Tables and chairs in a comfortable setting. An outdoor picnic area could be used.

**ADVANCE PREPARATION:**

- Prepare packet of fabric swatches (3 of each fabric) for each group. Make strong tea. Cover table with newspapers. Place a pan, tweezers/tongs, and white paper towels on each table.
- Prepare cold water dye. Label fabrics with numbers that correspond to FRAME IT: FABRIC DYEING.

## INTRODUCTION

We live in a world of color as evidenced by the clothing you are wearing today. Have you ever thought about how fiber and fabrics are "colored?" We are going to look at some simple methods of coloring fabric.

## Do

Experiment with “DYEING FABRICS.”

- ◆ Divide into three groups and give each group two sets of the fabric swatches and one of the dyes (tea, grape juice, cold water dye) and a FRAME IT: FABRIC DYEING.
- ◆ Demonstrate how to proceed.
  - ✓ Mount one fabric of each set of fabrics as a control.
  - ✓ Put dye substance in pan
  - ✓ Wet one swatch of each set of fabrics. Then drop into dye. Gently stir for 3 minutes.
  - ✓ Remove fabrics and place on white paper towels.
  - ✓ Add second swatch of each set of wet fabric swatches. Gently stir for 6 minutes. Remove to white paper towel.
  - ✓ Use hair dryer to dry. After completely dry, mount on FRAME IT: FABRIC DYEING and record results.

## REFLECT

- ◆ What happened when you dropped in the fabrics?
- ◆ Did you see a difference in how the different fabrics reacted to the dye? What was it?
- ◆ How did the longer time affect the different fabrics?
- ◆ How would you describe what you learned about dyeing?
- ◆ What was required in dyeing fabric?  
**water, dyes, stirrer, pan**
- ◆ How did you like these experiences with dyeing?
- ◆ What is the relationship between fiber content and the reactions to dyes?

## APPLY

- ◆ Show someone how to dye fabric.
- ◆ Follow up with Lesson 7, Activity 4 on Batik as a different method of fabric dyeing from the Indonesian culture.

## FRAME III: FABRIC DYEING

FABRIC (LIST FIBER CONTENT)	CONTROL FABRIC	AFTER 3 MINUTES	AFTER 6 MINUTES

**OBJECTIVES:** For Youth to:

- distinguish which textile fiber(s) used in a garment is most suitable for a specific purpose.
- become more aware of looking for and carefully reading labels on clothing.
- learn the characteristics of fibers most frequently used in clothing.

**LIFE SKILLS:** ○ Acquiring, analyzing and using information**MATERIALS:** Copies of FIBER CHARACTERISTICS  
Copies of LABEL ANALYSIS PROBLEMS:  
Label Analysis -- Jeans  
Label Analysis -- T-Shirt  
Pencils**TIME:** 30 Minutes**SETTING:** A comfortable room with tables and chairs.**ADVANCE PREPARATION:**

NOTE: Actual shirts and jeans could be borrowed from a local store (need all hangtags and packaging, if possible.).

## INTRODUCTION

The fiber content of a fabric gives you a good prediction concerning its performance and care. It is something you should always look for when purchasing a garment. Next, look at how to care for the garment. Care is directly related to fiber content. Other considerations include finishes used to dye and impart special features to the fabric. Today, we are going to analyze labels and determine the "best" buy of various clothing items.

## Do

Evaluate fibers characteristics in "LABEL ANALYSIS"

- ◆ Review characteristics of fibers most frequently used in apparel by using the FIBER CHARACTERISTICS Reference Guide.
- ◆ Divide into groups of 2, 3 or 4 youth. Hand each group a copy of one of the LABEL ANALYSIS PROBLEMS and either the LABEL ANALYSIS -- JEANS OR LABEL ANALYSIS -- T-SHIRT Activity Sheets.
- ◆ Have each group complete the activity sheet.
- ◆ Share your decision with the group. Discuss differences of opinion.

## REFLECT

- ◆ How would you explain the difference between a fiber and a fabric?  
**fibers are made into fabric.**
- ◆ Which fiber would you choose for a prom dress that will only be worn one time?  
Why?  
**acetate, beautiful, but weak, inexpensive**
- ◆ Which fiber would you chose for a classic pair of slacks?  
**lightweight wool or wool blend**
- ◆ What is your favorite fiber for a woven blouse/shirt? Why?
- ◆ What characteristic do you look for in a fabric when purchasing your clothing?
- ◆ What did you learn from this activity?
- ◆ What characteristics do each of these fibers add to the items of clothing?

Socks -	75% acrylic	<b>(feels goods)</b>
	20% nylon	<b>(strengthens)</b>
	5% spandex	<b>(stretch)</b>
Dressy Blouse -	100% silk	<b>(luster)</b>
Jeans -	50% polyester	<b>(easy care)</b>
	50% cotton	<b>(comfort)</b>
T-shirt -	100% cotton	<b>(comfort)</b>

## APPLY

- ◆ Look at three of your clothing items and analyze the fiber content and fabric.
- ◆ Go to a store and analyze three labels of the same type of clothing item.
- ◆ Share what you have learned with one other person.

NOTE: A good follow-up activity that expands on the relationship between care of fabrics to fiber content is in LESSON 6, Activity 2 "CAREful Decisions!"

## **LABEL ANALYSIS - T-SHIRT**

Chuck and Marilyn are looking for a T-shirt to wear with their jeans. After shopping in three stores they have found three T-shirts they like. Now they need to decide which one is the best buy.

### **T-SHIRT #1**

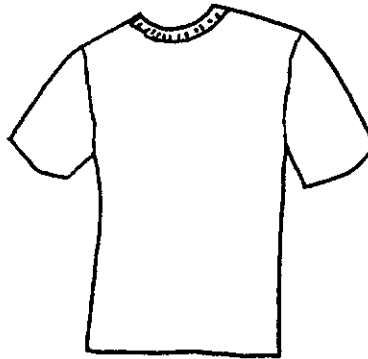
100% Cotton Interlock Knit  
50% Cotton/50% Polyester ribbed  
Collar and Cuff  
Hemmed Bottom  
Machine Wash  
Tumble Dry  
Medium Iron, if needed  
Made in Taiwan  
RN 965  
\$15.00

### **T-SHIRT #2**

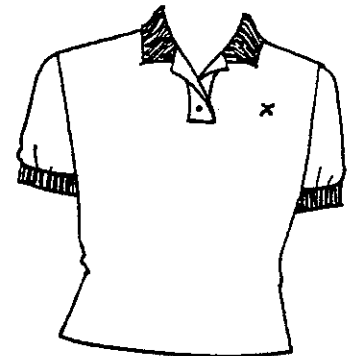
65% Polyester/35% Cotton Knit  
100% Cotton Ribbed Neckline  
Hemmed Bottom  
Machine Wash, Warm  
Tumble Dry  
Medium Iron, if needed  
Made in U.S.A.  
RN 7570  
\$10.00

### **T-SHIRT #3**

100% Polyester Jersey Knit  
100% Cotton Collar and  
Hemmed Bottom and Sleeves  
Machine Wash, Warm  
Tumble Dry  
Made in Hong Kong  
RN 2340  
\$20.00



Placket



**Clothes  
That Click**



## **LABEL ANALYSIS -- JEANS**

Juan and Millie are looking for a new pair of jeans for school. After shopping in three stores they have found three pairs of jeans they like. Now they need to decide which one is the best buy.

### **JEANS #1**

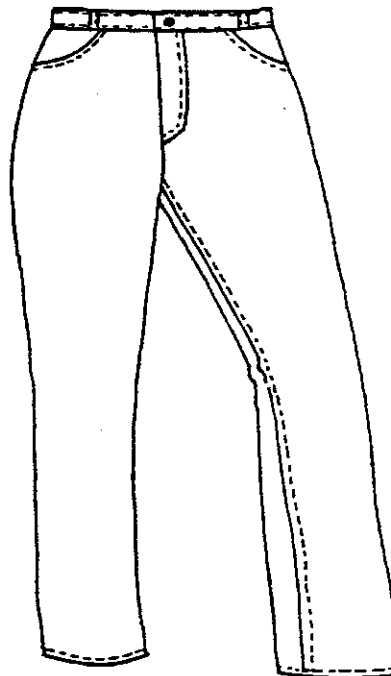
100% Cotton  
Slim Fit  
Tapered Leg  
W32 L 30  
Machine Wash Warm  
Only Non-Chlorine Bleach,  
if needed  
Tumble Dry Hot  
Hot Iron, if needed  
Wash and Dry With Like Colors  
Made in USA  
WPL 423  
\$15.00

### **JEANS #2**

Gitano  
Made in America  
100% Cotton/Algodon  
Made in U.S.A.  
EF 2431  
Size Halla  
34 x 34  
RN 58267  
Machine Wash Warm  
Tumble Dry Low  
Do Not Bleach  
\$35.00

### **JEANS #3**

Levis  
85498 PS  
38 x 32  
Machine Wash with Like Colors  
Only Non-Chlorine Bleach, when needed  
Tumble Dry, Remove Promptly  
Made in U.S.A.  
80% Cotton/20% Polyester  
WPL 6428  
\$56.00



**Clothes  
That Click!**

## LABEL ANALYSIS

Jeans	Cost	Fiber Content	Fabric	Which characteristics of fiber content and fabric influenced your decision?	Which would you buy? Why?
#1					
#2					
#3					
T-Shirt	Cost	Fiber Content	Fabric	Which characteristics of fiber content and fabric influenced your decision?	Which would you buy? Why?
#1					
#2					
#3					



# FIBER CHARACTERISTICS

## Reference Guide

GENERIC NAME	EXAMPLES OF TRADEMARK	CHARACTERISTICS	LIMITATIONS	USES	CARE (ALWAYS FOLLOW CARE LABELS)
Acetate	Airloft Celebrate Chromspun Eastron Loftura	Drapes well. Resistant to mildew and moths. Takes color well. Inexpensive. Feels good.	Dissolves in nail polish remover and acetone. Very sensitive to heat. Poor abrasion resistance.	Apparel, especially blouses, dresses and linings. Home furnishing fabrics. Industrial.	Most should be drycleaned. If washable, use delicate cycle, mild detergent and warm water. Do not wring. Hang to dry. Pres on wrong side with low
Acrylic	Acrilan Bi-Loft Crelan Fi-lana Orlon So-Lara Zefran	Resilient. Lightweight. Soft and warm. Resists sunlight, oils and chemical.	May pill. Accumulates static electricity. Heat sensitive.	Apparel, especially knitted garments, sportswear and socks. Home furnishing fabrics.	Generally machine or hand washable in warm water. Machine dryable at low temperature. Quick drying. Usually needs little ironing.
Cotton		Versatile and durable. Dyes and prints easily. Absorbent.	May mildew. Wrinkles easily. Lacks resiliency and elasticity.	Apparel. Home furnishing fabrics	May be washed and ironed.
Linen/Flax		Very durable. Has a natural slub. Moth resistant. Very absorbent. Soft luster.	Sharp creases may damage fiber. Damaged by light. Wrinkles easily. Mildews. Some may shrink.	Apparel, Table coverings.	Easily laundered. When ironing, dampen well and press with hot iron,
Lyocell	Tencel	Can be mercerized. Not damaged by bleach. Easily dyed. Good resistance to abrasion and sunlight.	Mildews	Apparel.	May be washed or dry-cleaned.



# FIBER CHARACTERISTICS

## Reference Guide

<b>Nylon</b>	Anso Antron Blue"C" Cadon Cantrece Caprolan Cordura Courtaulds nylon Crepeset Cumuloft Shimmereen Ultron Zefran	Strong. Resilient. High resistance to crushing. Colorfast. Resists abrasion. Dries quickly.	Heat sensitive. Affected by sunlight. Absorbs and holds body oils. Static electricity. Tends to yellow. May pill. Low in moisture absorbency.	Apparel, especially lingerie, hosiery and active wear. Home furnishing fabrics. Industrial.	Machine washable and dryable at low temperature. Hang immediately. Thoroughly rinse to prevent graying. Wash whites separately, as they pick up even pastel colors.
<b>Polyester</b>	A.C.E. Avlin Ceylon Dacron E.S. Fortrel Goldentouch Hollofil Kodel Silky/Touch Trevira	Strong. Resists wrinkles. Abrasion resistant. Resists shrinking and stretching. Retains pleats and creases.	Static electricity. Heat sensitive. High affinity for oily soil. May pill.	Apparel. Carpets Curtains Fiberfill Bedding	Machine washable and dryable at low temperature. Hang immediately. Needs little pressing. Washing white articles separately.
<b>Ramie</b>		Strong. Natural luster. Dyes well. Comfortable.	Wrinkles easily. Affected by chemicals.	Apparel.	May be washed or dry- cleaned.
<b>Rayon</b>	Avril Beau-Grip Coloray Durvil Fibro Zantrel	Highly absorbent. Easy to dye. Soft and comfortable. Drapes well.	Best used in blends. Low moisture absorption (weakens when wet). Low resilience. Sensitive to light. Susceptible to mildew. May shrink. May water spot.	Apparel such as blouses, dressings, linings and suits. Home furnishing fabrics. Industrial.	Most are washable, but do not wring or twist. Hang to dry. Press on wrong side while damp. Dry-clean.



**Clothes  
That Click**

# FIBER CHARACTERISTICS

## Reference Guide

<b>Silk</b>		High luster. Strong. Dyes and prints well. Lightweight. Moderately resilient. Good absorbency.	Affected by chlorine bleach. Weakened by sunlight and perspiration. Subject to moths and beetles. Weak when wet. Generates static electricity. May water spot.	Apparel. Home furnishing fabrics. Scarves.	Most need to be drycleaned. If washable, use cool temperature for washing and ironing. Handle carefully. Harmed by perspiration and bleach.
<b>Spandex</b>	Lycra	High degree of stretch and excellent recovery. Lightweight. Resistant to body oils.	Affected by chlorine bleach	Apparel such as foundation garments, activewear and support hosiery.	Hand or machine wash at low temperatures. Do not use chlorine bleach. Rinse thoroughly. Drip dry.
<b>Wool</b>		Warm. Very resilient. Insulating capacity. Easily dyed. Absorbent. Durable.	Attracts moths. Felts from heat and moisture. Harmed by perspiration, chlorine bleach. Can shrink.	Apparel. Carpet Blankets	Dryclean, unless labeled washable. Must protect from moths and carpet beetles. If washable, do not use chlorine bleach or enzyme presoaks.

By knowing the basic characteristics of each generic "family" fiber you will have an idea of what performance to expect. However, remember that other factors need to be considered, such as fabric finishes, fabric structure (loose or close) and design features.



# LESSON 4

# CHOICES

---

12-18 Year Olds

## PURPOSE

To make youth aware that fashion is an expression of individual values, style and creativity.

## OBJECTIVES

Youth will be able to:

- Identify influences in their clothing purchases and preferences.
- Determine their natural colors and clothing colors that coordinate to enhance their natural features.
- Identify ways to utilize their wardrobe resources to their fullest.
- Identify how color can create optical illusions and use color to create desired effect in fashion choice.
- Identify ways to compliment different figure types.

**LESSON TIME**      45 Minutes

## LEARNING ACTIVITIES

COMPOSING GREAT-LOOKING OUTFITS!  
FIGURING YOUR ASSETS!  
HOCUS-POCUS FLATTERY FOCUS  
DISGUISE OR EMPHASIS!  
CAN THIS GARMENT BE SAVED?  
WARDROBE MULTIPLICATION  
THE MAGIC OF ACCESSORIES!

## ADVANCED PREPARATION

1. Read the BACKGROUND BASICS on Choices.
2. Review activities and choose appropriate one(s) to use.
3. Secure necessary materials as described.

# LESSON 4

# CHOICES

---

## Do

- ◆ Assist youth in identifying the impact of line and design to compliment different figure types by **COMPOSING GREAT-LOOKING OUTFITS!**
- ◆ **FIGURING YOUR ASSETS!** helps youth to assess their own figure type, and determine their natural colors and clothing colors that enhance their natural features.
- ◆ Evaluate way to use line, design, color and texture to create optical illusions in **HOCUS-POCUS FLATTERY FOCUS and DISGUISE OR EMPHASIS!**
- ◆ Identify ways to extend and recycle wardrobe items in **CAN THIS GARMENT BE SAVED?**
- ◆ **WARDROBE MULTIPLICATION and THE MAGIC OF ACCESSORIES!** focuses in on ways to extend your wardrobe options by coordinating various separates and accessories.

## REFLECT

- ◆ How can your natural palette be effected by the colors that you wear? .  
**colors that clash with your natural palette do not accent your best features; colors that coordinate with your natural palette look best**
- ◆ What can you do to coordinate your wardrobe better?  
**purchase items that coordinate with more than one item in your wardrobe; plan ahead**
- ◆ What can you do to extend your wardrobe?  
**mix and match garments; recycle garments; change the look with varying accessories.**

# LESSON 4

# CHOICES

---

## APPLY

- ◆ When purchasing new clothing, keep in mind how it coordinates with the rest of your wardrobe and how the colors compliment your skin tones.
- ◆ Analyze what influences your fashion choices, what does this say about you?



# LESSON 4

# CHOICES

---

## BACKGROUND BASICS . . . Choices

*Principles of design* (proportion, emphasis, balance, rhythm) help you use the *elements of design* (color, texture, line) in planning a becoming wardrobe. Determining how you want to look -- what to disguise and what to emphasize -- is where you start. The next step is to learn how to use the principles of design and elements of design to create that desired look in clothing and accessory selections. All of these work together to create your appearance.

## PRINCIPLES OF DESIGN

Proportion, balance, rhythm and emphasis are used to create harmony in a look. Let's define each of these terms so you can understand what you are looking for as you evaluate appearance.

**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. A patterned tie with a plaid suit and checked shirt looks unbalanced.

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.

# LESSON 4

# CHOICES

---

Here are some examples to help clarify:

- ◆ If the space (you) is divided exactly in half by the clothing you select, it is less interesting.
- ◆ 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.
- ◆ A large person looks out of proportion with a small handbag, narrow belt or small eyeglasses. A small person is overpowered with large body designs, large garments, and large accessories. Keep accessories and clothing in scale with your size.

## **Emphasis**

*Emphasis* creates a point of interest or focal point. More specifically, it is referred to as the principle of dominance and subordination. A well-planned outfit calls attention first to one area while other areas support the central theme. It is used to call attention to a certain area. If you try to emphasize everything, you emphasize nothing! Try using accessories to create emphasis.

Think about the following:

- ◆ The most common point of emphasis is the neckline/face.
- ◆ Bold contrasts are best for evening or casual wear.
- ◆ Too many centers of interest are confusing.

Remember to call attention to your most flattering area. What do you want to emphasize? What will be most pleasing to you and your figure?

## **Rhythm**

*Rhythm* is a pleasing sense of movement within a costume which gives unity to your appearance. It is how the eye moves through your ensemble -- smoothly from one part to the other, or jumping around. Rhythm is produced through continuous flowing lines, repetition, gradual change of size, gradual change of color, or radiation. Your choice of accessories can complement or detract from the sense of unity your appearance presents.

Fashion harmony exists when the principles of design -- balance, proportion, emphasis, rhythm -- all work together to create an outfit that is pleasing to you, pleasing to look at, and flatters your figure.

# LESSON 4

# CHOICES

---

## ELEMENTS OF DESIGN

Line, color and texture are the elements of design. They play an important part in your selection and use of clothing and accessories. They help you create the look you want.

### 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.

There are two categories of lines -- *structural* and *decorative*. Structural lines hold the garment or accessory together. Decorative lines are used to emphasize a feature, such as topstitching a collar.

Lines that are alike create a feeling of unity and will strengthen what you are trying to achieve. For example, if a young man would like to appear taller, he should choose a necktie rather than a bow tie. For the same effect, a teen girl should wear long beads instead of a choker necklace.

### 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.

# LESSON 4

# CHOICES

Color qualities are *hue* (the name of the color, *value* (the lightness and darkness of the color), and *intensity* (the brightness or dullness of the color).

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.

Remember, there is no ugly color. The way in which colors are used affects whether they are pleasing or not.

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.

# LESSON 4

# CHOICES

---

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:

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

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

## **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.

# LESSON 4

# CHOICES

- 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.

The way in which line, color, texture and surface design/pattern are used can emphasize different looks. Think about the following:

**Tall and Slender.** If you are tall and slender, you can wear almost anything; however, to emphasize height and slenderness, use:

- Soft, curved, diagonal lines with a vertical slant.
- Vertical lines and Y-lines.
- Unpressed vertical pleats or gathers.
- One color.
- Designs in scale with you
- Plain textures

**Tall and Heavy.** If you are tall and heavy and want to look slimmer, select:

- Diagonal lines with a vertical slant.
- Vertical lines and Y-lines.
- Single-breasted closing.
- Medium-weight fabrics that are soft.
- Slender silhouettes.
- Medium and darker colors.
- Plain textures with close weaves and firm knits.
- Less intense colors.
- One color.
- Matching belts.
- Princess lines.
- Medium-size designs.

**Short and Heavy.** If you are short and heavy and want to look slimmer, use:

- Diagonal lines with a vertical slant.
- Soft fabrics with simple weaves or knit.
- Long, narrow lapels.
- Narrow, V-necklines.
- Narrow belts that match garment color.
- One-color outfits with a bright emphasis at neckline.
- Closely spaced vertical lines to lead the eye upward.
- Less intense colors
- Slender silhouettes.
- One-texture outfits.
- Medium and darker colors.
- Plain textures.

**Short and Slender.** If you are short and slender and want to accentuate your petiteness, use:

- Y-lines.
- Vertical lines.
- Diagonal lines with a vertical slant.
- One color.
- Small designs.
- Light colors.

# LESSON 4

# CHOICES

- Closely spaced double-breasted closings.
- Narrow and simple belts.
- Unbroken seams.
- Jackets that do not cut you in half.
- Softened bright colors.
- One texture.
- Soft or crisp textures.
- Plain textures.

**Tall and Thin.** If you are tall and thin and want to create an illusion of more width, use:

- Horizontal and T-lines.
- Diagonal lines with a horizontal slant.
- Well-proportioned spaces.
- Fuller silhouettes, but not too full.
- Dull, napped, and nubby textures.
- Contrasting or wider belts.
- More than one color.
- Bold prints and plaids.
- Clear colors.
- Fabrics with body.
- Longer jackets.

**Larger Below the Waist.** If you want to balance the look, use:

- 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.** If you want to balance the look, use:

- Horizontal lines below the waist.
- Vertical or Y-lines above the waist.
- Solid-color tops in subdued colors.
- Light and bright colors below the waist.
- Simple and plain textures above the waist.
- Simple and plain textures above the waist.
- Pants, or skirts with some emphasis such as tabs, unusual pockets, contrasting stitching, yokes, tucks, or gathers.
- Interest below the waist.
- Single-breasted closures.
- Easy fit above the waist.
- Fuller skirts or pants.
- Semi-fitted jackets.

**Short Waisted.** If you are short waisted and want to create an illusion of a longer waist, use:

- Same color in top and bottom.
- Narrow self-belts, worn slightly loose.
- Vertical or Y-lines above the waist.
- Vertical tucks above the waist.
- Narrow waistbands.
- Longer points on collars.
- Vests.
- Smooth textures.

# LESSON 4

# CHOICES

---

- Hip-length jackets that are loose or semi-fitted.
- Overblouses or shirts and sweaters worn outside skirts and pants.
- Pants, skirts, and dresses without belts and snug waistlines.

**Long Waisted.** If you are long-waisted and want to create an illusion of a shorter waist, use:

- Contrasting textures at the waist.
- Wider bands on skirts and pants.
- Fuller skirts and blouses.
- Contrasting separates, either in color/design.
- Horizontal lines above the waist, such as yokes, pockets, or trim.
- Short jackets
- Broad collars
- Vertical lines below the waist
- Wide, contrasting belts

**Slim Physique.** If you are slim and want to appear larger, use:

- Horizontal, broken, or curved lines.
- Loosely fitted garments.
- Two or more colors in garments.
- Lightweight fabrics and textures.
- Decorative details such as gathers, tucks, piping, embroidery.
- Loosely fitted garments
- Brighter and lighter colors.
- Wider belts.
- Double-breasted closures.

**Tall Physique.** If you are tall and want to maintain your height, use:

- Vertical lines more widely spaced.
- Matching separates.
- Soft colors.
- Lightweight fabrics
- Smooth textures
- Slimmer silhouettes

**Short Physique.** If you are short and want to look taller, use:

- Closely spaced vertical lines in center front.
- Narrow lapels.
- Simple styles.
- Narrow belts that match garment color.
- Subdued colors.
- Matching color separates.
- Lightweight fabrics.

**Heavy Physique.** If you are heavy and want to look slimmer, use:

- Smooth, lightweight textures.
- Emphasis at the neckline.
- Softer and more subdued colors.
- Single-breasted closures.
- Slim, not tight, silhouettes.
- Narrower lapels.
- Matching separates.
- Vertical lines.



# LESSON 4

# CHOICES

---

## Simple Changes

Why not put new life into some garments in your wardrobe by making a few simple changes. Start by considering how you could liven up some clothing items easily and quickly. Strive for a coordinated look in color and design. Observe ready-to-wear to get ideas. Here are some ideas to start your thinking.

- ☞ The simplest way to change a garment is to add new buttons.
- ☞ Or why not try adding a new belt.
- ☞ Fill in a too-low neckline with a scarf or sew in a dickey.
- ☞ Change the sleeve length from long to short -- hem it, make a fake cuff, or add elastic for a puffed look.
- ☞ Restrung or restyle outdated necklaces and create an "original."
- ☞ Add trim in one or more areas to give a new look to an old favorite.
- ☞ Pull together nonmatching separates with a scarf or belt.
- ☞ Add a belt to give a more fitted look.
- ☞ Add a new fabric to the upper collar.
- ☞ Convert a too tight sweater to a cardigan.
- ☞ "Tired" sweaters can be livened up by adding appliqué or other trim.
- ☞ Use appliqués or embroidery to cover worn places, tears, or stained areas.
- ☞ Convert long skirts or pants to shorter ones.
- ☞ Add a row or rows of topstitching in matching or contrasting colors.
- ☞ Change the color, size or shape of buttons.
- ☞ Wear a belted shirt as a jacket.
- ☞ Taper wide legged pants
- ☞ Update with a new accessory.

## Mix and Match

By having a small group of separates that coordinate in color and fabric you can multiply the combinations. There are several ways to plan a basic wardrobe -- based on separates, based on dresses, based on pants or based on a special need such as a vacation. Separates are a functional way to dress. You can use them to provide endless possible looks by adding, subtracting, dividing or multiplying. Add a new blouse, subtract a vest, divide a suit to give a separates look and multiply by adding a sweater over a blouse.

## Accessories

An accessory, in terms of clothing and dress, may be defined as an object that adds beauty or effectiveness to complete one's costume. Accessories have been described as those items that add the finishing touches to one's wardrobe -- those added touches that make a difference. Accessories include such items as shoes, hats, handbags, scarves, hosiery, gloves, jewelry, ties or flowers.

# LESSON 4

# CHOICES

---

Since accessories are influenced by fashion, it is helpful to learn a few general principles.

- Vary accessories to make a garment suitable for different occasions.
- Have one major point of emphasis.
- Use accessories to complete the color story of the garment.
- Use accessories to provide textural variety, such as pearls with soft fabrics.
- Use accessories to soften harsh lines, such as a soft scarf for a tailored garment.
- Use accessories that have a purpose, do they repeat, accent, decorate, soften or strengthen the look you desire?
- Use accessories to make last year's garment up-to-date and in fashion.

Today, there is lots of freedom to put together "your" look. There are no strict rules, but a few guidelines will help you learn how to use and feel comfortable wearing accessories.

- Accessories should carry out a central theme from head to toe.
- Use accessories to help you create illusions.
- Accessories should compliment one's physical body shape and size.
- Accessories worn next to or on the skin and in the hair should enhance one's personal coloring.
- Coordinate accessory color, line, design, and texture.
- Choose accessories that harmonize with the other accessories and clothing items you are wearing.
- Select accessories to make a garment suitable for different occasions.

Clothing and accessories often fall into categories based on when and where they are worn. Many basic outfits can be worn for different occasions by dressing them up or dressing them down with accessories.

## LESSON 4: CHOICES

### *Activity 1: Composing Great-looking Outfits!*

- OBJECTIVES:** For youth to:
- recognize and apply the principles of design to clothing choices
  - recognize the relationship between body or figure type and clothing choices
- LIFE SKILLS:** ○ Acquiring, analyzing and using information
- MATERIALS:** NAME THE LINE Flipcards  
LEGS AND PROPORTION Flipcards  
Large sheets of brown paper  
Tape measure  
Copies of SHOPPING FOR SHORTS Reference Guide for each youth  
Examples of varying styles of shorts (optional)
- TIME:** 45 minutes
- SETTING:** A comfortable room
- ADVANCE PREPARATION:**  
Review BACKGROUND BASICS regarding figure types and styles.

## INTRODUCTION

Just as a photographer "composes" a good picture with elements of design for good composition, choosing flattering clothing involves a variety of artistic principles. Design principles include proportion, balance, emphasis and rhythm.

Have you ever seen an outfit on one person and it looks great but on another, it is not so appealing? This is an example of these principles at work. Each individual has unique body proportions. Great-looking outfits begin with learning to direct your eye to look for a center of emphasis, creating balance, proportion and rhythm to make good clothing and accessory choices for you.

Shorts are a major wardrobe item for everyone. Creating great looking legs or disguising other parts of your figure by choosing the best style of shorts is an excellent way to learn the basic design principles.

## Do

Evaluate and use good design principles as you "CHOOSE GREAT-LOOKING SHORTS!"

- ◆ Creating great looking legs begins with an understanding and knowledge of lines. Let's see if you can identify the lines in these shorts. Display NAME THE LINES Flipcards and ask youth to identify the elements that represent each of the three types of lines.

- ◆ Review the three types of lines: vertical, horizontal and diagonal with the youth.
- ◆ **Vertical** lines go up and down on a garment. They generally give you a taller, more slender look. They have a feeling of strength, dignity and formality. Examples of vertical lines found in shorts: pleats, tucks, piping, seams, zipper, stripes.
- ◆ **Horizontal** lines go across on a garment. They can give a shorter, wider look. They tend to create a feeling of stability and restfulness. However, the spacing and width of horizontal lines can affect the feeling they create. Examples of horizontal lines found in shorts: cuffs, wrinkles, length of shorts, waistbands, yokes.
- ◆ **Diagonal** lines move at an angle on a garment. They add movement and excitement to clothing. The effect of diagonal lines depends upon whether the lines slant in a more vertical or horizontal direction. Examples of diagonal lines for shorts: slash pockets, color blocking.
- ◆ If 4-H'ers in the group are dressed in shorts, have them choose a partner and sketch each other's shorts identifying the design lines. Sketches do not have to be artistic! Review the lines in their shorts styles.

## REFLECT

- ◆ What are some examples of horizontal lines?
- ◆ What are some examples of vertical lines?
- ◆ What are some of examples of diagonal lines?

## Do

Once you know lines, then you must decide what you want the eye to see. What do you want your legs to look like? Do you want them to appear shorter? Longer? Are you trying to make them appear slimmer or are you wanting to fill out "bird legs"?

In other words, what is your figure type or body shape? Remember, no one is perfect. Don't measure yourself by someone else's legs, instead, look at leg length and size in proportion to your body. The ideal proportion is that your leg length is equal to about  $\frac{1}{2}$  your height. Let's check out leg proportions!

## LESSON 4: CHOICES

### *Activity 1: Composing Great-looking Outfits!*

- ◆ Have several sheets of brown paper mounted around the room. Transfer length measurement markings to brown paper. Working in pairs, each should measure their partner to determine length of leg and total height in inches. If legs are long in proportion to the rest of height leg measurement will be greater than  $\frac{1}{2}$  of total height. If legs are short in proportion to the rest of height, leg measurement will be less than  $\frac{1}{2}$  of total height.
- ◆ Like bodies, shorts come in all shapes and sizes. Now let's look at what lines can do for different body proportions. Hold up each LEGS AND PROPORTION Flipchart for the different leg and body types, ask the group which one would you choose?

## REFLECT

- ◆ Did everyone agree with the choices made? Why or why not?
- ◆ What did you learn about leg proportion and the impact of lines in designs?
- ◆ What lines are needed for individuals with long, skinny legs?
- ◆ What lines are best for short legs?
- ◆ Which style of shorts is best for heavy thighs? Bulging stomach? Curvy hips?

## APPLY

- ◆ What shorts styles will be most becoming to you?
- ◆ Do you like these styles? Why or why not?
- ◆ Will you select a different style of shorts in the future?
- ◆ How do these same principles apply to other garments? What have you learned that will help you compose great looking outfits?

### Going Further:

- ◆ Ask for three volunteer teams of 2-3 youth. Provide a situational statement for each team. Teams are to select an appropriate pair of shorts from the short styles you can provide. Allow each team 5-10 minutes to complete the activity and be ready to explain their reasons for their selections.

# Shopping for Shorts

## Reference Guide

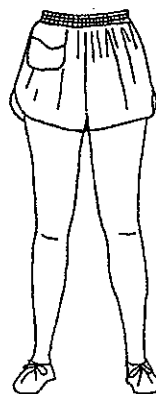
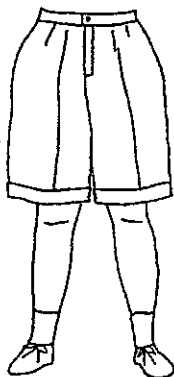
Like bodies, shorts come in all shapes and sizes. Once you know how you want your legs to look and how line and body proportion work, you are ready to choose shorts that will make the most of your legs. Here are few guidelines to consider the next time you shop.

### Short Legs

Try: shorter shorts  
skip socks  
up slanting hems

Avoid: long shorts  
cuffed shorts  
horizontal lines

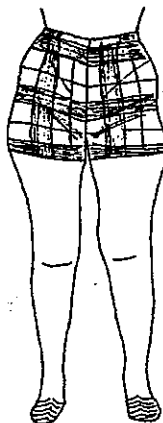
socks



### 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

### Skinny Legs

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

Avoid: flared shorts  
longer length shorts  
baggy shorts

### Tummy

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

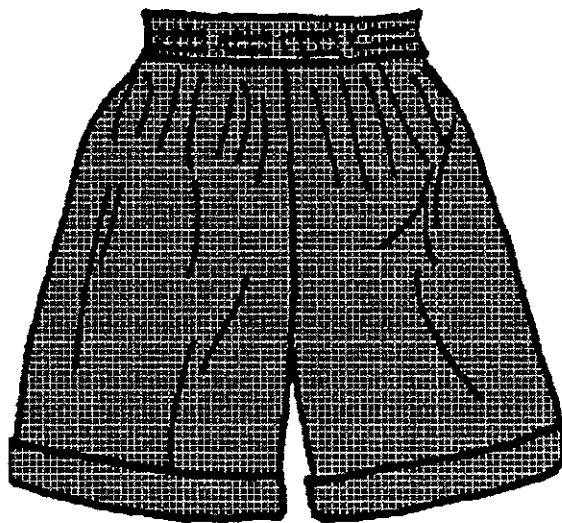
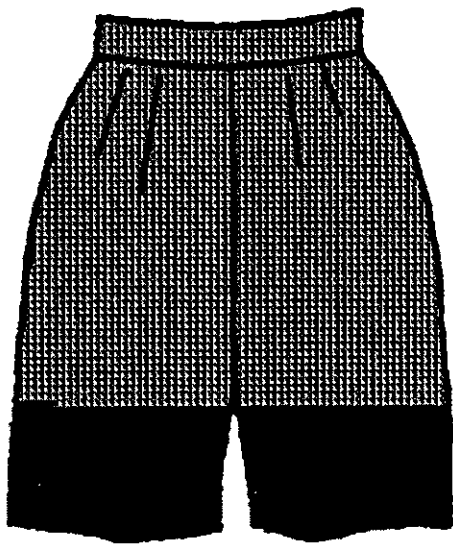
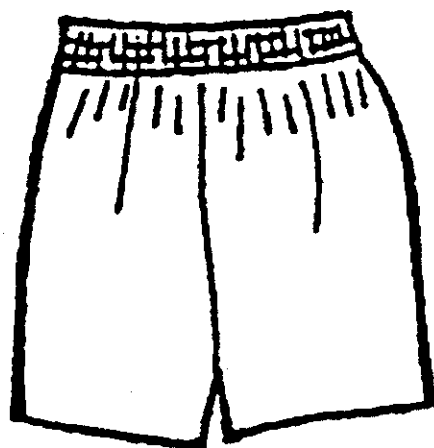
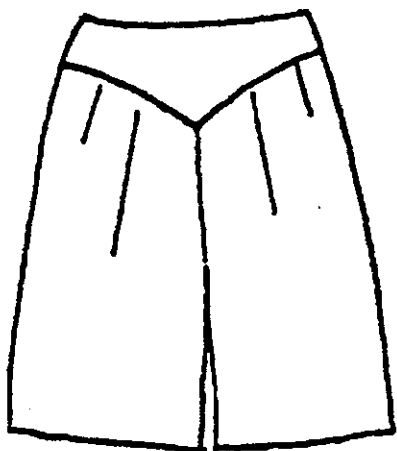
Avoid: white (light) shorts  
pocket details  
elastic waists  
flaring legs  
side closures

### Hips Too Curvy

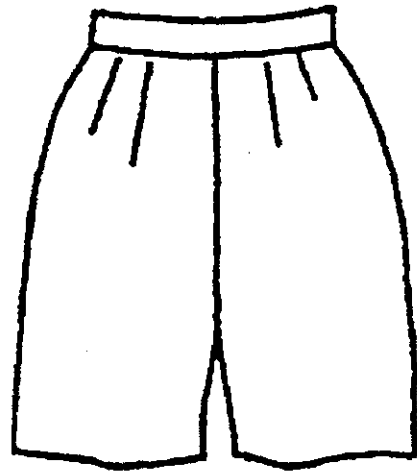
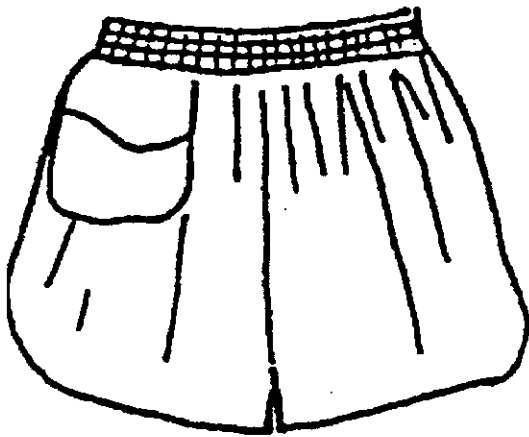
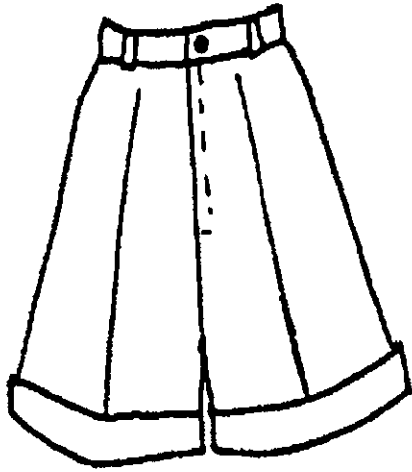
Try: looser cut shorts  
easing for fit

Avoid: hip hugging styles  
back yokes  
back patch pockets

# Name the Lines



# Name the Lines

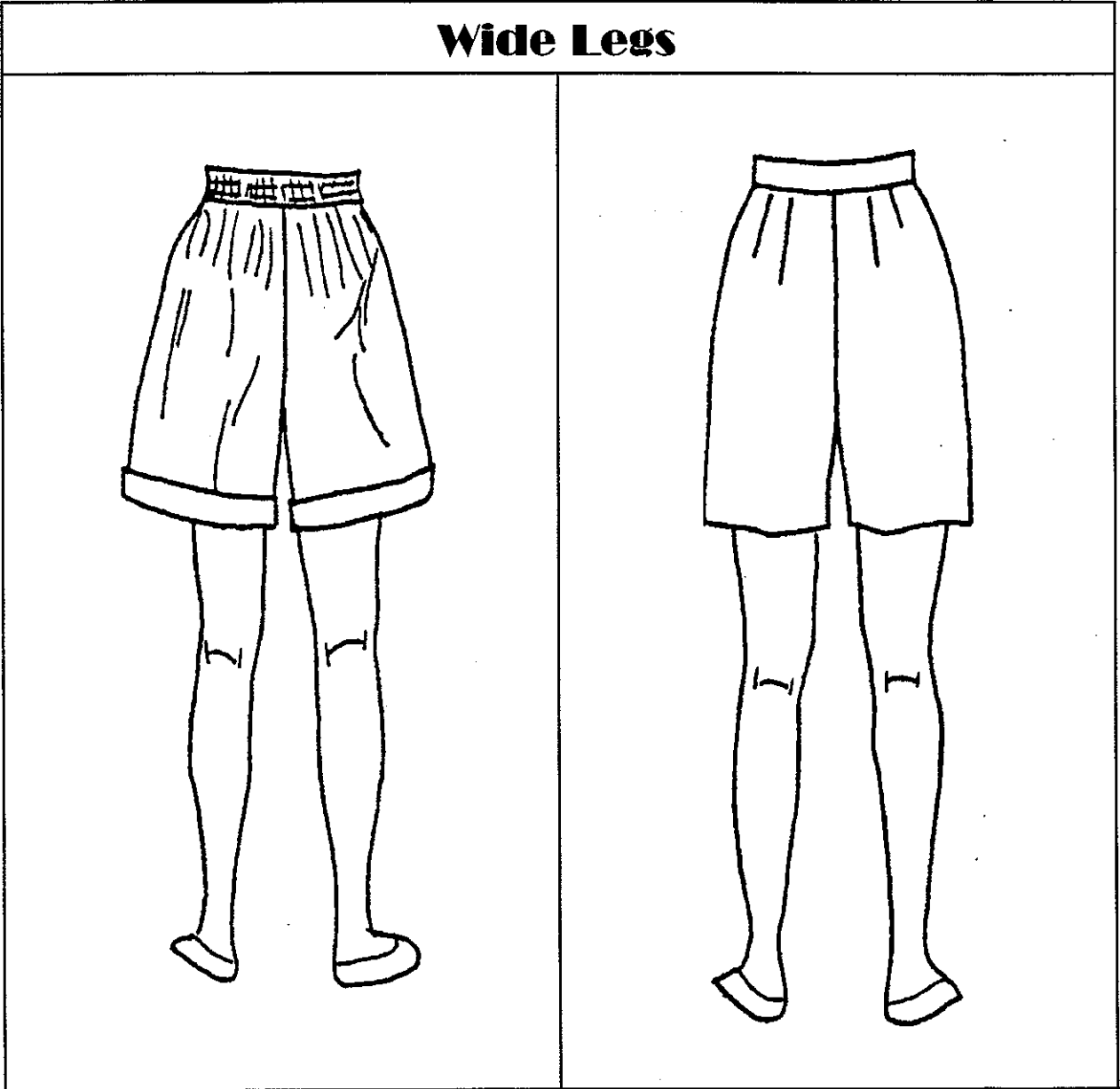


Clothes  
That Click!

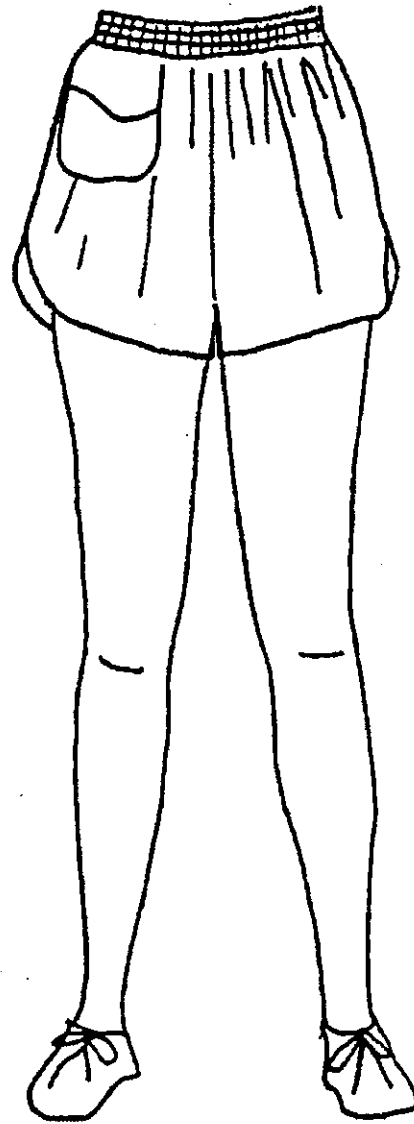
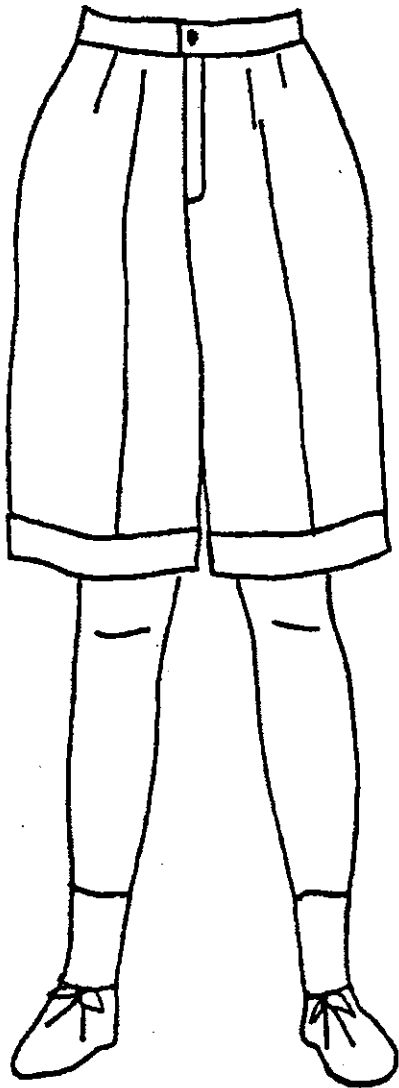


# Legs and Proportion Flipchart

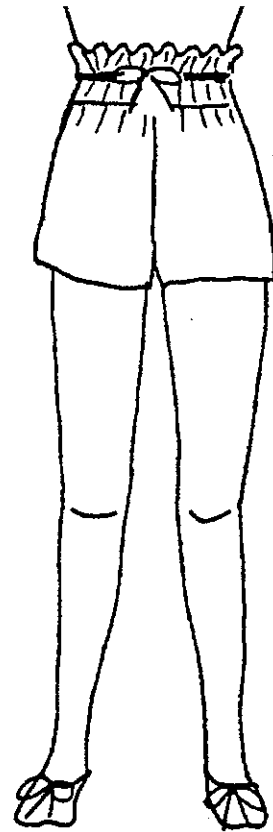
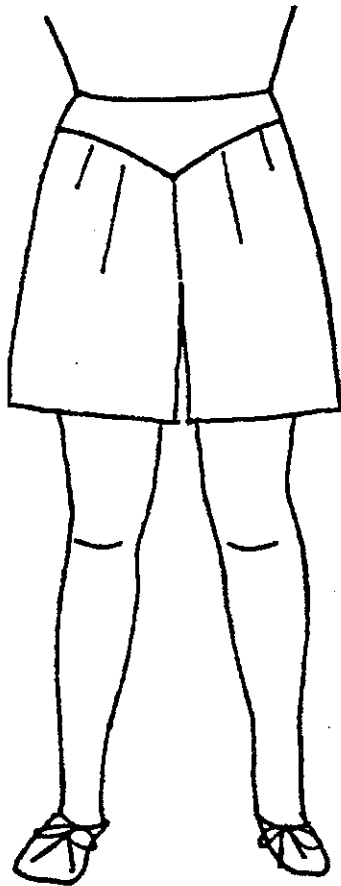
## Wide Legs



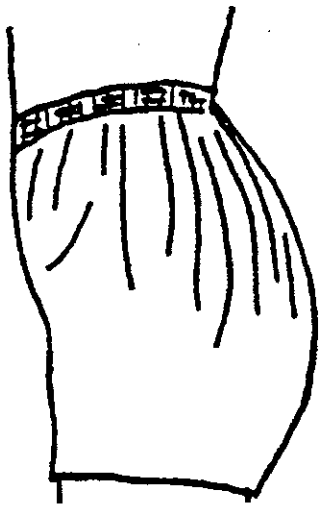
## Short Legs



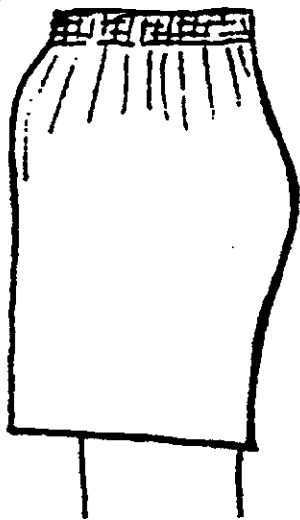
## Long Legs



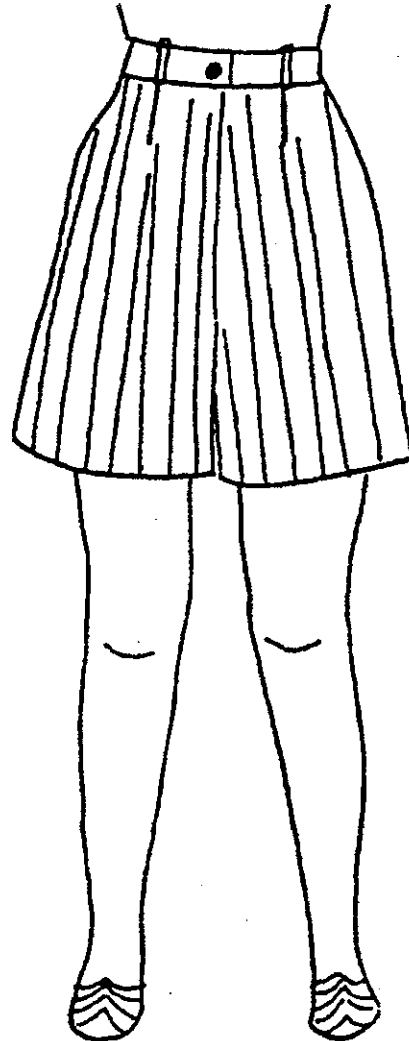
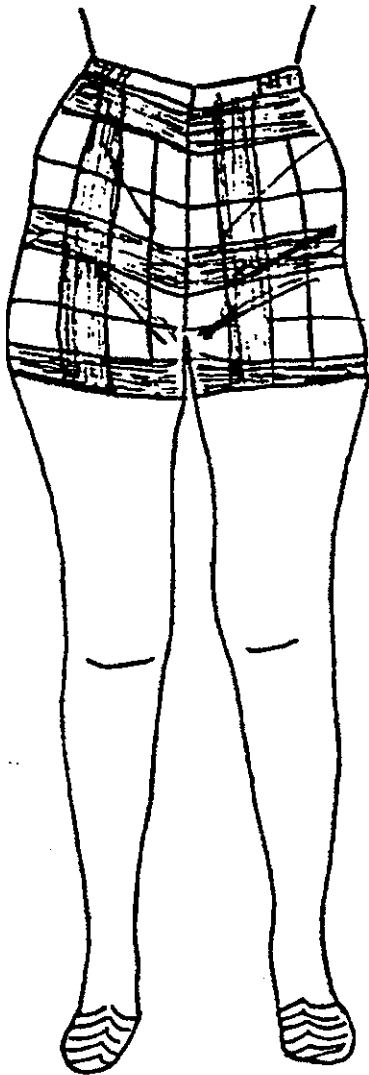
## Too-curved Rear



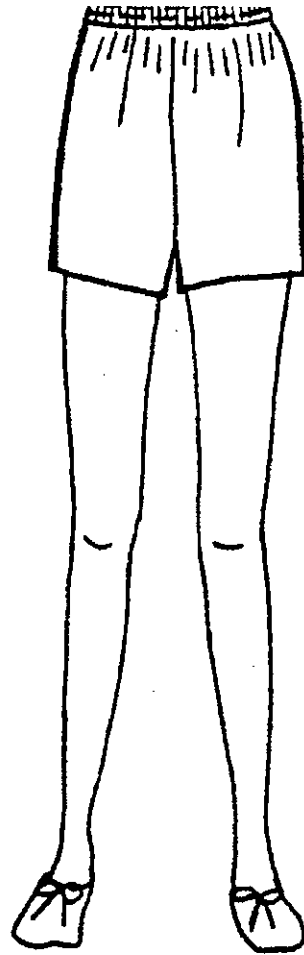
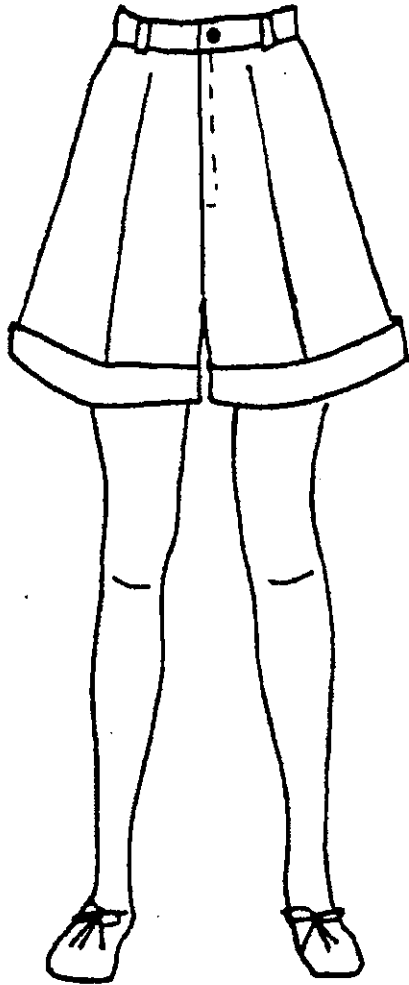
## Tummy Bulge



## Heavy Legs



## Skinny Legs



**OBJECTIVES:** For youth to:

- assess their figure type and personal color characteristics.
- analyze their wardrobe for color, line and design features that appeal.
- use color to create desired effect in clothing choices.

**LIFE SKILLS:** ○ Understanding self

**MATERIALS:** FIGURING OUR ASSETS, Workbook Activity, page 16  
CHOICE Workbook Activity, page 15  
Copies of the WARDROBE ANALYSIS Activity Sheet for each youth  
Pencils  
Two white sheets or large white piece of fabric  
Fabric Color Drapes (½ yard pieces):

- white	- beige
- black	- brown
- hot pink	- hot orange
- pale pink	- pale orange

**TIME:** 45 minutes

**SETTING:** A comfortable room with natural lighting or area outdoors for color analysis

**ADVANCE PREPARATION:**

Provide youth with copies of WARDROBE ANALYSIS in advance to complete and bring to the meeting.

## INTRODUCTION

Why did you pick the clothing you are wearing today? Did the particular style or color have something to do with it? (Record the participants' reasons for wearing their outfits today and make note of particular types/styles, color or other reasons.)

Everyone is unique. Accepting your distinctive characteristics and developing positive attitudes about yourself are important steps toward developing an attractive self. Making the most of your appearance means learning to see both the things that are attractive and those things that could be changed for a more becoming look.

Color, along with the many other aspects we've studied earlier, influences our clothing choices. Today's activities will help you assess what your best angles and assets are! These will help you as you focus on the color, line and design that's becoming to you.



# Do

## "FIGURING YOUR ASSETS"

- ◆ On workbook page 16, FIGURING YOUR ASSETS, have each youth check their body and color characteristics.
- ◆ Have them respond to the questions regarding what they think is most flattering to their figure type.

## Conduct a "WARDROBE ANALYSIS."

- ◆ Discuss the answers participants gave for wearing their outfit today.
- ◆ Instruct the participants to write down some garments they have but do not wear often OR ask them to report on their completed WARDROBE ANALYSIS Activity Sheet. Have participants share their answers and then discuss how color affects that choice.

## Conduct a "COLOR ANALYSIS."

- ◆ Using the swatches of fabric, discuss how the names of each color make the participant feel.
- ◆ Choose two participants with different skin, hair and eye coloring to show the effect of color - and which colors are becoming to each. Drape with a white fabric/sheet then place the swatches under the chin of the two participants. Let the group decide the most becoming color and discuss the effects of color on different skin tones.
- ◆ Instruct the participants to write down the colors most frequently used in their wardrobe. What do these colors say about their personality? Are these colors used because of trends or personal taste?
- ◆ Read the following descriptions and ask if they are true for the participants.
  - ▶ People who wear lots of reds and oranges are active, friendly, energetic and more action than talk.
  - ▶ People who wear lots of yellows and violets are sunny and like to try new things rarely allowing their judgement to be swayed.
  - ▶ Those who wear more blues are conservative and thoughtful.
  - ▶ Greens indicate that you are cheerful, fairly even tempered and like peace.

## REFLECT


- ◆ What lines, designs, and colors are you most comfortable wearing?
- ◆ What style (lines and designs) do you think are most becoming to you?
- ◆ Are all styles becoming to everyone? What differences and similarities exist among the group?
- ◆ What are your favorite colors? Are these the colors most prominent in your wardrobe? What feelings or thoughts come to mind when you see these colors?
- ◆ Did the color descriptions above fit into your perception of yourself? How others perceive you? Why or why not? Find a partner and discuss this with them.
- ◆ Do all colors compliment everyone's skin tone, hair and eyes? Which colors look best on you? What do these colors tell others about you?


## APPLY

- ◆ Help a friend determine what their wardrobe color scheme tells about them.
- ◆ Use this knowledge about colors, line and design and how they look on you and what they say in your future clothing purchases and sewing projects. Record your future guidelines for shopping in the MEMO box on page 15 of your workbook.

# WARDROBE ANALYSIS

Go to your closet and find five of your favorite shirts or tops and five of your favorite slacks/skirts. Chart the garment features, lines, designs, and colors to get a better angle on why you like certain clothes.

<b>Tops</b> 	<b>Garment Features</b>	<b>Fabric &amp; Pattern Design</b>	<b>Color</b>	<b>Line</b>

<b>Bottoms</b> 	<b>Garment Features</b>	<b>Fabric &amp; Pattern Design</b>	<b>Color</b>	<b>Line</b>

**How will this information help you with your future clothing choices?**

---

OBJECTIVES:	For youth to: <ul style="list-style-type: none"><li>○ identify ways to enhance their appearance through the use of color, line, design and texture.</li><li>○ evaluate garments that emphasize or disguise certain figure types.</li></ul>
LIFE SKILLS:	<ul style="list-style-type: none"><li>○ Problem-solving and decision making skills</li><li>○ Analyzing and using information</li></ul>
MATERIALS:	FLATTERY FOCUS Cards Copies of GET AN ANGLE ON WHAT FLATTERS Reference Guide for each youth GET AN ANGLE ON WHAT FLATTERS Workbook page 18 Bell or other signal device for each team Small box or bag for numbers
TIME:	45 minutes
SETTING:	A comfortable room with table and chairs
ADVANCE PREPARATION:	Cut out FLATTERY FOCUS Cards, color and laminate, if possible. Cut out numbers for drawing.

## INTRODUCTION

Being able to create optical illusions by directing the eye to emphasis or disguise figure problems is the secret to being able to making the best choices in clothing selection. A good photographer can strive to get the best angle and find the best lighting on the subject. You can do the same when it comes to making the most of your clothing choices. Let's see how to get the best angle on what flatters!

## Do

Play "HOCUS-POCUS FLATTERY FOCUS!"

- ◆ Using the "GET AN ANGLE ON WHAT FLATTERS!" Reference Guide and BACKGROUND BASICS. Briefly discuss how color, line, design and texture can enhance the body.
- ◆ Divide the youth into teams.
- ◆ Each team draws a number (1-41). Show the team the FLATTERY FOCUS Card with the corresponding number.
- ◆ The team must explain how the design disguises a figure problem or emphasizes a certain figure type.
- ◆ Discuss their choices/responses (check against answer key); keep explanations short so players stay alert as game continues.
- ◆ Award the team one point for each correct response. The team with the most points wins.

## REFLECT

- ◆ Which were some of the hardest styles to identify how they would disguise or emphasize certain figure types. Why? Easiest to identify. Why?
- ◆ What were some of the common characteristics of styles for full or thin figure types? Short? Stocky?

## APPLY

- ◆ What did you learn from this activity? What can you apply to better meet your clothing choices?
- ◆ Are there certain figure problems you feel you have that you can disguise/emphasize? How can you do this?
- ◆ What aspects of your figure/appearance do you want to emphasize? How can you do this?
- ◆ Test your knowledge and skills of GETTING AN ANGLE ON FIGURE FLATTERY with workbook activities on pages 17 - 18.

Source: This activity was originally developed by Taylor, D. and Parilla, C., University of Florida Cooperative Extension Service, *Florida 4-H Clothing Encounters*, (1993:1996).

# HOCUS-POCUS FLATTERY FOCUS

## *Guideline For Styles*

### **Girls Styles**

1. Straight skirt
2. Gathered skirt; textured fabric: bulk of fabric gives the illusion of larger.
3. Gathered skirt; lightweight, soft fabric:  
Full hips: dark colors, solids or small prints; matching top and skirt.  
Small hips: bright colors, plaids or checks, bold designs; contrasting top and skirt.
4. Gathered plaid skirt: size of plaid can give the illusion more.  
Full hips: small plaid  
Small hips: large plaids; bright colors
5. Pleated skirt: creates volume.
6. Pleated dress shorts; stripe fabric (slenderizes if stripe is small; wider stripes increase volume).
7. Pleated dress pants.
8. Corduroy pants (texture of fabric adds volume).
9. Stripe jeans (slenderizes if stripes are small).
10. Sleeveless, embroidered top; jean shorts with roll-up cuff.
11. Sleeveless princess seam top, V-neckline opened down the front; gathered skirt (slenderizes).
12. Baggy pants (hides shape).
13. Boat neckline shift; small vertical stripe print (slenderizes).
14. Empire style with gathered bodice and leggings: slenderizes, especially if in solid color. Can be worn by someone small if top made in fabric med. to large floral print.
15. Loose fitting knit dress with shoulder pads and a front zipper: Adds length especially if worn with matching stockings.

16. Loose fitting knit dress with shoulder pads and V-neckline: slenderizes, V-neckline gives length to short neck.
17. Vintage style, scoop neckline, short sleeve, princess seams with skirt flaring out: slenderizes.
18. Fitted shift with contrasting banded neckline: contrast at neckline creates shortening effect, fit accentuates shape.
19. Long sleeve, cowl collar, knit dress; small belt: small belt gives the illusion of a longer waistline.
20. Long sleeve, cowl collar, knit dress; wide belt: wide belt takes up space, for a long waisted person it gives the illusion of a shorter torso.
21. Horizontal stripe knit dress with gathers at waistline: striped create the illusion of width and volume.
22. V-neckline, ruffled collar blouses with puffy, long sleeves and ruffled cuffs; circular gathered skirt: creates volume.
23. V-neckline, ruffled collar blouse with puffy, long sleeves and ruffled cuffs; pleated shorts: blouse creates volume, could create a balanced look for someone heavier below the waist.
24. High, rounded neckline, ruffled collar blouse; jeans: high neckline keeps ruffle high creating space in midriff area; better style than a V-neckline for someone short waisted. If worn in contrasting colors, belt should be same color as blouse.
25. Knit sweater with shawl collar; wide horizontal contrasting stripe just below collar: gives volume to the top.
26. Shorts with elastic waistband.
27. Jean short with roll-up cuff: cuff creates volume and a horizontal line.
28. Sailor collar, short sleeve blouse.
29. Big t-shirt, rolled up sleeve and bottom tied to the side.
30. Short camp shirt.
31. V-neckline, long sweater banded at the bottom.
32. Flap yoke blouse, jeans: flaps create volume.
33. Western blouse with contrasting yoke: contrast creates volume and width to top.

34. Tank top with small vertical stripes.
35. Mock turtle neck, sleeveless, horizontal stripes: stripes and length of shoulder seam create width.
36. Sleeveless blouse, open down the front with ruffles down the front: creates volume and length. Jeans with vertical stripes.
37. Knit sweater with shawl collar, horizontal stripes: collar and stripes create width.
38. Jean shorts with yoke and gathering: yoke with gathers below gives the illusion of a flatter tummy, gather increase hip area.
39. Tank top with small front placket, horizontal stripes.
40. Basic blouse with vest: The vest covers any waist problem be it a wide waist or a narrow waist and full hips.
41. Fitted knit dress with a cowl collar: accentuates shape.

### **Boys Styles**

- 1B. Basic lapel shirt with short sleeves and patch pocket; pleated pants: solid color gives the illusion of more length. Contrasting color or print will shorten.
- 2B. Short sleeve knit shirt with horizontal stripes across chest area; jeans: stripes across chest gives the illusion of width.
- 3B. Short sleeve knit shirt with diagonal stripe across chest area: illusion of width.
- 4B. Short sleeve knit shirt with diagonal stripe across midriff: creates the illusion of length.
- 5B. V-neck sweater; set-in sleeves: illusion of longer neck, broader shoulders.
- 6B. Crew neck sweater; raglan sleeves: illusion of shorter neck, narrower shoulders.
- 7B. Basic lapel short sleeve shirt with two flap pockets: illusion of broader chest.
- 8B. Tank top.
- 9B. Baseball or Henley neckline; neck band in contrasting color: slimming effect.
- 10B. Oversized t-shirt and shorts.
- 11B. Oversized t-shirt and baggy pants.

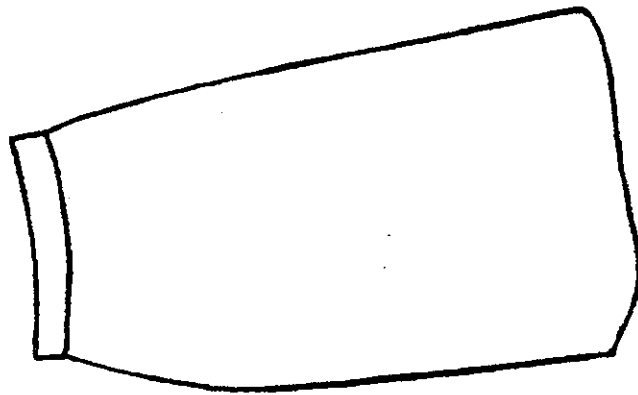


- 12B. Oversized t-shirt and "style" torn jean.
- 13B. Layered-look sport's t-shirt and shorts in contrasting colors: layered look adds volume.
- 14B. Oversized knit shirt with hood and baggy pants: hides shape.
- 15B. Western shirt with "V" yoke and jeans: yoke adds width to chest area.

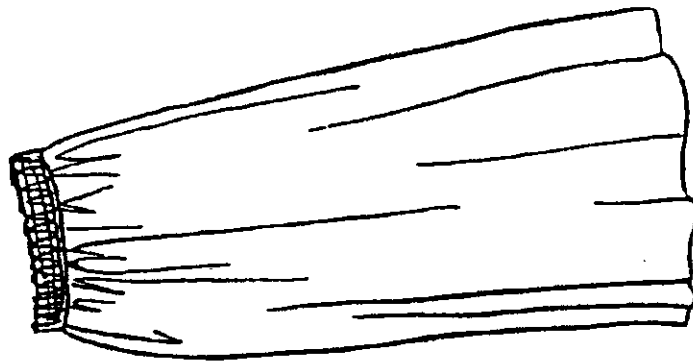
# GET AN ANGLE ON WHAT FLATTERS!

## Reference Guide

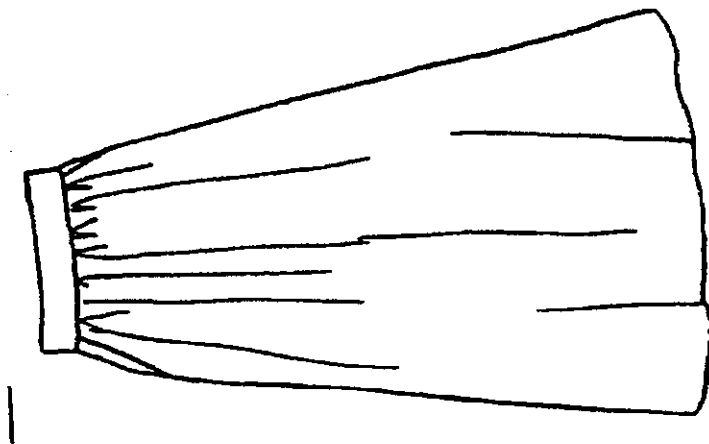
Tips to Shape Up		Colors	Prints Patterns	Fabrics	Styles (Lines)
Shoulders	NARROW To fill out	<ul style="list-style-type: none"> <li>♦ Lights and brights</li> <li>♦ Contrasting neckline color</li> </ul>	<ul style="list-style-type: none"> <li>♦ Horizontal stripes</li> <li>♦ Plaids with horizontal emphasis</li> </ul>	<ul style="list-style-type: none"> <li>♦ Heavy textures: wools, tweeds</li> <li>♦ No-cling fabrics</li> </ul>	<ul style="list-style-type: none"> <li>♦ Soft, padded shoulders</li> <li>♦ Medium lapels; breast pockets</li> <li>♦ V-neck, raglan sleeves</li> </ul>
	BROAD To slim down	<ul style="list-style-type: none"> <li>♦ Dark, subdued top color</li> <li>♦ Light colors in bottoms</li> </ul>	<ul style="list-style-type: none"> <li>♦ Vertical stripes; solids</li> <li>♦ Small, simple prints</li> </ul>	<ul style="list-style-type: none"> <li>♦ Lightweight; plain textures</li> <li>♦ No-bulk fabrics</li> </ul>	<ul style="list-style-type: none"> <li>♦ Small, narrow collars/lapels</li> <li>♦ V-neck, raglan sleeves</li> </ul>
Waist Length	SHORT-WAISTED To lengthen	<ul style="list-style-type: none"> <li>♦ Matching top &amp; bottom colors</li> <li>♦ if using contrast; match belt &amp; top</li> </ul>	<ul style="list-style-type: none"> <li>♦ Vertical stripes on top</li> <li>♦ Proportioned prints</li> </ul>	<ul style="list-style-type: none"> <li>♦ Soft, silk fabrics for tops</li> <li>♦ Heavy-textured bottoms</li> </ul>	<ul style="list-style-type: none"> <li>♦ Yoked pants, skirts, tunics</li> <li>♦ Pull-on tops worn outside</li> </ul>
	LONG-WAISTED To shorten	<ul style="list-style-type: none"> <li>♦ Contrasting colors in tops and bottoms</li> <li>♦ Belt and bottom same color</li> </ul>	<ul style="list-style-type: none"> <li>♦ Horizontal stripes on top</li> </ul>	<ul style="list-style-type: none"> <li>♦ Crisp, fuller top fabrics</li> <li>♦ Lightweight cottons</li> </ul>	<ul style="list-style-type: none"> <li>♦ Higher, wider waistbands</li> <li>♦ Tucked-in tops, short jackets</li> </ul>
Bust	SMALL To increase	<ul style="list-style-type: none"> <li>♦ Light to bright colors</li> <li>♦ White for extra emphasis!</li> </ul>	<ul style="list-style-type: none"> <li>♦ Medium to large prints</li> <li>♦ Plaids, horizontal stripes</li> </ul>	<ul style="list-style-type: none"> <li>♦ Medium to heavy textures</li> <li>♦ Lightweight that drape</li> </ul>	<ul style="list-style-type: none"> <li>♦ Yokes, gathers, ruffles</li> <li>♦ Low necklines; high waistlines</li> <li>♦ Short sleeves (at bustline)</li> </ul>
	FULL To decrease	<ul style="list-style-type: none"> <li>♦ Dark, subdued top colors</li> <li>♦ Light or matching colors below</li> </ul>	<ul style="list-style-type: none"> <li>♦ Small, simple prints</li> <li>♦ Solids; thin vertical stripes</li> </ul>	<ul style="list-style-type: none"> <li>♦ Lightweight, plain textures</li> <li>♦ No-cling fabrics</li> </ul>	<ul style="list-style-type: none"> <li>♦ V-necklines, small collars</li> <li>♦ Loose-fitting, open jackets</li> <li>♦ 3/4 or long sleeve</li> </ul>
Hips	SMALL To increase	<ul style="list-style-type: none"> <li>♦ Light, bright colors</li> <li>♦ Contrasting tops and bottoms</li> </ul>	<ul style="list-style-type: none"> <li>♦ Bold designs</li> <li>♦ Plaids and checks</li> </ul>	<ul style="list-style-type: none"> <li>♦ Textured fabrics: cords &amp; tweeds</li> <li>♦ Lightweight that drape</li> </ul>	<ul style="list-style-type: none"> <li>♦ Gathered skirts</li> <li>♦ Pleated, pocketed pants</li> </ul>
	FULL To decrease	<ul style="list-style-type: none"> <li>♦ Dark, cool colors</li> <li>♦ Matching tops and bottoms</li> </ul>	<ul style="list-style-type: none"> <li>♦ Solids; simple prints</li> <li>♦ Small scaled prints</li> </ul>	<ul style="list-style-type: none"> <li>♦ Soft lightweight</li> <li>♦ No-cling, no-bulk fabrics</li> </ul>	<ul style="list-style-type: none"> <li>♦ A-line, gathered or wrapped skirts</li> <li>♦ Jackets &amp; sweaters cover hips</li> </ul>
Thighs	THIN To fill out	<ul style="list-style-type: none"> <li>♦ Light to bright colors</li> <li>♦ Contrasting tops and bottoms</li> </ul>	<ul style="list-style-type: none"> <li>♦ Bold designs</li> <li>♦ Medium to large prints, plaids</li> </ul>	<ul style="list-style-type: none"> <li>♦ No-cling, nubby fabrics</li> <li>♦ Medium to heavy textures</li> </ul>	<ul style="list-style-type: none"> <li>♦ Pleated or gathered skirts/pants</li> <li>♦ Pants with box pockets at side.</li> </ul>
	HEAVY To slim down	<ul style="list-style-type: none"> <li>♦ Dark, cool colors</li> <li>♦ Matching tops and bottoms</li> </ul>	<ul style="list-style-type: none"> <li>♦ Solids; subtle patterns</li> <li>♦ Small scale prints</li> </ul>	<ul style="list-style-type: none"> <li>♦ Lightweight; fine textures</li> <li>♦ No-cling loose fabrics</li> </ul>	<ul style="list-style-type: none"> <li>♦ Front-slit skirts long jackets; straight pants</li> </ul>
Overall Height	TALL To decrease ht.	<ul style="list-style-type: none"> <li>♦ Contrasting colors in tops and bottoms.</li> </ul>	<ul style="list-style-type: none"> <li>♦ Medium to large prints</li> <li>♦ Bold plaids, checks</li> </ul>	<ul style="list-style-type: none"> <li>♦ Bulky, nubby textures</li> <li>♦ Crisp fabrics</li> </ul>	<ul style="list-style-type: none"> <li>♦ Short, straight skirts</li> <li>♦ Doubled breasted jackets</li> <li>♦ Flared or cuffed pants</li> </ul>
	SHORT To increase ht.	<ul style="list-style-type: none"> <li>♦ Matching tops and bottoms</li> </ul>	<ul style="list-style-type: none"> <li>♦ Narrow, vertical stripes</li> <li>♦ Small to medium prints</li> </ul>	<ul style="list-style-type: none"> <li>♦ Soft, no-cling fabrics</li> <li>♦ Plain, subtle textures</li> </ul>	<ul style="list-style-type: none"> <li>♦ High-waisted skirts, dresses</li> <li>♦ Vertical &amp; some diagonal lines</li> <li>♦ Straight, uncuffed pants</li> </ul>



1



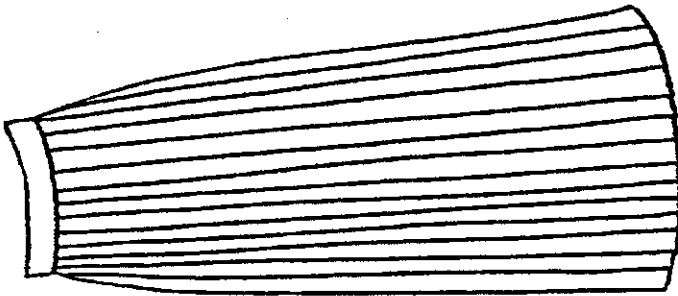
2 TEXTURED FABRIC



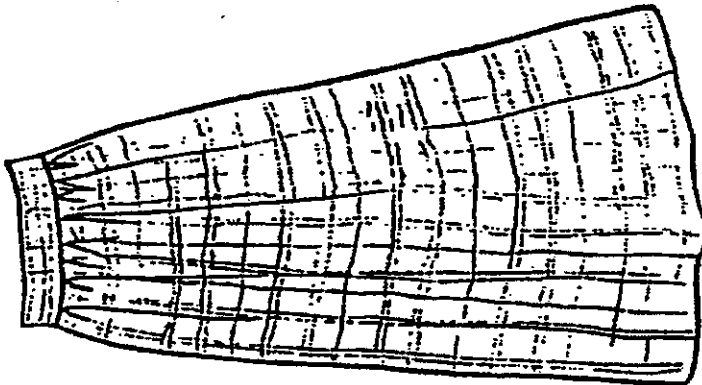
3 LIGHTWEIGHT, SOFT  
FABRIC



6



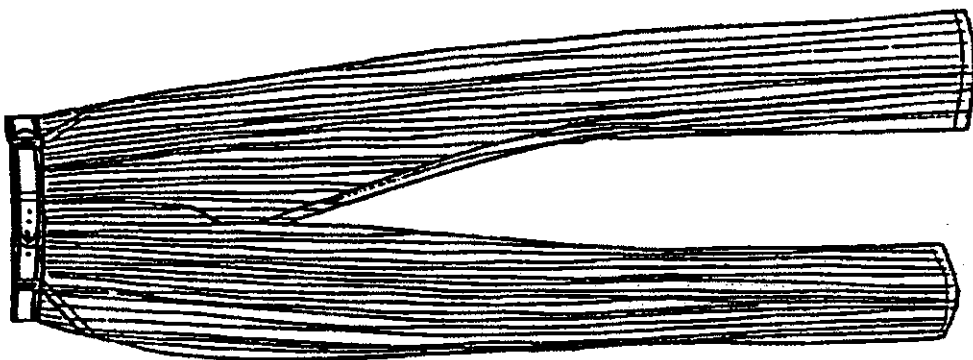
5



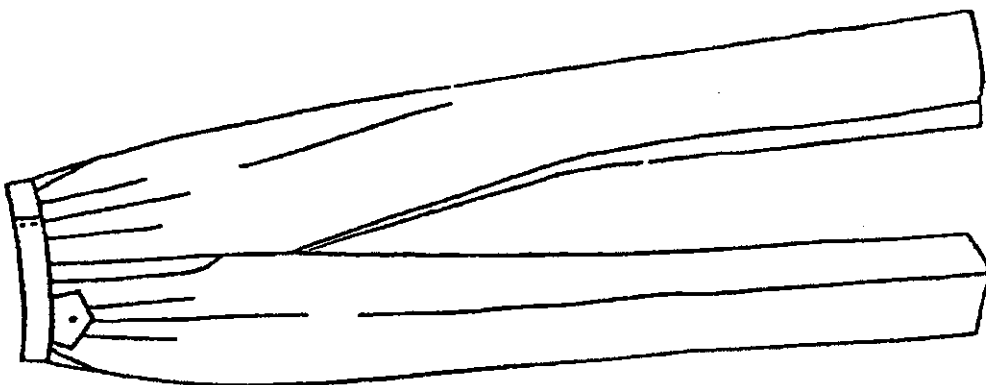
4



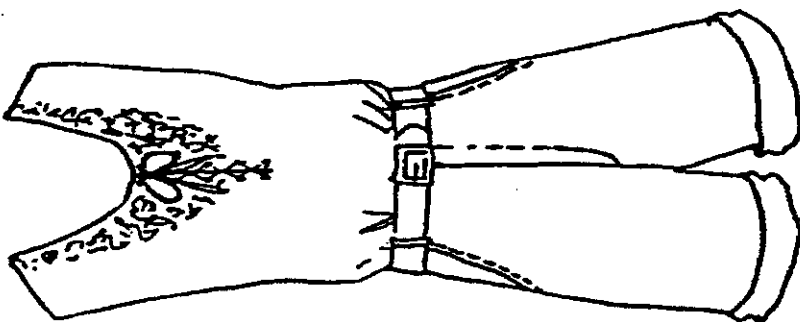
9



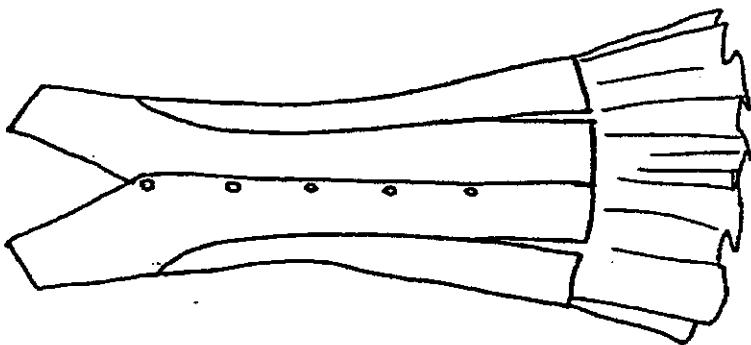
8



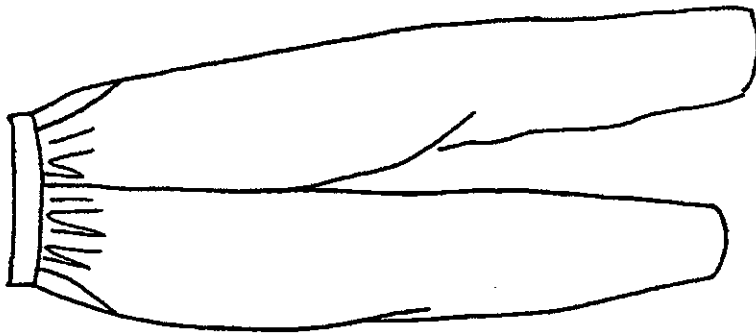
7



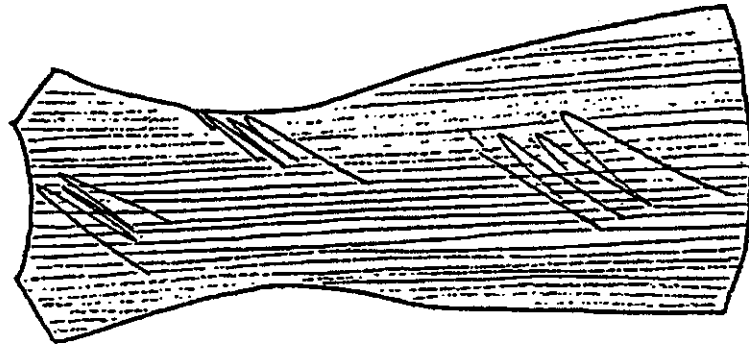
10



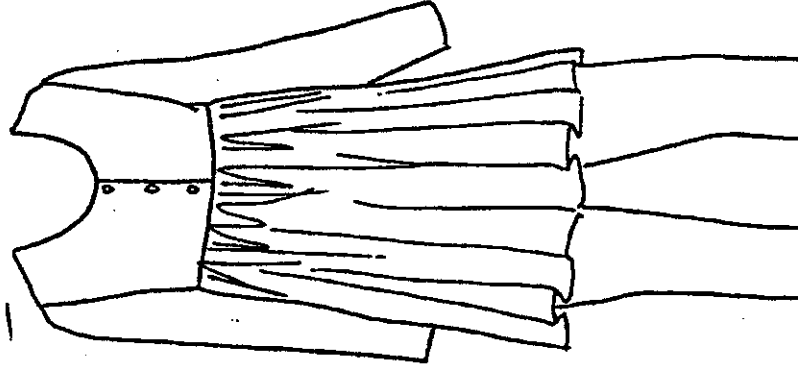
11



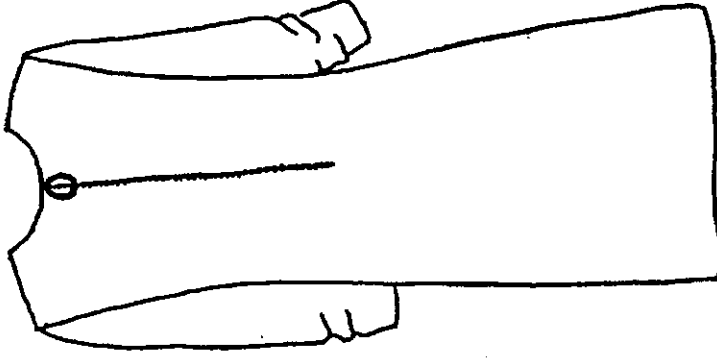
12



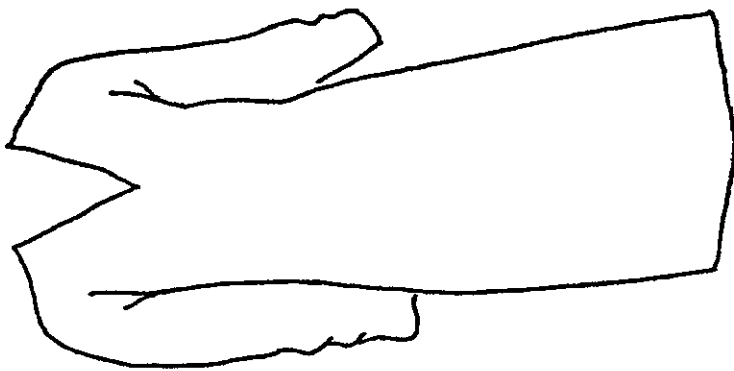
13



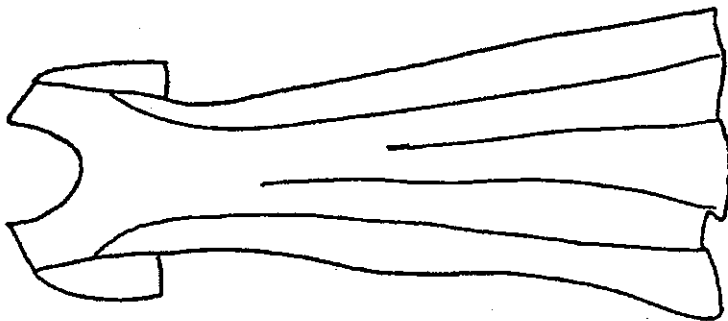
14



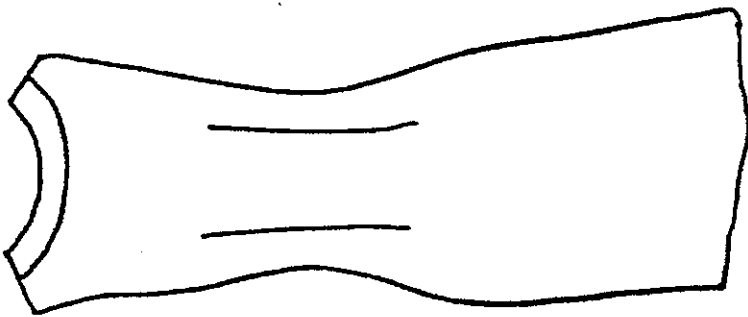
15



16

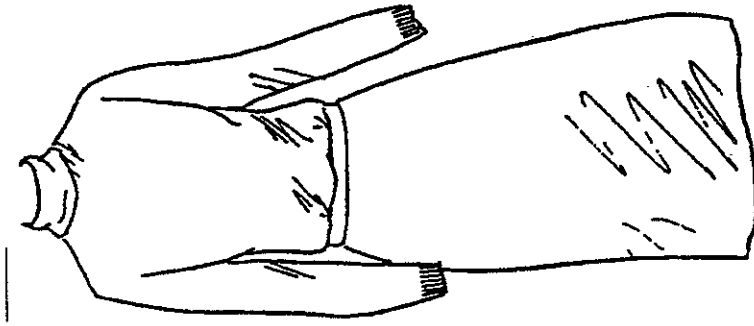


17

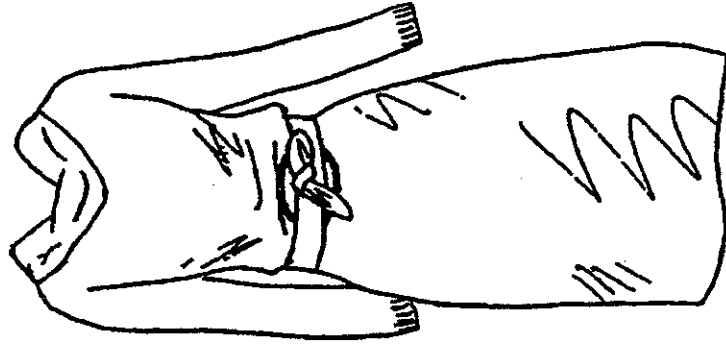


18

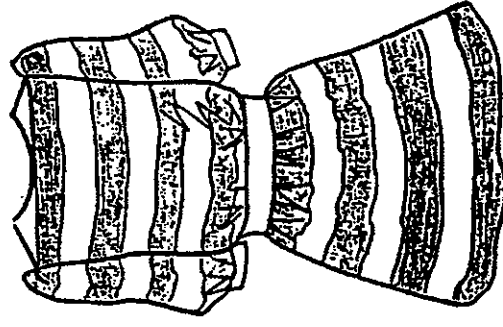




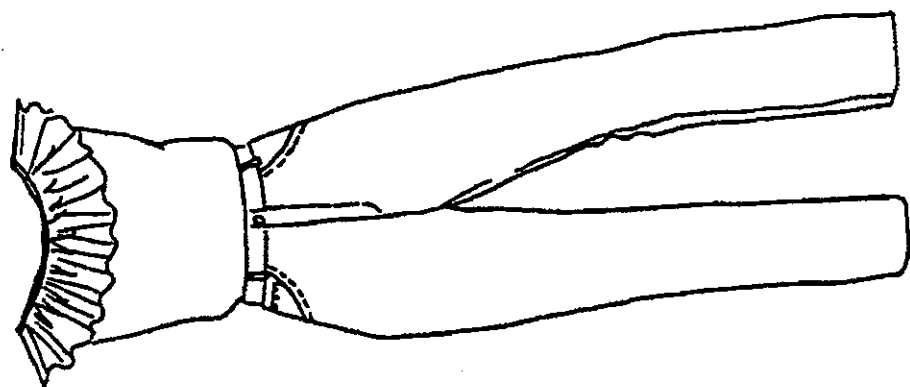
19



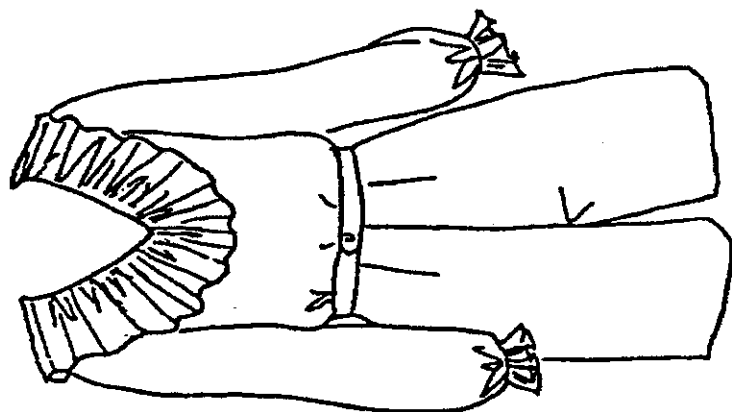
20



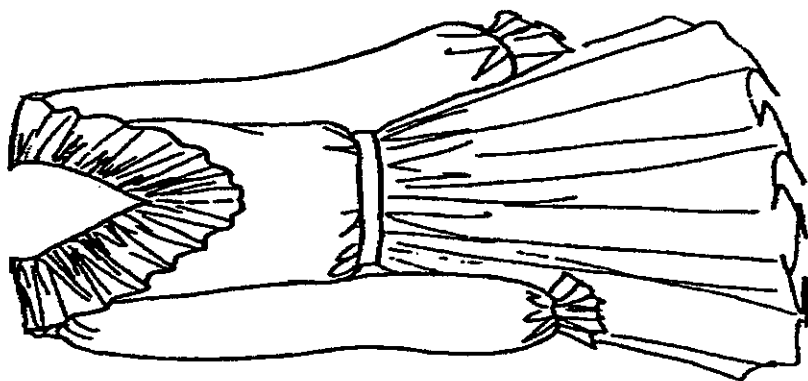
21



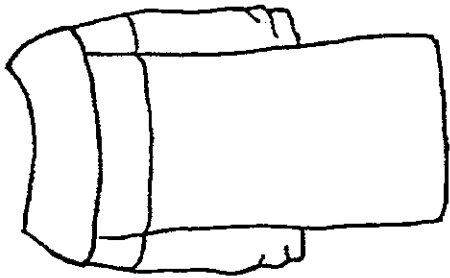
24



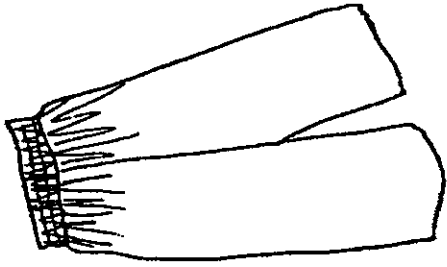
23



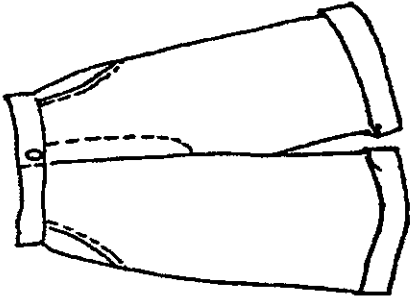
22



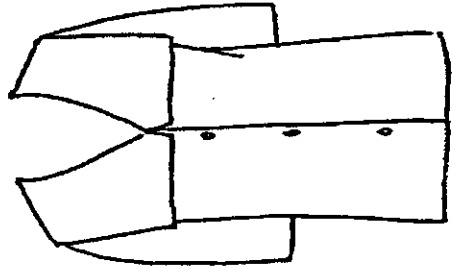
25



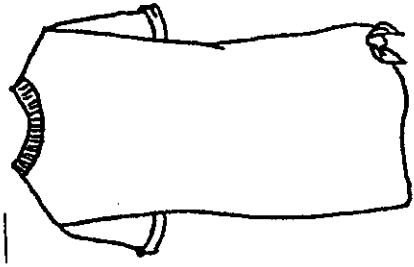
26



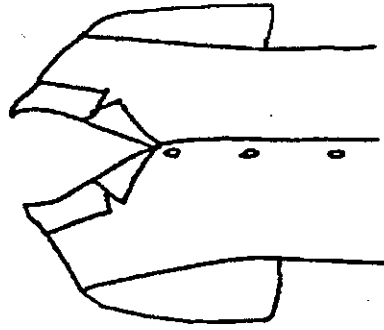
27



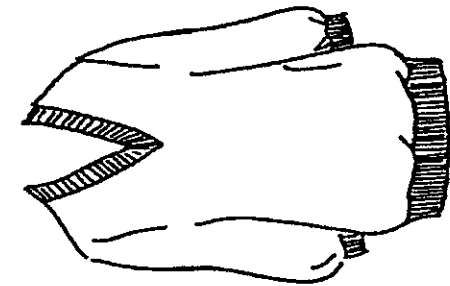
28



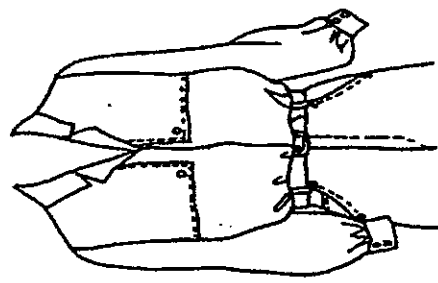
29



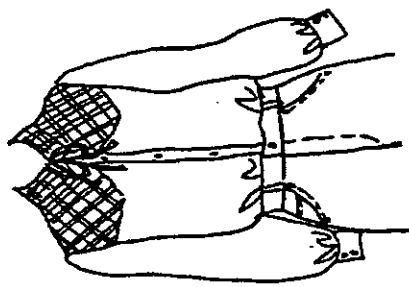
30



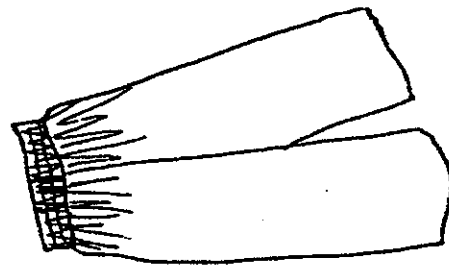
31



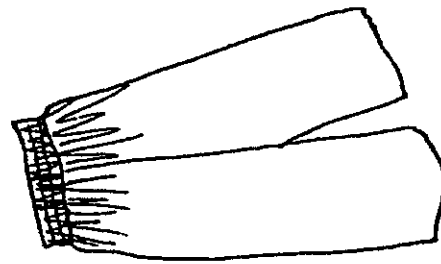
32



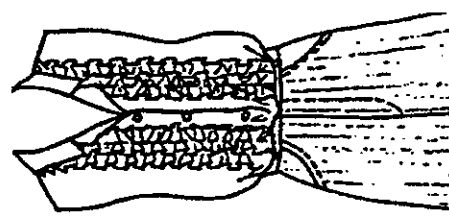
33



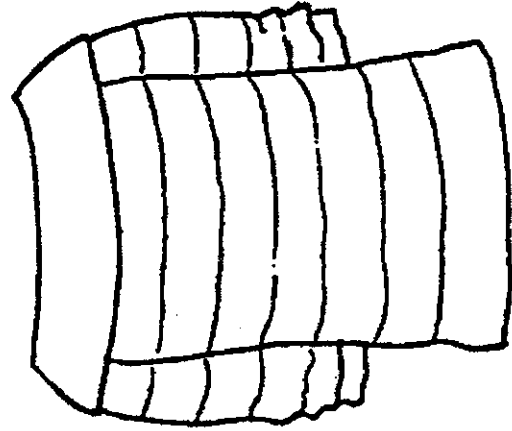
34



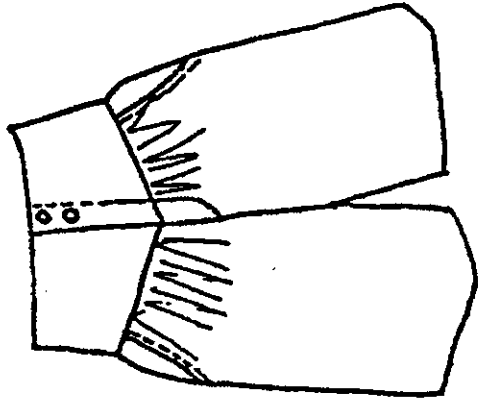
35



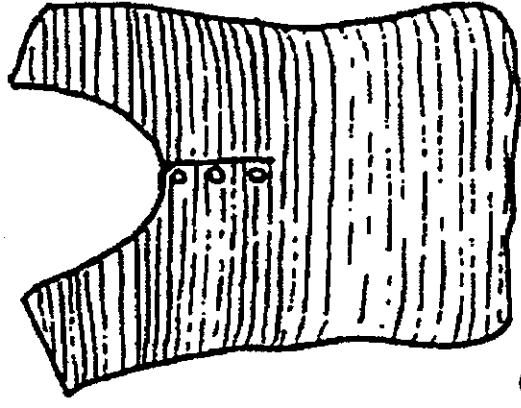
36



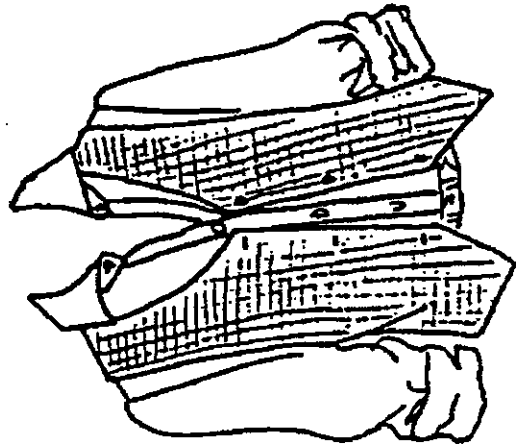
37



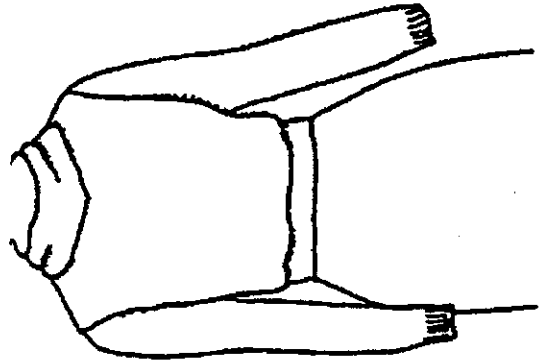
38



39

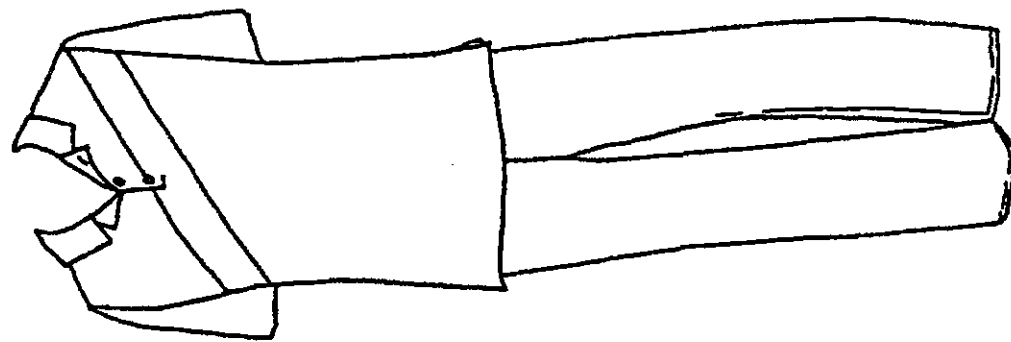


40

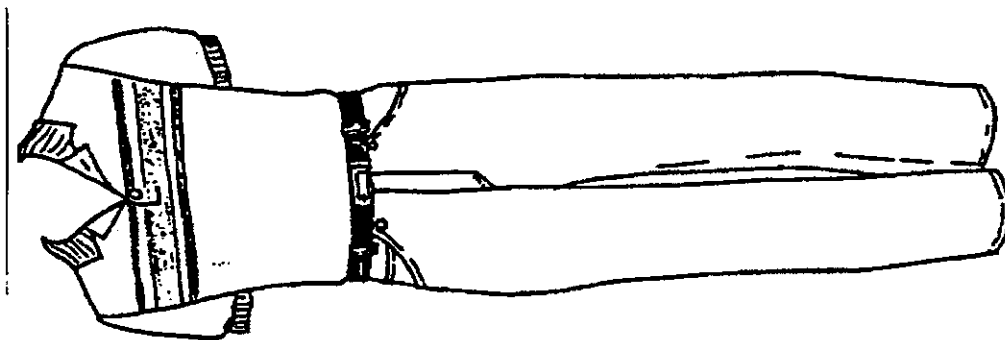


41

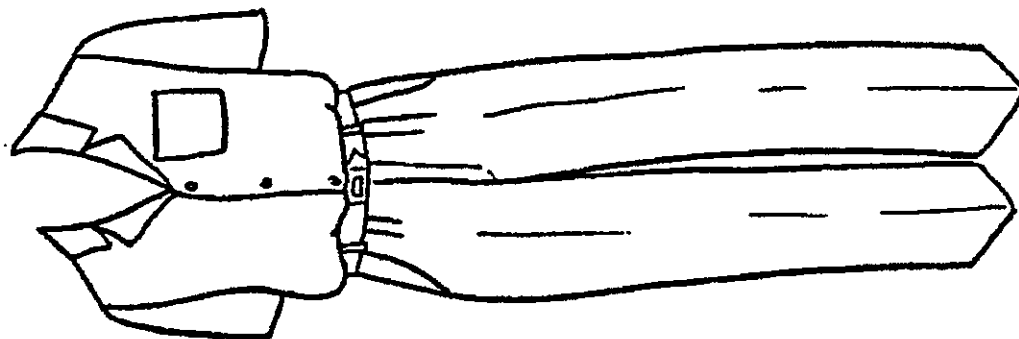
42



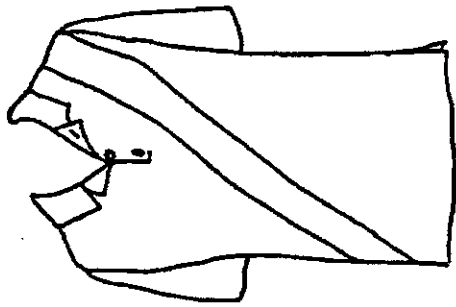
3B



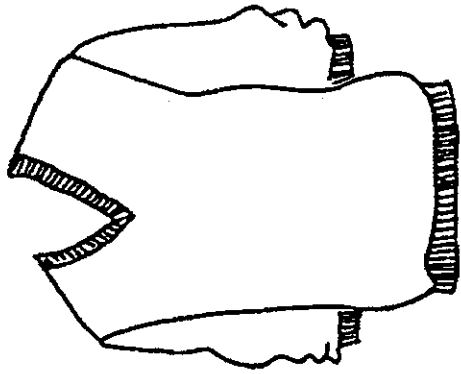
2B



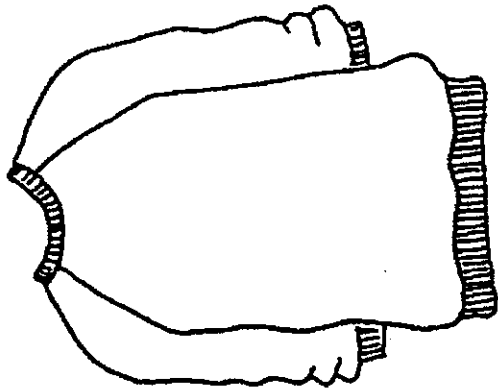
1B



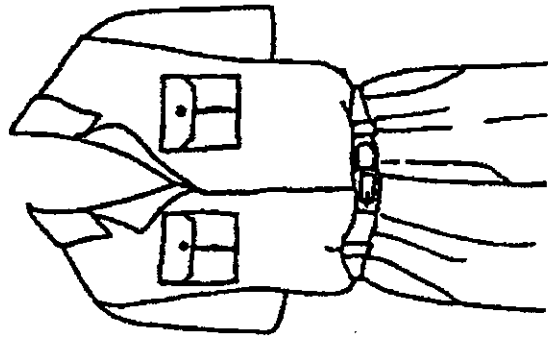
4B



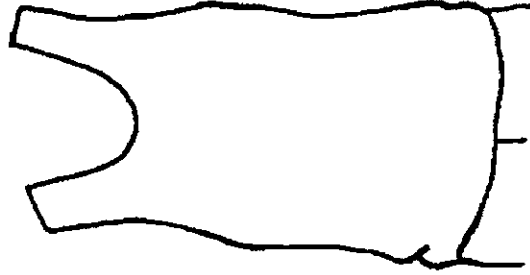
5B



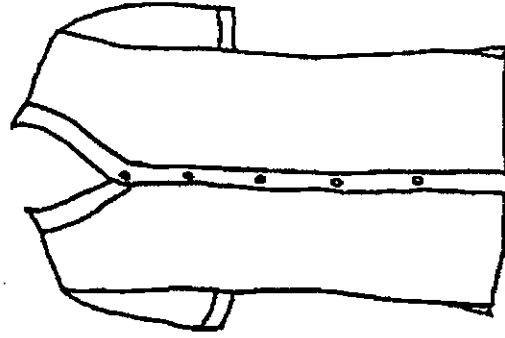
6B



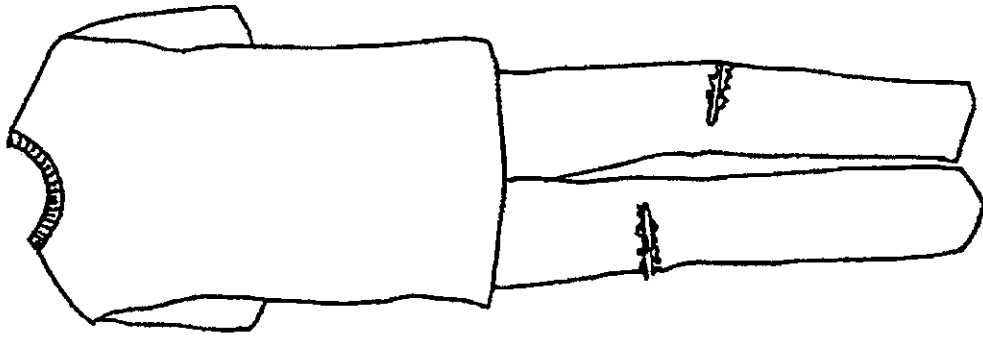
7B



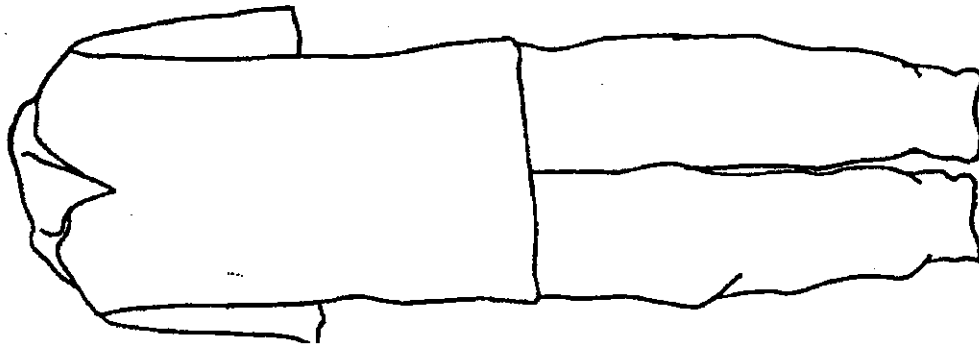
8B



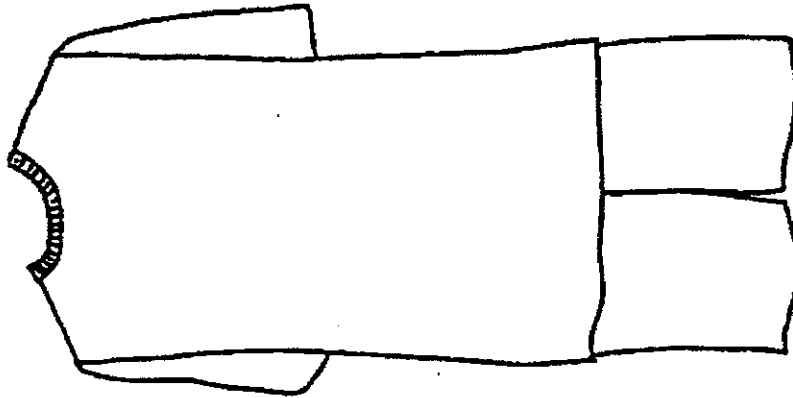
9B



12B

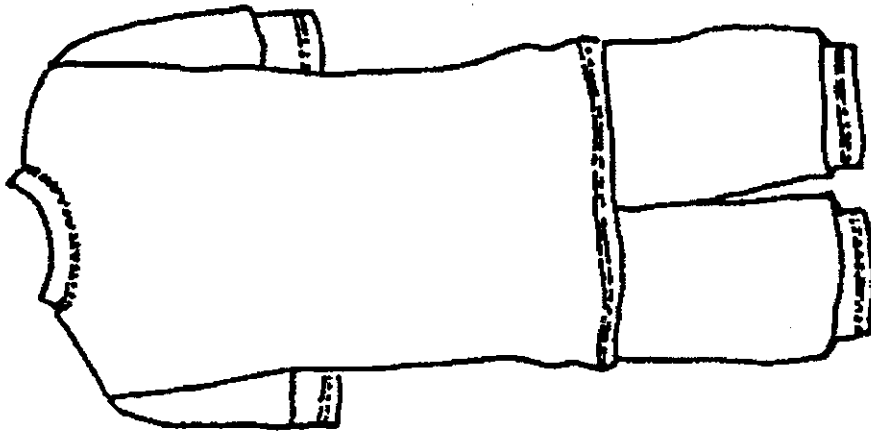


11B

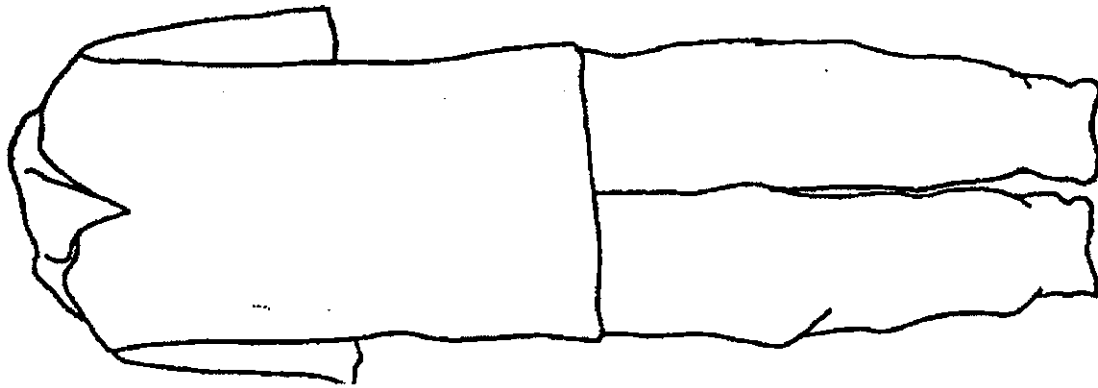


10B

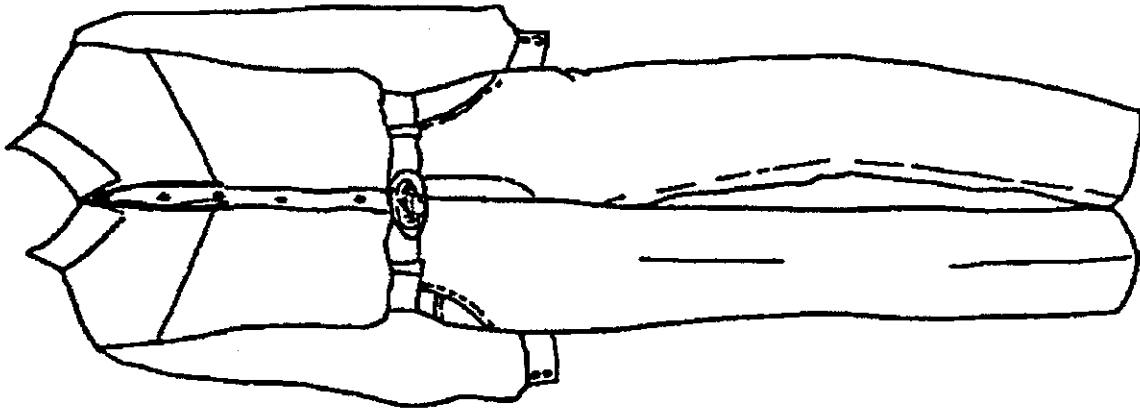




13B



14B



15B

- OBJECTIVES:** For youth to:
- use line, color, texture, and design to create optimal clothing choices for various figure types.
  - apply design principles to their clothing choices for the most becoming and desired look.
- LIFE SKILLS:**
- Problem solving and decision making skills
  - Planning skills
- MATERIALS:** DISGUISE OR EMPHASIZE Workbook Activity, page 17  
Pencils  
Clothing catalogs, fashion magazines, or clothing advertisements  
Glue sticks or paste  
Colored construction paper  
Scissors
- TIME:** 45 minutes
- SETTING:** A comfortable room with space for small groups to work.
- ADVANCE PREPARATION:**  
Gather supplies needed.

## INTRODUCTION

You can look attractive without an ideal figure by making choices in clothing that enhances your body build. In other words, an illusion can be created to conceal the things about your body that you find less appealing. Knowing how to effectively use line, color, texture, and design is the secret to accenting or disguising various body features.

## Do

Create illusions to the eye in "DISGUISE OR EMPHASIZE!"

- ◆ Divide the youth into small work teams. Distribute catalogs, clothing advertisements, and other supplies, as available.
- ◆ Using the scenarios in the workbook activity "DISGUISE OR EMPHASIZE" on page 17, let each team plan and present their decisions for the situation and figure types. They can cut out pictures to illustrate the appropriate clothing selections from the magazines and catalogs.

## REFLECT

After the teams have completed their illustrations, compare and contrast their decisions, using these questions.

- ◆ For each scenario, what was the characteristics of the figure type you were striving to emphasize/disguise?
- ◆ What strategies did you employ to do this? Do others agree with the strategies used?
- ◆ Are there other lines, colors, textures, designs or styles of clothing that could be used?
- ◆ Was it difficult or easy to find appropriate choices? Why?

## APPLY

- ◆ What did you learn from this activity?
- ◆ How can you apply the same principles used to making your own clothing choices?
- ◆ Are there aspects of your figure that you try to accent/de-emphasize?

- OBJECTIVES:** For youth to:
- determine how to extend their clothing choices by mix and matching and recycling garments.
- LIFE SKILLS:** ○ Decision-making and planning skills
- MATERIALS:** Copies of **WARDROBE PLANNING... CAN THIS GARMENT BE SAVED?** Activity sheets for each youth.  
Results of **WARDROBE ANALYSIS** ( Activity 2)  
A variety of clothes to illustrate mix & matching or altering for new looks.
- TIME:** 30 - 45 minutes
- SETTING:** A comfortable room.
- ADVANCE PREPARATION:**  
Collect clothes that would illustrate some examples of new and different looks.

## INTRODUCTION

How many clothes do you have in your closet that you no longer wear? Did you know that most people wear 10% of their clothes 90% of the time? What percentage of your clothes do you wear?

## Do

Assess your clothing with "WARDROBE PLANNING!"

- ◆ Take a look at your wardrobe and list items you never wear and the reason why on the **WARDROBE PLANNING** Activity sheet.

## REFLECT

- ◆ What are some commonalities among the reasons?
- ◆ Looking back at the results of your **WARDROBE ANALYSIS** done earlier (Activity 2) do the things you like to wear the most provide you with clues to reasons for not wearing many of the items in your closet?
- ◆ Do any of the reasons relate to some of the values and influences discussed in earlier activities in **COMMUNICATION OF SELF**? If so, what?

## Do

### "CAN THE GARMENTS BE SAVED?"

- ◆ Review several methods to "save" or change a garment to create a new look. Refer to the activity sheet ideas and illustrate some examples from your own wardrobe.
- ◆ Instruct youth to analyze their list and create new ways to rework or change the look of the garments they don't wear. Record changes that can be made on the CAN THIS GARMENT BE SAVED? Activity sheet.

## REFLECT

- ◆ How many of the garments listed can you "save"?
- ◆ What strategies will you use to create a new look/garment?
- ◆ Have you ever used this approach before? If so, describe the garment(s) and what you did.
- ◆ What have you learned from this activity that you can use now or in the future?

## APPLY

- ◆ Compare your lists of ideas and discuss ways you can host an idea exchange with friends or club members. Identify items that you need to toss or give away.
- ◆ Conduct a more comprehensive wardrobe analysis with "saving" garments in mind and create as many new looks as possible.
- ◆ Plan a club garage sale or gather clothing that you can't use and organize a field trip to the Salvation Army, community clothes closet or other clothing outlet. If clothing items are in good condition and are current fashions or classics, investigate taking them to a consignment shop as an alternative.

# Wardrobe Planning



How many clothes do you have in your closet that you no longer wear? Take a look at your wardrobe and list some reasons you no longer wear certain items.

ITEMS

REASONS

---



---



---



---



---



---



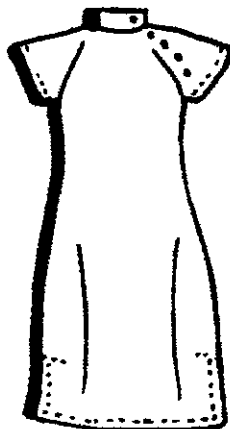
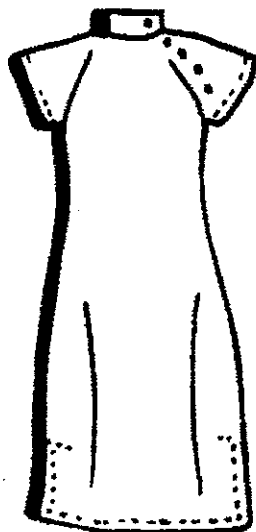
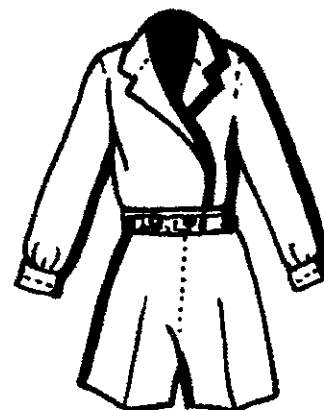
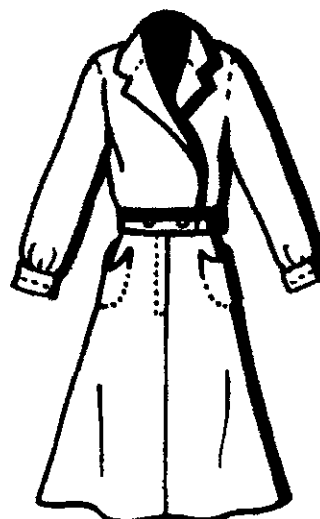
---



---

To expand your wardrobe possibilities and discover new ways to use that garment you never wear, consider some of these options:

**DIVIDE and CONQUER:** Do you have a two-piece suit or outfit you never wear anymore? Just because you bought it that way doesn't mean you have to wear them together forever! Try mix and matching a few things to discover some new combinations. Jackets take on a completely new look combined with T-shirts and jeans!



**DESIGN A NEW LOOK FOR A CLASSIC:** Some things never go out of style. Long skirts can be shortened for a great new look, then accessorized with the latest in footwear!



Clothes  
That Click!

# Can This Garment be Saved?

ANALYZE YOUR LIST AND CREATE NEW WAYS TO REWORK OR CHANGE THE LOOK OF THE GARMENTS YOU DON'T WEAR.

HOST AN IDEA EXCHANGE: get your friends or club members to help you create new looks. Record your results below!

## CHANGES MADE

---

---

---

---

---

---



CREATE A FRESH MIX: That velvet vest you only wore once at the holidays can be a fabulous new outfit some evening with a turtleneck or white shirt and jeans!



Or, mix and match different fabrics and textures-- a lightweight skirt and that wonderful long cotton sweater you got on your last birthday and never wore may be just the new outfit for the right occasion!

**KNOW WHAT TO TOSS or GIVE AWAY!**  
Not everything can be saved or reworked. Anything you never felt good in should be the first things to go!



<b>OBJECTIVE:</b>	Youth will be able to: <ul style="list-style-type: none"><li>○ identify ways to utilize their wardrobe to fullest potential</li><li>○ determine items to purchase that work well in their wardrobe</li><li>○ solve a problem within a group situation by improving team building skills</li></ul>
<b>LIFE SKILLS:</b>	○ Decision making and planning skills
<b>MATERIALS:</b>	Colored markers or crayons 2-3 Copies of CLOTHING COORDINATION Activity Sheets for each participant Copies of WARDROBE MULTIPLICATION PLAN for each participant Scissors
<b>TIME:</b>	45 Minutes
<b>SETTING:</b>	A comfortable room with tables and chairs.

## INTRODUCTION

Do you utilize the clothes in your wardrobe to the fullest? How many outfits do you have in your closet? (Have participants take a guess.) You might be surprised how many outfits you can create without even purchasing new items. Or you could further expand your wardrobe with only a few purchases. Let's find out how.

## Do

Excel at "WARDROBE MULTIPLICATION!"

- ◆ Provide each youth with 2-3 copies of CLOTHING COORDINATION Activity Sheets, scissors and markers.
- ◆ Instruct the youth that they are to color three tops (shirts/blouses); three bottoms (pants/slacks/skirts) and three "add-ons" (sweaters, vests, jackets) of their choice.
- ◆ Once they have colored their "wardrobe," tell the participants that they are to figure out how many outfits can be made with only three tops, three bottoms, and the three garments that coordinate together. Allot 15 minutes to find out how many outfits they can make. Have them record each outfit.



## REFLECT

- ◆ How many outfits were you able to construct from these nine pieces of clothing?
- ◆ Why were you able to construct so many outfits?  
**because the pieces coordinated well together**
- ◆ If you could add one additional garment to your wardrobe, what would it be? How many new outfits could you then create?
- ◆ Does your wardrobe coordinate this well? What can you do to improve your wardrobe?
- ◆ Can a well planned wardrobe be useful in many different situations?  
**yes**

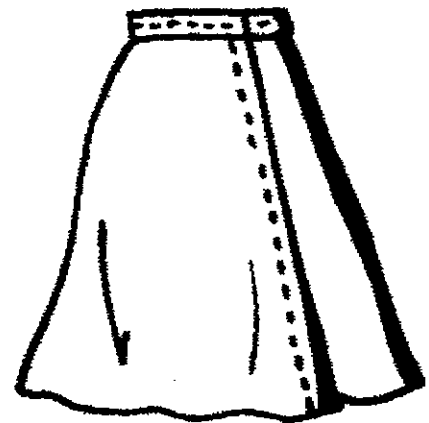
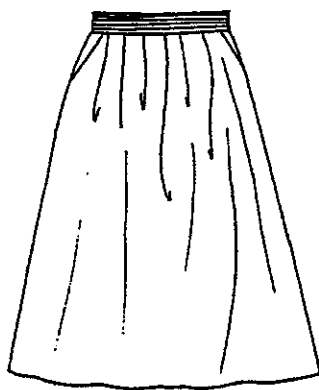
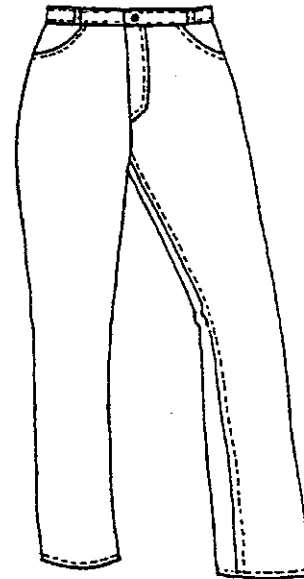
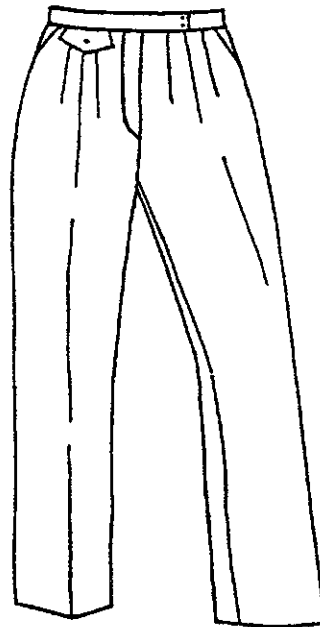
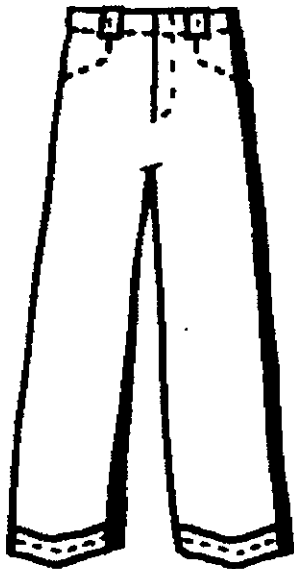
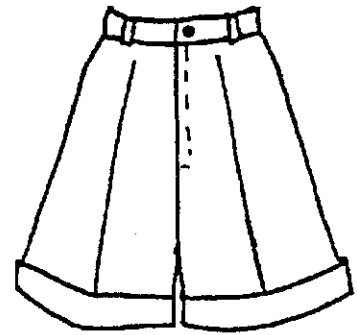
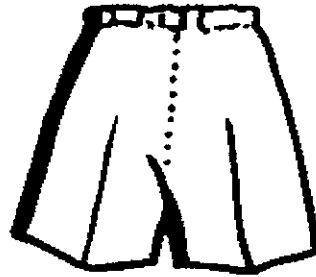
## APPLY

- ◆ Write a wardrobe plan for yourself. How many coordinating items do you own? How many outfits do you currently have? Name a few items you could purchase that would add to and extend your wardrobe?
- ◆ Be a wardrobe consultant for a friend or family member. See if you can find new matches in their wardrobe that they did not already see. Advise them on which additional 1-2 items to purchase that would provide the most outfits.

NOTE: Ask youth to keep or collect their "wardrobe" and recording sheets to use with the following activity on "The Magic of Accessories."

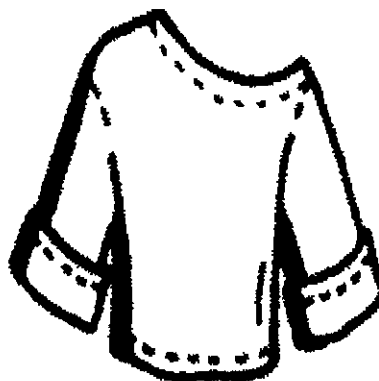
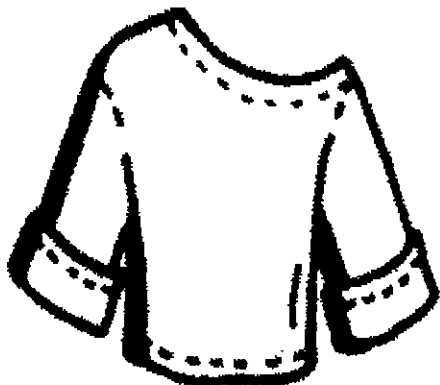
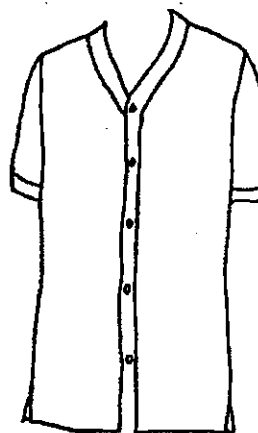
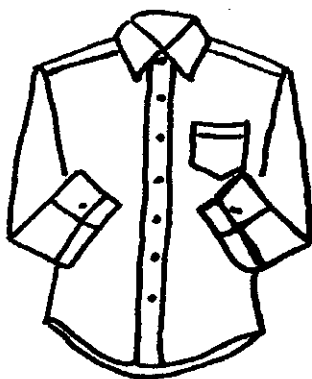
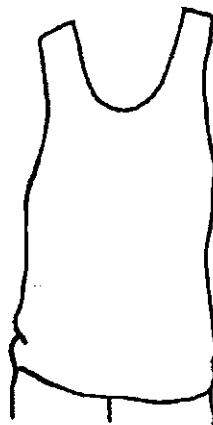
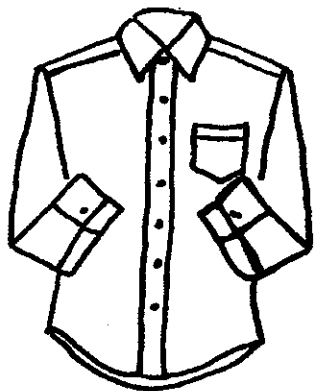
# CLOTHING COORDINATION PIECES

Choose 3 basic garments from this page. Cut, color and design as you like.



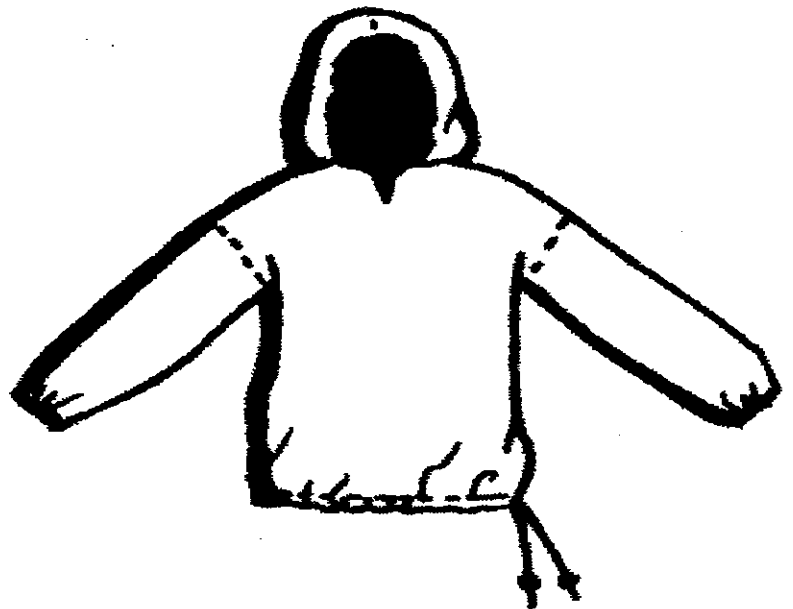
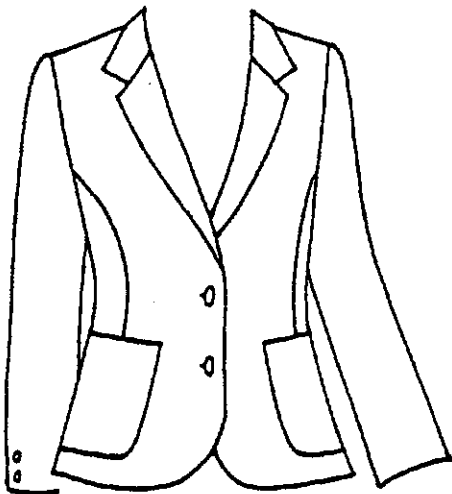
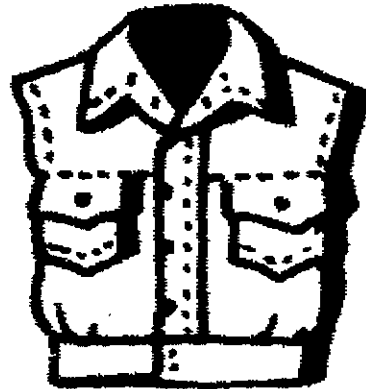
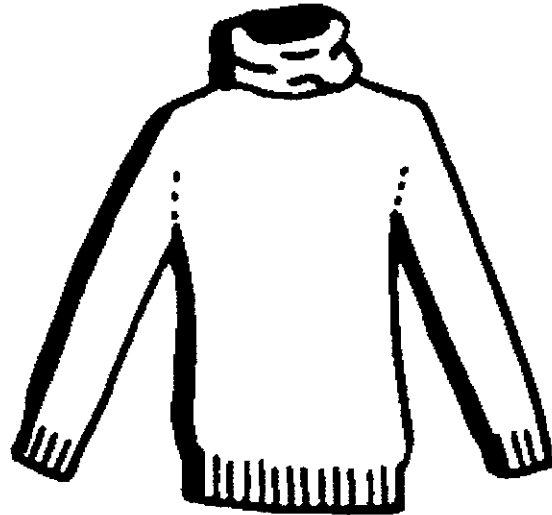
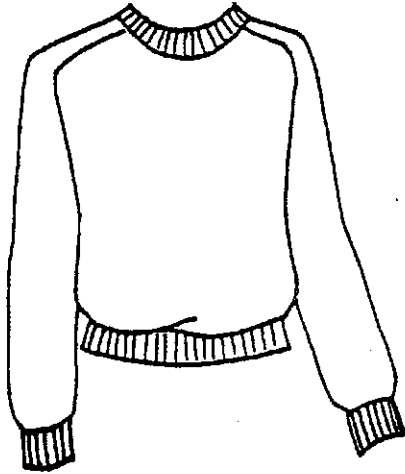
# CLOTHING COORDINATION PIECES

Choose 3 basic garments from this page. Cut, color and design as you like.



## “ADD-ONS”

Choose 3 items from this page. Cut, color and design as you like.



Here's an example of how to use this activity sheet:

**Now, list your wardrobe piece and their colors and design. Record your wardrobe combinations with checks.**



**DUCK DUCK  
GOOSE**

- OBJECTIVES:** For youth to:
- demonstrate how accessories can contribute to and extend their wardrobe.
  - identify basic principles, including line, design, color, and texture in selecting appropriate accessories.
  - understand the relationship between body shape and styles, colors and personality on individual choices of accessories.
- LIFE SKILLS:**
- Self-expression and managing resources
  - Analyzing and using information
- MATERIALS:** THE MAGIC OF ACCESSORIES Video and Instructor's Guide (VT786)  
WARDROBE PIECES AND PLAN from Activity 6  
Colored markers  
Scissors  
Copies of ACCESSORIES Activity sheets for each participant.
- TIME:** 45 minutes
- SETTING:** A comfortable room with tables and chairs.
- ADVANCE PREPARATION:**  
Secure copy of the MAGIC OF ACCESSORIES video and Instructor's Guide from your local county extension office or borrow copy (VT786) from IFAS media center.

## INTRODUCTION

Accessories are a wonderful way to create new looks and can add the "finishing touch" for that look you are creating. Learning to choose accessories that can extend your wardrobe in multiple ways is also a great investment!

## Do

Discover the "MAGIC OF ACCESSORIES!"

- ◆ Show the video and introduce the variety of accessory choices that one can use to extend a wardrobe. **OPTIONAL:** Choose to conduct any of the supporting activities in the Instructor's Guide.
- ◆ Have each youth display their previous "wardrobe" created in Activity 6.
- ◆ Distribute copies of the ACCESSORIES Activity sheets. Instruct youth to color, design and cut out their accessories to complete their "wardrobe."

## LESSON 4: CHOICES

### *Activity 7: The Magic of Accessories!*

- ◆ Now, they are to again determine how many different looks they can create with the additional accessories.
- ◆ Record their results on the additional sheets for accessories. These can be taped to the original WARDROBE MULTIPLICATION PLAN results from Activity 6.

## REFLECT

- ◆ How many different outfits or looks can you now create with the additional accessories?
- ◆ Which accessories were the most versatile?
- ◆ If you could add another accessory to your collection, what would it be? Why?

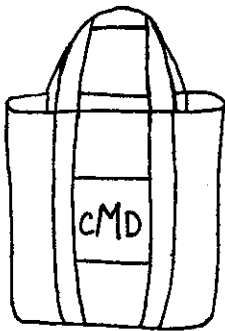
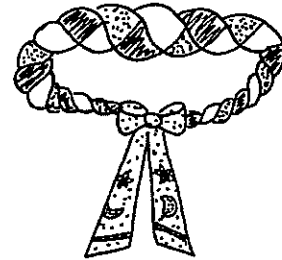
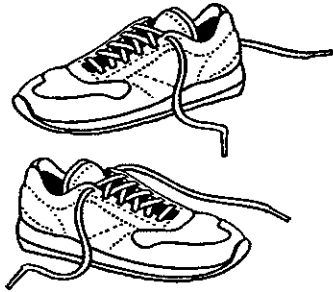
## APPLY

- ◆ Do you often use accessories to complement your outfits? If so, what accessories do you use most often? the least?
- ◆ How has this activity helped you evaluate your use of accessories?
- ◆ Analyze and evaluate your "accessories collection." Make a plan for items you need and those you never use or wear.



# Accessories

Choose 4-5 accessories from these or design your own. Cut, color and mix and match with your other "wardrobe" pieces to determine your new looks.



**FASHION  
MATHEMAGIC**

[illegible]

# LESSON 5

# CONSUMERISM

---

12 - 18 Year Olds

## PURPOSE

To learn how to be a better consumer in the use of clothing dollars.

## OBJECTIVES

Youth will be able to:

- use the information on textile laws and regulations in making clothing purchasing decisions.
- evaluate and compare clothing advertising.
- identify clothing retail options in their community.
- learn how to judge quality of clothing to get the most for their clothing dollars.
- compare price and quality in clothing.
- learn how to figure cost-per-wear.
- identify parts of an athletic shoe and their function.

## LESSON TIME

1 hour

## LEARNING ACTIVITIES

TEXTILE LAWS  
ADS AND MORE ADS  
QUALITY COUNTS  
BUDGET BUY WISE  
STORE SAVVY  
SHOPPING FOR ATHLETIC SHOES  
YOUR BEST BUY

## ADVANCE PREPARATION

1. Read the BACKGROUND BASICS on Consumerism.
2. Review activities and choose the appropriate one(s) to use.
3. Secure necessary materials, as described.

# LESSON 5

# CONSUMERISM

---

## Do

The following is suggested for using the activities in Lesson 5. Materials needed for each are listed within the activity.

- ◆ Match textile law cards to the correct law in TEXTILE LAWS.
- ◆ Rate clothing ads and design a clothing ad in ADS AND MORE ADS.
- ◆ Develop a set of guidelines relating to quality clothing in QUALITY COUNTS.
- ◆ Practice decision making in BUDGET BUY WISE.
- ◆ Match the type of store to their services in STORE SAVVY.
- ◆ Play Heel To Toe board game in SHOPPING FOR ATHLETIC SHOES.
- ◆ Compare and evaluate clothing in YOUR BEST BUY.

## REFLECT

After completing the activities in this lesson, help youth reflect on what they have learned using these questions:

- ◆ How do you feel about textile laws and regulations?
- ◆ What is the purpose of advertising?  
**to promote and sell a product**
- ◆ How many retail options were there in your community?
- ◆ What are some positive and negative things about shopping from the television home shopping channel?
  - positive: it is very easy to order; no hassle - usually there are very good return policies**
  - negative: you cannot touch the fabric; inspect it for yourself; match colors exactly; try the item on; you need a credit card; limited selection**
- ◆ How can you avoid making mistakes in your clothing purchases?
- ◆ Why is it important to do comparison shopping?  
**to check for quality of materials and quality of workmanship**

# LESSON 5

# CONSUMERISM

---

- ♦ What does CPW mean?  
**cost-per-wear**
- ♦ What is the purpose of striping in athletic shoes?  
**to help resist side to side motion.**

## APPLY

- ♦ Help youth learn to apply what they have learned in their daily clothing choices.
- ♦ Use ads to do comparison shopping of clothing.
- ♦ Visit two clothing retail options and describe the type of clothing found, their quality, and the price of three garments.
- ♦ Evaluate the quality of three garments of the same type.
- ♦ List ways you will change your clothing shopping habits.
- ♦ Evaluate which purchases in your closet were a poor use of your money based on CPW.
- ♦ Evaluate your athletic shoes based on what you learned today.
- ♦ Utilize the new avenues available to you to purchase clothing.

# LESSON 5

# CONSUMERISM

## BACKGROUND BASICS... Consumerism

Changes in fibers, fabrics, labeling and apparel occur almost daily. It is important to learn and use textile laws, advertising, and comparison shopping as related to quality and cost per wear in making clothing purchase decisions. After buying, knowing how to store properly, to prolong the life of your garment, is equally important.

### TEXTILE LAWS

Legislation has been enacted in recent years to assist you in buying textile products. At this time there are five laws in effect. The purpose of this information is to acquaint you with each law and its basic provision.

#### Wool Products Labeling Act

Effective: 1941

Purpose: To protect consumers from the concealment of substitutes and mixtures in manufactured wool products.

#### Label Requirements:

- the percentage of new wool, recycled wool, and other fibers
- the identifying name or registered identification or marketing firm
- if fiber less than 5%, disclosed as "other fiber" or "other fibers"
- country of origin

#### Frequently asked questions:

- *Are all products containing wool fibers subject to the Wool Act?* No. The Act exempts "carpets, rugs, mats or upholsteries." Also, so-called gabardine shoes, powder puffs, certain shoe buffers, embroidery emblems, carnival hats, small corn and adhesive plasters, baseballs, and tennis balls are exempt.
- *Are the terms "New Wool" and "Virgin Wool" synonymous?* Yes, the meanings are the same.

#### Fur Products Labeling Act

Effective: 1952

Purpose: To protect consumers against misbranding and false advertising of furs and fur products.

#### Label Requirements:

- name of animal
- name of country of origin of fur
- if dyed, colored, or bleached
- if paws, tails, or reused fur

# LESSON 5

# CONSUMERISM

Frequently asked questions:

- *Are all furs subject to the Fur Act?* Yes. The term “fur,” as used in the Fur Act, does not include skins which are to be converted into leather or which in processing shall have the hair, fleece or fur fibers completely removed.
- *Are all fur products subject to the Fur Act?* No. The term “fur product” is restricted to articles of wearing apparel. “Wearing apparel” is defined to include not only articles of clothing or covering for any part of the body, but also assembled furs, used furs, or waste furs in attached form (mats, plates, garment shells, and furs flat off the board) and furs which have been dyed, tip-dyed, bleached or artificially colored for intended use as or in wearing apparel. However, labeling would be required only in respect to part articles of clothing.

## **Flammable Fabric Act**

Effective: 1954

Purpose: To prohibit the marketing of dangerously flammable articles of wearing apparel and fabrics.

Frequently asked questions:

- *Are there exceptions to the Act?* Yes. This standard does not apply to hats, gloves, footwear, and interlining fabrics.

## **Textile Fiber Product Identification Act**

Effective: 1960

Purpose: To protect consumers and producers from false advertising and mislabeling of the fiber content of textile fiber products.

Label Requirements:

- name of the manufacturer or the registered identification number
- the generic names and percentages of all fibers in the product in amounts of 5% or more listed in the order of predominance by weight. Less than 5% listed as “other fiber” or “other fibers”.
- country of origin

*Amendment in 1985*

Purpose: To inform consumers of the country of origin of fabrics and apparel.

Label Requirements:

- country of origin of apparel manufacturer
- identify if an imported fabric

Other requirements: catalogs must include in the description of the garment.

# LESSON 5

# CONSUMERISM

Frequently asked questions:

- *Are all textile fiber products subject to the Act?* All fibers (natural and man-made), yarns, fabrics and household textile articles, which include articles of wearing apparel, draperies, floor coverings, furnishings, bedding and other textile articles customarily used in a household regardless of where used, are covered by the act.
- *To what part of a product can the required content label be attached?* The content label may be attached to any part of the product provided it is easy to see and is securely attached.
- *Can a product made entirely of linen be labeled as "linen?"* No. It must be labeled as "100% linen" or "All linen."
- *Do remnants have to be labeled individually when on sale in a retail store?* No. A display sign can be used in conjunction with the sale of remnants, such as "remnants are all of the same fiber content," or "remnants of 100% cotton."
- *Can fiber trademarks such as "Orlon®" and "Acrilan®" be used alone in setting forth the required content information?* No. When fiber trademarks are used, they must be used in immediate conjunction with the generic name of the fiber to which they relate in type or lettering of equal size.
- *Does the Textile Fiber Products Identification Act apply to advertising?* Yes. If a disclosure of implication of fiber content is made in the advertisement, certain disclosures must be made.

## Care Labeling Rule

Effective: 1972

Purpose: To provide information about regular care of textile products -- wearing apparel and piece goods.

What is covered: All textile wearing apparel used to cover or protect the body and all piece goods sold for making home sewn apparel.

Exemptions: shoes, gloves, hats, handkerchiefs, belts, suspenders, necklines, non-woven one use garments, marked manufacturer's remnants up to 10 yards when the fiber content is not known and cannot easily be determined, trims up to 5 inches wide. Exemptions to having permanently affixed care labels, but temporary labels must be provided: totally reversible clothing, products that can be washed, bleached, dried, ironed, or drycleaned by the harshest method, as long as the instruction "wash or dryclean, any normal method" appears on a temporary label.

Products not needing care instructions:

- Those sold to institutional buyers for commercial use and rental service companies.
- Custom made garments when the consumer furnishes the fabric.
- Products retailing for less than \$3.00.



# LESSON 5

# CONSUMERISM

## Label requirements:

- How to wash, iron, dry, bleach, and dryclean.
- A permanent label that is readable for the life of the garment.
- Easy to find label.
- List only one method of safe care, even though others may be used. As of July 1, 1997 may also use symbols. After 18 months will not have to continue using both symbols and written directions.
- Does not have to warn of unsafe methods.
- Must have either a washing OR a drycleaning instruction.

## Frequently asked questions:

- *Are remnants covered under this law?* Yes. However remnants from a manufacturer are exempt.
- *How do I get the label for piece goods?* You don't. You must read the end of the bolt and write down the care instructions.

## Remember:

- Only the washing or drycleaning process listed in the instruction has been checked for safe use.
- If no temperature is mentioned, it is safe to use any temperature or setting -- hot, warm or cold.
- If no ironing instruction is given, it should not be necessary to iron the product.
- If bleach is not mentioned, any type of bleach may be used, when needed.

## ADVERTISING

Advertising is a company's way to let you know what they have to sell. They are interested in YOU purchasing their product. A good ad will be informative giving useful information not just a pretty picture. Ads are used to tell you about a product that is for sale. Clothing, accessory, and grooming ads are used by many businesses to entice you to buy the item. You can also use ads to do comparison shopping, especially in relation to style and price.

However, remember that ads are there to sell YOU. Be sure that you are not drawn to a product just because it is attractive or it is trying to convince you that you need the item. Also, carefully evaluate whether they are telling you the truth -- can a product/garment really assure that you will be accepted by your peers? When evaluating an advertisement, whether on television or in print, carefully evaluate based on:

- Products -- what is being sold?
- Price -- is the price competitive from which you can choose?
- Promotion -- what is being promoted -- is it looking good, being popular, saving money, or being a good decision maker?
- Presentation -- how is the ad presented -- what is the style, the approach, the appeal?

# LESSON 5

# CONSUMERISM

## STORE SAVVY

Today there are a variety of retail options for acquiring clothing. This will vary from locality to locality. No one type of retail option is the best place to shop for all clothing items. There are advantages to all of them. Let's take a look at these retail options:

- **Department Store** -- offers many clothing choices, keeps merchandise in quantity, usually liberal return policies, usually a large store, usually has national brands and their own brands, and some may have personal shoppers.
- **Specialty Shop** -- usually sell only one type of item, may stress size or styles of exclusiveness, buy in small quantities, and offers personalized sales help.
- **Mass Merchandise** -- sells a wide variety of merchandise including clothing, may sell some brand names, and usually will have a wide selection and in differing qualities.
- **Mail Order** -- convenience of shopping at home, includes description of item, may have garments not available in local market, wide variety of garment styles and colors, many will accept phone orders if you use a credit card, and there is a wide range of prices.
- **Resale Clothing** (garage sales, flea markets) -- may find high style or national brands at low cost, one of a kind garments, may find quality at low cost, especially good for garments that will only be worn a few times or for children who are growing rapidly, and you cannot return.
- **Thrift Shop** -- clothes are donations which can be used for a tax deduction, lower cost, some may be out-of-style or show signs of wear, and you cannot return.
- **Variety Store** -- handles a large assortment of general merchandise which includes clothing, arranged so sales clerks are not needed, lower prices due to rapid turnover and limited services, and have limited styles and qualities, usually poorer quality.
- **Discount Store** -- buy and sell at lower prices, buy overruns, no frills, usually no private dressing rooms, and some may have designer clothing.
- **Outlet Stores** -- buy and sell at a lower cost, some sell seconds, some are operated by manufacturers, and may have the labels clipped, marked or cut out.
- **Consignment Shop** -- most are used clothing, only take garments in good condition and in style, donor receives a percentage of selling price, and usually cannot return the item.
- **TV Shopping** -- convenience of shopping at home, usually see an actual garment, nothing in writing to verify size, color, fiber content or care, and you can order by phone using a credit card.
- **Computer Shopping** -- convenience of shopping at home, may only see a drawing not an actual garment, nothing in writing to verify order, and you can order using a credit card.

# LESSON 5

# CONSUMERISM

## **FABRIC QUALITY**

There are several points to check concerning the quality of a fabric. Quality depends on the fiber, the size and type of yarn, the tightness or looseness of the weave or knit, and the way the fabric has been finished.

### **Grain**

Today more than ever, the grain of fabric is important. In the past, if a fabric was not grain perfect (having the lengthwise and crosswise yarns at right angles to each other) it was a simple matter to restore the right angle structure. This is no longer true. Why? Because almost all fabrics are treated with some type of finish and during this finishing process the crosswise yarns are frequently pulled out of line. In addition, many of the special performance finishes permanently lock the fibers in position. These make for easier care, but also make it impossible to restore grain perfection. Usually a one inch variation is considered acceptable.

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 -- usually you can see them. Look carefully to see if the yarns are at right angles.

Look carefully at the design in the fabric. Is it printed on-grain? Is the fabric free of "misprints"? Grain is important because it determines how your garment will hang. In knits look for "crosswise" ridges (courses). If the fabric has been finished off-grain it is impossible to correct. Also, look for "lengthwise" ribs (wales). Sometimes circular knits are split. Look to be sure they have been cut on a lengthwise rib.

### **Fabric Construction**

Look carefully at fabric construction to see if it is firmly woven or knitted. This firmness assures longer wear. Look for rightly twisted yarns, as they generally provide greater strength. A firm knit will be more snag-resistant than a loose one.

### **Flaws**

Check carefully for flaws in fabric before buying. There could be a flaw in the construction of the fabric, dyeing or printing. Look carefully on both sides of the fabric or garment you plan to purchase.

### **Color**

Check the color -- is it even throughout? Does it rub off (crock)? If so, it will fade and not retain its brightness. If a printed design, is it printed with no lap-over of color and no white showing around the edge? It should be printed on-grain and the color will be more durable if it goes all the way through to the wrong side of the fabric.

# LESSON 5

# CONSUMERISM

## **Bonding**

If you are considering buying a garment or fabric that is bonded (where two fabrics are joined together with adhesive or foam) carefully check the following:

- separation of the face fabric and lining fabric
- off-grain as a result of bonding
- puckering or bubbling where there has not been a secure bonding of the two fabrics.

None of these can be corrected.

## **Wrinkling/Resiliency**

How much does the fabric wrinkle? How resilient is it? Resiliency is related to wrinkling. Those that recover, wrinkle little; those that do not recover, wrinkle more. Test by crushing in your hand and then seeing how long it takes the wrinkle to disappear.

## **Yarn Slippage**

If the yarns pull away from a stitched seam from strain on that seam.

## **Fading**

Check for fading on the fold of fabric and especially the shoulders of apparel items. This can occur when the fabric or garment has been exposed to sunlight or been on display for a long period of time.

REMEMBER it is your responsibility to carefully check the fabric or garment before you make a purchase. Be especially cautious of remnant and clearance sales. These frequently contain flaws or excessive soiling.

## **KNITS**

Knitting is a method of fabric construction. The two basic methods for making knitted fabrics are *weft* and *warp* knitting. You can usually tell a weft knit from a warp knit by the way it stretches. *Weft knits* stretch both crosswise and lengthwise equally well. *Warp knits* stretch more crosswise. Although they do stretch some lengthwise, this may be because of the type of yarn used.

Yarns are frequently texturized. This means that they have built-in crimps or coils that allow for some stretch in a fabric. If you can't tell by the stretch, then look at the wrong side of the fabric. Warp knits have a continuous line of W's.

## **Warp Knits**

Warp knits are parallel yarns and are formed by loops running lengthwise of the fabric. These loops interlock and connect one lengthwise row with the next. Each needle makes a separate chain stitch and the chains are tied together by the zigzag of the yarns from one needle to the other. Warp knit fabrics have little stretch lengthwise. Most of the stretch is in the crosswise. These fabrics are firmer than double knit and less likely to snag. They are usually knitted flat and can be run or snag resistant. The two most common types are *tricot* and *raschel*.

# LESSON 5

# CONSUMERISM

*Tricot* is recognized by the fine vertical ribs (wales) on the right side and crosswise ribs (courses) on the back. The greatest stretch is across. This fabric is run proof, snag resistant, and does not ravel. It is very resistant to bagging and creasing in wear. Tricot fabrics are frequently very soft, smooth and flowing. Variations of tricot knit include velour and a wet, leather-like look.

*Raschel* knits are usually noted for their lacy, open-work appearance, but they may also be compact and close-knit. They are a more complex warp knit. Because of their lacy structures they are not as durable as other knits. Examples of raschel knits are hairnets, bridal veils, power net, some lace, dishcloths and curtains.

## **Weft Knits**

In weft knitting, one continuous strand of yarn runs crosswise to form a horizontal row of interlocking loops. The yarn is carried back and forth to make a flat fabric, or knit around to make a circular fabric. Hand-knitting is a simplified form of weft knitting. Weft knitted fabrics drape well and may have a high degree of stretch. These fabrics may be unraveled. Be sure to carefully follow a rib when cutting open a circular knit. There are four main types of weft knits -- *single, rib, purl, and double*.

*Single knits* (sometimes called plain or jersey) are like hand knitting. There is a definite right and wrong side. They have lengthwise ribs on the outside and crosswise ridges on the back. These fabrics are usually lightweight, economical to produce, and therefore less expensive. They are very good-looking in designs with soft details.

*Rib knits* are easily recognizable. They have lengthwise ribs that alternate on the front and back of the fabric. This type of knit is used in tank tops, waistbands, cuffs, crew and turtleneck collars. It gives controlled stretch.

*Purl knits* are made of purl stitches. Both the right and wrong sides look the same. Purling is done by reversing consecutive stitches in a course so that loops, which would appear on one side, appear on the other. These knits are known for their lengthwise elasticity.

*Double knits* have two interlocking layers which cannot be separated. Two single layers are knitted together. This interlocking gives the fabric built-in stability, with comfort stretch. Double knits have good recovery, both lengthwise and crosswise. They have more body and are considered more durable than single knits. Because they have less stretch, they hold their shape better and are less likely to bag. These fabrics look the same on both sides, unless one has a texture or pattern.

## **Knit Quality**

Look carefully at the fabric. See how it is made of rows of looped yarns. Then look carefully at the wales and courses. *Wales* are the columns of loops that run lengthwise of the fabric. The row of loops that run crosswise are called *courses*. Fold the fabric carefully on a wale to locate "grain." Fabrics may be off-grain several inches because of careless cutting of circular knits or finishing the fabric off-grain.

# LESSON 5

# CONSUMERISM

## ADDITIONAL CONSIDERATIONS ON KNITS

- Single knits do not recover their shape as well as double knits.
- If a fabric or garment is off-grain -- it cannot be corrected, if one of the fibers is a man made fiber.
- If a fabric is off-grain 2 inches or more, you will need to cut each piece separately.
- Lengthwise ribs are sometimes difficult to see. Frequently the edge of a paper or ruler will help you find it.

Most knits are finished in a heat setting operation -- so they are in a permanent position. This means that you cannot change them -- regardless of how much pulling, steaming, or washing that you do.

## BUDGET

A budget is merely a plan for making the best use of your clothing dollar. This includes both the cost of purchase and the cost of care. It is always a good idea to make a list of needed clothing and accessory items that includes the maximum amount of dollars you will spend. This should be done **before** you begin your shopping.

Instead of just considering the cost of the garment, you will make better use of your clothing dollars if you will also consider *cost-per-wear* (CPW). It only makes good sense to spend the largest amount of your clothing dollars on something that you will wear several times, not just once. There is a simple formula for you to use:

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

It is estimated that it costs \$.25 each time you launder a garment. If it is a garment that will require drycleaning, use local prices to figure this cost. Use this formula in making decisions about the use of your clothing budget, so you don't buy impulsively.

## SHOPPING FOR ATHLETIC SHOES

A few years ago it was relatively easy to buy shoes for exercising and active sports, because there was not many choices. Today that is not the case -- there are a lot of choices. There are literally dozens of different styles. Many of which are designed for a special sport because the foot and ankle go through different motions. Therefore, you must be better prepared for that trip to the store to purchase shoes for the physical activity of your choice. Think about buying sporting equipment for your feet!

### Fit

The most important consideration in the purchase of athletic shoes for exercising and active sports is fit. It is better to shop at the end of the day when your feet are slightly swollen.

# LESSON 5

# CONSUMERISM

Check carefully the following fitting points:

- ☛ Toe box -- about ½ inch between the end of your toes and the end of the shoe when you are standing, except for soccer shoes which should barely touch your longest toe, there should be room for you to move your toes independently.
- ☛ Uppers -- should hold the foot securely in place.
- ☛ Heels -- should not slip out of the shoe.
- ☛ Instep -- wide enough for your foot.
- ☛ Flexibility -- bends with foot, gives sense of support.
- ☛ Arch -- has good support.

Remember:

- ☛ to buy according to fit and feel -- not by size
- ☛ to wear the socks that you will be wearing for the activity
- ☛ to tell the salesperson your activity habits
- ☛ to explain the features you are looking for in an athletic shoe
- ☛ to try on both shoes
- ☛ that feet expand about ½ a size during activity
- ☛ that usually men's shoes have higher arches and narrower heels
- ☛ to walk, run, jump (on hard surface) in shoes to check fit and comfort
- ☛ to never buy shoes that you have to "break in" or stretch

## Materials

There are several materials used for the uppers. Nylon is lightweight, breathes well, and is washable. Canvas breathes well, is lightweight, is more flexible, is washable, and is less expensive. Leather conforms to the shape of the foot, gives good support, and is more expensive.

## Styles

There are many different styles of athletic shoes and more coming on the market each year. Running shoes are made for forward movement. The sole (must be grabby) is made for traction and durability, has front end curves to protect toes, solid ridges in soles, well cushioned heel, elevated heel, arch support, and padded insole. Racing/running shoes are used for competition. They may be flatter and lighter than the running/training shoes.

Tennis, racquetball or badminton shoes are built for quick stops in all directions. The shoes are made so you can pivot, move laterally, start and stop. They have smooth or slightly patterned soles, good traction, padded ankle band to cushion and protect ankle, padded innersole and tongue, and a rubber toe cap. There are two kinds of soles for tennis shoes -- non-skid for clay courts and smooth for carpet surface. Either of these may be worn on cement surfaces.

Basketball shoes are made so you can pivot, move laterally, and can twist and turn. They may be low or have ankle high uppers (collar), have heavily patterned, thicker and stronger soles, and arch support.

# LESSON 5

# CONSUMERISM

Aerobics shoes have extra padding to absorb shock; they need to be flexible.

Walking shoes have more flexibility in soles and shoes to facilitate heel to toe roll of a normal walking foot.

Biking shoes have self-gripping closure, cleats and a notched heel tab.

Water sports shoes have a slip-resistant rubber sole.

In addition to various styles for different sport uses -- companies continue to come up with different features that primarily relate to comfort and fit.

Some of these are:

- ☛ Pumps that cushion the heel and have a built-in pump for a snug custom fit and to help the shoe conform to the shape of the wearer's foot.
- ☛ Energy return/air that have a midsole with an air cushion.
- ☛ Padded collars that protect the Achilles tendon.
- ☛ Beveled rocker heel and toe that aligns the foot.
- ☛ Shock absorbing technologies that have capsules or a bladder containing gas, silicone, honeycombed plastic, and foam encapsulated in polyurethane
- ☛ Cross trainers that work for more than one sport.

## Types of Soles

There are three types of soles -- *waffle*, *textured*, and *crepe*. *Waffle soles* are soft, give better cushioning, and are good for use on dirt and hills. *Textured soles* (other designs) absorb contact stress and may pick up small stones. *Crepe soles* have less traction and are most durable. Most soles can be ground off and resoled by a professional.

## Construction

Before purchasing a pair of shoes be sure to test for:

- ☛ Cushioning/shock absorption, resiliency and comfort.
- ☛ Flexibility by walking and looking in mirror to see how it bends where your foot bends.
- ☛ Stability by rising up on balls of feet. Your toes should spread easily without hitting sides of shoe.

Now carefully check the construction and styling:

- ☛ Sole and upper should be firmly attached.
- ☛ Bend the shoe to see if it flexes easily at the ball of the foot in order to be a good shock absorber.
- ☛ Striping will help to resist side-to-side motion of the foot.
- ☛ Padding at the side (ankle band) and tongue gives extra comfort.
- ☛ Inner sole should be soft and resilient with adequate arch cushions.



# LESSON 5

# CONSUMERISM

- ☛ Heel counter should be very sturdy, resilient, reinforced with extra stiffening and stitching for shape retention and heel support.
- ☛ Lacing should not buckle and should conform to the foot.
- ☛ Toe guard will add to wear life of shoe.
- ☛ Stitching should be neat and even, double stitching will lengthen wear life.
- ☛ Ventilation holes will help keep your feet cool.
- ☛ Heel should be slightly raised and cushioned to reduce shock.
- ☛ Mid sole should be at least ½ inch thick to absorb shock.
- ☛ Outer sole should be flexible.
- ☛ Seams should be smooth to the touch.

## **Socks**

It is very important that you wear socks to protect your feet. Without socks you may have abrasions, friction injuries, general foot discomfort, and odor problems. Select socks of cotton, wool or man-made fibers. Wool socks are best when it is cold and damp. Be sure to keep your socks clean.

## **Remember:**

The cost of shoes for exercising and active sports will depend on the:

- ☛ materials used
- ☛ special design features
- ☛ amount and kind of cushioning and support
- ☛ workmanship
- ☛ brand name

Know what you are looking for in an athletic shoe and choose a good pair of shoes in the quality you need for your planned activity.

<b>OBJECTIVES:</b>	Youth will <ul style="list-style-type: none"><li>○ learn about current textile laws and regulations.</li><li>○ learn how to use textile laws and regulations in making clothing purchasing decisions.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and using information</li><li>○ Working with groups</li></ul>
<b>MATERIALS:</b>	Flip Charts on each textile law Cards of each part of each textile law Poster Board
<b>TIME:</b>	45 minutes
<b>SETTING:</b>	A comfortable room with walk space and/or tables for groups to move about.
<b>ADVANCED PREPARATION:</b>	Prepare flip chart and cards. Tape poster board to tables or wall.

## INTRODUCTION

Have you ever wondered how safe your clothing is? Or what difference it makes in how you care for your clothing? All clothing must pass certain tests in relation to flammability, have "truth in labeling" in regard to fiber content and type of fur, tell the country of origin, and specifically tell you how to care for your clothes. This is the law!

## Do

Analyze "TEXTILE LAWS."

- ◆ Use flip charts to give the main features of each textile law.
- ◆ Divide into teams with 2, 3, or 4 participants.
- ◆ Have each team draw textile law card(s) until all are drawn.
- ◆ Place blank posters on table or walls.
- ◆ Have participants write the name of the law at top of the poster.
- ◆ Instruct each team to place their cards on the correct textile law.
- ◆ Request participants to review each "poster" for correctness.
- ◆ Correct information if needed.

## **R**EFLECT

- ◆ How did you feel about these laws and regulations?
- ◆ How can you find out the manufacturer of a garment?  
**go to the library with the RN or WPL number and look up.**
- ◆ What is your responsibility as a consumer if the garment does not have a label telling you the information required by law?  
**contact the Federal Trade Commission. Call to the attention of the retailer with a letter to their main office.**
- ◆ Why are clothing labels important?
- ◆ What did you learn that you will use in future clothing shopping?

## **A**PPLY

- ◆ What other laws or regulations are you aware of to protect you?
- ◆ Look carefully at clothing labels and hangtags the next time you go shopping.

# **Textile Fiber Products Identification Act**

Effective: 1960

## **PURPOSE:**

To protect consumers from fake advertising and mislabeling of the fiber content of textile products.

## **LABEL REQUIREMENTS:**

- ◆ Name of manufacturer or a registered identification number.
- ◆ Generic names of fibers in amounts of 5% or more.



## Textile Law Cards



# Textile Fiber Products Identification Act

This act became effective in 1960.

The purpose of this act is to protect consumers from fake advertising and mislabeling of the fiber content of textile products.

The name of manufacturer or a registered identification number, and the generic names of fibers in amounts of 5% or more, are all required on the label.



# **Wool Products Labeling Act**

Effective: 1941

## **PURPOSE:**

To protect consumers from the concealment of substitutes and mixtures in manufactured wool products.

## **LABEL REQUIREMENTS:**

- ◆ Percentage of new wool, recycled wool, and other fibers.
- ◆ Identifying name, registered identification or marketing firm.
- ◆ If fibers less than 5%, disclosed as other fiber(s).





## Wool Products Labeling Act

This act became effective in 1941.

The purpose of the act is to protect consumers from the concealment of substitutes and mixtures in manufactured wool products.

Label requirements include revealing the percentage of new wool, recycled wool, and other fibers, identifying the name, registered identification or marketing firm and if fibers less than 5% are disclosed as other fiber(s).

# **Fur Products Labeling Act**

Effective: 1952

## **PURPOSE:**

To protect consumers against misbranding and false advertising of furs and fur products.

## **LABEL REQUIREMENTS:**

- ◆ Name of animal.
- ◆ Name of country origin of fur.
- ◆ If dyed, colored, or bleached.
- ◆ If paws, tails, or reused fur.





## Fur Products Labeling Act

1952 was the effective date for this act.

To protect consumers against misbranding and false advertising of furs and fur products was the purpose of this act.

The name of the animal, the name of the country where the fur originated, if the fur is dyed, colored or bleached and if paws, tails or reused fur are in the garment must be stated on the label.

# **Flammable Fabrics Act**

Effective: 1954

## **PURPOSE:**

To prohibit the marketing of dangerously flammable articles of wearing apparel and fabrics.

## **LABEL REQUIREMENTS:**

None

## **EXEMPTION TO ACT:**

Hats  
Gloves  
Footwear  
Interlining fabrics





## Flammable Fabrics Act

The effective date for this act was in 1954.

This act is to prohibit the marketing of dangerously flammable articles of wearing apparel and fabrics.

There are no label requirements.

The only exemptions to this act are hats, gloves, footwear and interlining materials.

# Care Labeling Rule

Effective: 1972

## PURPOSE:

To provide information about regular care for textile products -- wearing apparel and piece goods.

## LABEL REQUIREMENTS:

- ◆ How to wash, iron, dry, bleach and dryclean.
- ◆ Permanent label that is readable for the life of the garment.
- ◆ Easy to find, easily visible.
- ◆ List only one method of safe care even though others may be used.
- ◆ Does not have to warn of unsafe methods.
- ◆ Must have either a washing OR drycleaning instruction.
- ◆ Symbols may be used, but not by themselves.

## EXEMPTIONS:

Shoes	Hats	Belts	Neckties
Gloves	Handkerchiefs	Suspenders	





## Care Labeling Rule

In 1972 this ruling became law.

To provide information about regular care for textile product, such as wearing apparel and piece goods, was the purpose for this law.

The label must contain how to wash, iron, dry, bleach and dryclean; must be a permanent label that is readable for the life of the garment; easy to find, easily visible; list only one method of safe care even though others may be used; does not have to warn of unsafe methods, and must have either a washing OR drycleaning instruction. Symbols may be used, but not by themselves.

Exemptions to this rule are shoes, hats, belts, neckties, gloves, handkerchiefs, and suspenders.



**Clothes  
That Click!**

# Care Labeling Amendment

Effective: July, 1997

## PURPOSE:

To provide specified care symbols, in place of written instructions.

## LABEL REQUIREMENTS:

- ◆ For first 18 months must provide both symbols and written instructions.
- ◆ Must be a permanent label.





## Care Labeling Amendment

This ruling became effective in July, 1997.

Its purpose is to provide specified care symbols, in place of written instructions.

The only requirements included in this amendment is that for first 18 months after this amendment is effective, the label must provide both symbols and written instructions. After that time only symbols will be used. The label must be permanently affixed to the garment or piece goods.



**Clothes  
That Click!**

**Country of Origin Amendment**  
to the  
**Textile Fiber Products Identification Act**

Effective: 1985

**PURPOSE:**

To inform consumers of the country of origin of fabrics and apparel.

**LABEL REQUIREMENTS:**

- ◆ Country of origin of apparel manufacturer.
- ◆ Identify if an imported fabric.

**OTHER REQUIREMENTS:**

Catalogs must include in garment description.







**Country of Origin Amendment**  
to the  
**Textile Fiber Products Identification Act**

1985 was the effective date of this legislation.

Consumers needed to be informed of the country of origin of fabrics and apparel.

The country of origin of the apparel manufacturer and the identification of the imported fabric have to be on the label. Catalogs must include in garment description.



OBJECTIVES:	Youth will: <ul style="list-style-type: none"><li>○ recognize useful advertising.</li><li>○ evaluate and compare clothing advertising.</li><li>○ design an informative clothing ad.</li></ul>
LIFE SKILLS:	<ul style="list-style-type: none"><li>○ Communicating and relating to others</li><li>○ Decision-making skills</li></ul>
MATERIALS:	Clothing ads in different price ranges from a variety of sources -- fashion magazines, newspaper, television (could tape). Scissors Glue Pencils Colored, washable markers or crayons Copies of AD AWARENESS for each participant Copies of DESIGN A CLOTHING AD for each participant
TIME:	30-45 minutes
SETTING:	A comfortable room with tables and chairs
ADVANCED PREPARATION:	Collect clothing ads.

## INTRODUCTION

Advertising is a communication tool used to catch your attention. It's purpose is to promote and to sell YOU. What better place to study advertising than how it is used to sell clothing.

## Do

Create and evaluate "ADS AND MORE ADS."

- ◆ Divide into small groups of 2, 3, or 4.
- ◆ Give each a different clothing or accessory item. Tell them to create an ad for the item.
- ◆ Collect their ads.
- ◆ Give each group an ad to evaluate using the AD AWARENESS rating sheet.
- ◆ Share evaluations.
- ◆ Return their ad for them to evaluate using the AD AWARENESS rating sheet and if needed, re-design.

## **REFLECT**

- ◆ What is the purpose of advertising?  
**to promote and sell a product.**
- ◆ What method was used in the ads to catch your eye?
- ◆ Which ad had the most factual and useful information? Why?
- ◆ Which ad had the least factual and useful information? Why?
- ◆ How do clothing ads affect your buying habits?
- ◆ How did the ad you designed rate?
- ◆ What did you learn from this activity?

## **APPLY**

- ◆ Evaluate six clothing ads on TV as to their appeal and factual, useful information.
- ◆ Use ads to do comparison shopping.
- ◆ Look for five clothing ads that give factual and useful information.

# AD AWARENESS

## Rating Sheet

Who is the ad intended for?

Underline, in one color, words or phrases that give *real information* about the clothing; in another color, words or phrases that are *promotional*.

Which words or phrases might be misleading?

Describe the first thing about the ad that attracted your attention.

What value or values do you think might be appealed by this ad?

Would you buy the item?

Why?



# DESIGN A CLOTHING AD



OBJECTIVES:	Youth will: <ul style="list-style-type: none"><li>○ learn to judge quality of clothing to get the most for their dollars.</li><li>○ recognize that the quality needed relates to the use of the garment.</li></ul>
LIFE SKILLS:	<ul style="list-style-type: none"><li>○ Communication skills</li><li>○ Consensus building skills</li></ul>
MATERIALS:	Clothing brought by youth. Clothing such as sweats, crew T-shirt, shorts, skirts, colored T-shirt Markers (2 colors) Poster Board QUALITY COUNTS CHECKLIST, Workbook page 19 Copies of HOW DOES THIS GARMENT RATE? Activity Sheet for each group. Paper Pencils QUALITY COUNTS...WILL YOU KNOW IT WHEN YOU SEE IT? Workbook Activity, page 20
TIME:	30 minutes
SETTING:	A comfortable room with tables and chairs
ADVANCED PREPARATION:	Ask youth to bring a clothing item they no longer wear (cannot be one that is too small).

## INTRODUCTION

You can get more clothing for the dollars you spend if you plan ahead, list your needs, make a spending plan, and learn about quality standards before you do your comparison shopping. The first step is to learn about quality -- let's take that step today.

## Do

Evaluate with "QUALITY COUNTS!"

- ◆ Ask youth to share the clothing they brought and no longer wear. List on flip chart reason for no longer wearing. (Refer back to previous lists and activities in Lesson 2 or Lesson 4.)
- ◆ Use another color marker to add their reasons.
- ◆ Give each group a garment to evaluate quality and a copy of HOW DOES THIS GARMENT RATE? Activity Sheet.
- ◆ Summarize and compare by reviewing the QUALITY COUNTS Checklist on page 19 of their workbook.

- ◆ Divide into teams of 2 and request they develop a set of guidelines they will use in future purchases of clothing.
- ◆ Have each team share their guidelines by writing on a poster.
- ◆ Discuss and come to group consensus. Then rank in importance.

## **R**EFLECT

- ◆ How can you avoid making mistakes in your clothing purchases?
- ◆ What was your number one guideline for selecting clothing?
- ◆ In what ways will you look for quality in clothing in future purchases?
- ◆ What did you learn about purchasing clothing based on quality?

## **A**PPLY

- ◆ Evaluate the quality of three of your garments. Record your findings in your workbook 'QUALITY COUNTS...WILL YOU KNOW IT WHEN YOU SEE IT?' on page 20.
- ◆ Compare quality of garments made in different countries.
- ◆ Interview a store owner about how they determine which apparel to purchase and how quality is related to their decision.

# What is Quality?

A garment being:

- \* functional for a long period of time.
- \* durable -- wear and care.
- \* well-made.





# **Fabric:**

- \* balanced grain
- \* no flaws in fabric construction
- \* matching designs, centered or balanced
- \* evenness of dyes
- \* durable, for intended use

# Construction:

- \* even and consistent topstitching
- \* consistent, neat, and appropriate stitch length
- \* bulk removed in enclosed seams
- \* finished flat and smooth seams and hems
- \* sturdy construction (seams, hems)
- \* concealed zippers (unless for decoration)
- \* concealed, flat and smooth facings
- \* well-pressed

# Construction:

(con't.)

- \* interfaced facings,  
buttons, buttonholes, cuffs,  
waistbands
- \* if gathers, evenly distributed
- \* loose thread ends clipped



# Fasteners:

- \* work easily
- \* securely stitched
- \* appropriate for garment design



# Trims/Decoration:

- \* well attached
- \* harmonize



Garments worn frequently should be of higher quality than those seldom worn.



# How Does This Garment Rate?

	Very Good	OK	Poor
Fabric:			
Construction:			
Fasteners:			
Trims/Decorations:			



<b>OBJECTIVES:</b>	Youth will: <ul style="list-style-type: none"><li>o practice using a clothing budget.</li><li>o learn how to figure cost per wear.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>o Evaluation and decision making skills</li><li>o Acquiring, analyzing and using information</li></ul>
<b>MATERIALS:</b>	BUDGET BUY WISE SKILLS Poster Copies of BUDGET BUY WISE Situations for each participant Copies of BUDGET BUY WISE Activity Sheet Catalogs Ads and flyers from newspapers SHOPPING SAVVY Workbook Activity, page 21
<b>TIME:</b>	45 minutes
<b>SETTING:</b>	A comfortable room with tables and chairs
<b>ADVANCED PREPARATION:</b>	Make poster. Collect Ads and Flyers.

## INTRODUCTION

How do you get the money to buy your clothes? How do you decide how much to spend on a pair of jeans or a T-shirt? Do you have a clothing budget? Have you ever thought about how much a garment costs based on cost per wear? Also, what shopping skills do you need to help stretch your clothing dollar? Today is the day we will see how well you can make the best use of your money.

# Do

How "BUDGET BUY WISE" are you?

- ◆ Review BUDGET BUY WISE SKILLS by using the poster.
- ◆ Have participants draw either a situation A or B.
- ◆ Instruct participants to determine the best solution using the catalogs and ads for the situation and complete the activity sheet, BUDGET BUY WISE.
- ◆ Share results, and ask other members to make comments.
- ◆ Divide into different groups of 4 and have each group draw situation C and D.
- ◆ Repeat the process of solving the situation, filling out the activity sheet, and discussing.



## **R**EFLECT

- ◆ Why is it important to have a clothing spending plan (budget)?
- ◆ How did you feel about the situations?
- ◆ What does CPW mean? Had you thought about this previously?  
**CPW means Cost Per Wear**
- ◆ How will you use CPW in the future?
- ◆ Who made best use of their dollars? Explain why.
- ◆ What did you learn from this activity?
- ◆ How will you encourage your friends to use CPW?
- ◆ Do you settle for less quality when clothing items are on sale?
- ◆ Which clothing items have you recently purchased which did not satisfy you? Explain why.

## **A**PPLY

- ◆ Demonstrate your "SHOPPING SAVVY". Evaluate which purchases in your closet were a poor use of your money and calculate the CPW on five garments in your closet. Record your results on page 21 of your Workbook.
- ◆ Keep track of clothing/grooming expenditures for one month, six months.
- ◆ Make a clothing budget and follow it for six months.
- ◆ Shop for a specific garment of your choice in three retail options comparing price and quality. Determine which best fits your clothing budget.

# **BUDGET BUY WISE SKILLS**

**Plan in Advance**

**Use Shopping List**

**Compare Prices**

**Deal With Reliable Retailers**

**Read Labels**

**Know Guarantees, Warranties**

**Know Return Policy**



# **BUDGET BUY WISE**

## **Situation A**

**Sarah has been invited to the prom by her friend, Ryan. She needs a prom dress and shoes and she has only \$55.25 left in her budget.**

**Latasha has been invited to the prom by her friend, Stephen. She needs a prom dress and shoes and she has only \$40.15 left in her clothing budget. However, she has been saving her baby-sitting money, so she has an additional \$60.50.**



## **Situation B**

**Travis needs to buy a new pair of athletic shoes for school. He has \$35.00 left in his clothing budget.**

**Theodore needs to replace his athletic shoes for school. He has \$25.25 left in his clothing budget. However, he has been saving his money from his job at the supermarket, so he has an additional \$75.25.**



## **Situation C**

**Tamara and Brian's families home was recently gutted by fire and they lost all of their clothing. Their grandparents gave each of them \$100.00 to use in buying clothing.**

**Vickie and Eddie's families home was recently gutted by fire and they lost all of their clothing. Their grandparents gave each of them \$200.00 to use in buying clothing.**



## **Situation D**

**Katelyn and Mike have been invited to go to the beach with friends for five days. Their parents gave each of them \$50.00 to spend on new clothing for this trip.**

**Brian and Shanda have been invited to go to the beach with friends for five days. Their parents gave each of them \$75.00 to spend on new clothing for this trip.**



# BUDGET BUY WISE

Garments Selected	Cost (including tax)	Fiber Content	Care	Cost-Per-Wear

Formula For Figuring Cost Per Wear =  $\frac{\text{Cost} + \text{Cost of Care}}{\text{\# of Wearings}}$

\$.25 estimate per washing  
Check local prices for drycleaning.



<b>OBJECTIVES:</b>	Youth will: <ul style="list-style-type: none"><li>○ learn about different types of retail options for purchasing clothes.</li><li>○ learn how to interpret garment descriptions and how to order from catalogs.</li><li>○ identify clothing retail options in their community.</li><li>○ improve understanding of clothing sales.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and using information</li><li>○ Decision-making skills</li></ul>
<b>MATERIALS:</b>	Copies of STORE SAVVY Matching Cards STORE SAVVY Workbook Activity, page 22 Board or flip chart Telephone book(s) Marker Pencils
<b>TIME:</b>	30 minutes
<b>SETTING:</b>	A large room where youth can move around to complete activity.
<b>ADVANCED PREPARATION:</b>	Cut out STORE SAVVY cards. Cut one card for each youth but there should be a matching Store Card with Services Card. If odd number of youth, use extra services card for one of the stores.

## INTRODUCTION

Have you ever thought about the various retail options for purchasing clothing? Where do you shop most frequently for clothing? Do you know what type of retail outlet it is -- department store, specialty, mass merchandise, discount, factory outlet, garage/yard sale, consignment, mail-order, thrift shop, flea market, clothing swap?

## Do

Check your "STORE SAVVY."

- ◆ Have youth draw STORE SAVVY matching cards until all are drawn.
- ◆ Ask them to find their match, then share some services of each type of store.
- ◆ Ask youth to name retail options they have used in the last six months to purchase clothing.
- ◆ List on board or flip chart, giving a mark each time it is mentioned.
- ◆ List on board any other options in their community they didn't use. Discuss why.



- ◆ Ask them to identify the type of retail option it is and describe. List any disadvantages of shopping at these stores.
- ◆ Use telephone book to see if all were named.

## REFLECT

- ◆ What did you learn from this activity?
- ◆ How will you use what you learned?
- ◆ How many clothing retail options were there in your community?
- ◆ Why is it important to learn about different types of retail options?

## APPLY

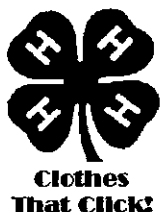
- ◆ How can you use what you learned?
- ◆ Demonstrate your STORE SAVVY knowledge by completing the Workbook Activity on page 22.
  - Instruct youth to identify the advantages or disadvantages of the two merchandise outlets for each situation.
  - Share and discuss their choices.
- ◆ Visit two clothing retail options (if possible those they don't use) and describe the type of clothing found, their quality, and price of three garments.

# STORE SAVVY MATCHING CARDS

## Store Cards

## Service Cards

<p>Department Store</p>	<ul style="list-style-type: none"> <li>● Offers many clothing choices.</li> <li>● Keeps merchandise in quantity.</li> <li>● Usually liberal return policies.</li> <li>● Usually a large store.</li> <li>● Usually has national brands plus their own brands.</li> <li>● Some have personal shoppers.</li> </ul>
<p>Specialty Shop</p>	<ul style="list-style-type: none"> <li>● Usually sell only one type of item.</li> <li>● May stress size, styles, or exclusiveness.</li> <li>● Buy in small quantities.</li> <li>● Offers personalized sales help.</li> <li>● Varying return policies.</li> </ul>



<p>Mass Merchandise</p>	<ul style="list-style-type: none"> <li>● Sells a wide variety of merchandise, including clothing.</li> <li>● May sell some brand names.</li> <li>● Usually a wide selection and in differing qualities.</li> <li>● Varying return policies.</li> </ul>
<p>Mail Order</p>	<ul style="list-style-type: none"> <li>● Convenience of shopping at home.</li> <li>● Includes description.</li> <li>● May have garments not available in local market.</li> <li>● Wide variety of garment styles and colors.</li> <li>● Many will accept phone orders if using a credit card.</li> <li>● Wide range of prices.</li> <li>● Varying return policies.</li> </ul>

<p>Resale Clothing (garage sales, flea markets)</p>	<ul style="list-style-type: none"> <li>● May find high style or national brands at low cost.</li> <li>● One of a kind.</li> <li>● May find quality at low cost.</li> <li>● Especially good for garments that will only be worn a few times or for children who are growing rapidly.</li> <li>● Cannot return.</li> </ul>
<p>Thrift Shop</p>	<ul style="list-style-type: none"> <li>● Clothes are donated, can be used for a tax deduction.</li> <li>● Lower cost.</li> <li>● Some may be out-of-style or show signs of wear.</li> <li>● Cannot return.</li> </ul>

<p>Variety Store</p>	<ul style="list-style-type: none"> <li>● Handles a large assortment of general merchandise, which includes clothing.</li> <li>● Arranged so sales clerks are not needed.</li> <li>● Lower prices due to rapid turnover and limited services.</li> <li>● Limited styles and qualities, usually poorer quality.</li> </ul>
<p>Discount Store</p>	<ul style="list-style-type: none"> <li>● Buy and sell at lower prices.</li> <li>● Buy overruns.</li> <li>● No frills.</li> <li>● No private dressing rooms.</li> <li>● May have some designer clothing.</li> </ul>

<p>Outlet Stores</p>	<ul style="list-style-type: none"> <li>● Buy and sell at lower cost.</li> <li>● Some sell seconds.</li> <li>● Some are operated by manufacturers.</li> <li>● May have clipped, marked, or no labels.</li> </ul>
<p>Consignment Shop</p>	<ul style="list-style-type: none"> <li>● Most are used clothing.</li> <li>● Only take garments in good condition and in style.</li> <li>● Donor receives a percentage of selling price.</li> <li>● Usually cannot return.</li> </ul>

### TV Shopping

- Convenience of shopping at home.
- Usually see an actual garment.
- Nothing in writing to verify size, color, fiber content, care.
- Order by phone using a credit card.

### Computer Shopping

- Convenience of shopping at home.
- Usually see, but may be a drawing.
- Nothing in writing to verify order.
- Order, using a credit card.

OBJECTIVES:	Youth will: <ul style="list-style-type: none"><li>○ identify parts of an athletic shoe and their function</li><li>○ understand and recognize standards for quality materials and construction of athletic shoes.</li></ul>
LIFE SKILLS:	<ul style="list-style-type: none"><li>○ Evaluation and decision-making skills</li><li>○ Managing resources</li></ul>
MATERIALS:	4-6 pairs of athletic shoes in a variety of styles, materials, and construction. ZOOM IN ON SHOES and FOCUS ON FIT Workbook pages 23-24 PARTS OF AN ATHLETIC SHOE POSTER PARTS of a SHOE Cards HEEL TO TOE Game board and die HEEL TO TOE Buying Cards Markers such as small shoes, miniature sports balls or candy
TIME:	30 minutes
SETTING:	A comfortable room
ADVANCED PREPARATION:	Collect athletic shoes. Prepare poster, game board, and buying cards.

## INTRODUCTION

Shoe, shoe on my feet! Which one is best for my feet? Selecting athletic shoes (for participation in a sport or just for wearing can be confusing. Today, you will learn about athletic shoes, their parts, materials, and construction -- so you can make the best use of your clothing dollar. Is the most advertised the best quality? Are you influenced by your favorite sports figure?

# Do

Zoom in on "SHOPPING FOR ATHLETIC SHOES"

- ◆ Place poster on an easel or wall.
- ◆ From a shoe let each one draw a PART OF SHOE card.
- ◆ Have them place their "card" on the shoe. If correct have them explain its importance. If incorrect, remove and go to back of line.
- ◆ Continue until the shoe is correctly identified.
- ◆ Divide into three teams to play HEEL TO TOE game.
- ◆ Have each team select a marker.
- ◆ Select order of play by throwing the die -- the highest plays first.
- ◆ Place buying cards face down in three stacks by color.



## LESSON 5: CONSUMERISM

### *Activity 6: Shopping for Athletic Shoes*

- ◆ Each team rolls the die and advances the number of spaces on the die. Take the top buying card from the stack that matches the color of the space landed on.
- ◆ Read the card out loud and move forward or backwards as the card directs.
- ◆ Continue rotation of teams until they each "finish."

## REFLECT

- ◆ What are the parts of an athletic shoe?  
**arch, heel counter, inner sole, sole (outer), stripping, toe box, toe guard, uppers, ventilation holes, material**
- ◆ What is the importance of stripping?  
**to help resist side to side motion.**
- ◆ What is the purpose of the heel counter?  
**for shape retention and heel support.**
- ◆ Prior to this activity what was your most important consideration when purchasing athletic shoes?
- ◆ What will be your most important consideration the next time you purchase athletic shoes?
- ◆ What did you learn about athletic shoes?
- ◆ How do you feel about buying by "brand name?"

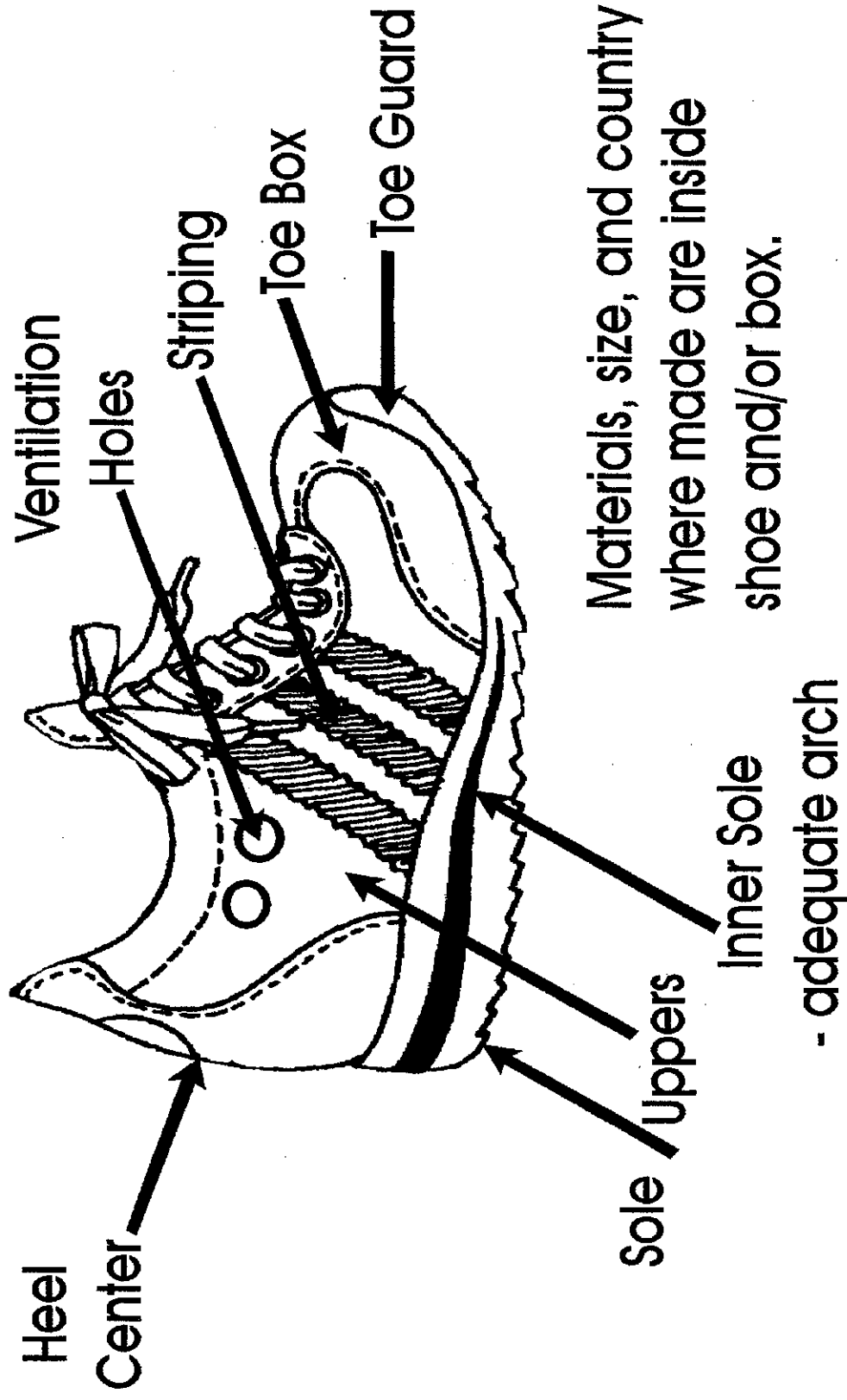
## APPLY

- ◆ Evaluate your athletic shoes based on what you learned today.
- ◆ Make the right decision (based on what you learned) the next time you purchase athletic shoes.
- ◆ Evaluate and compare athletic shoes before buying.

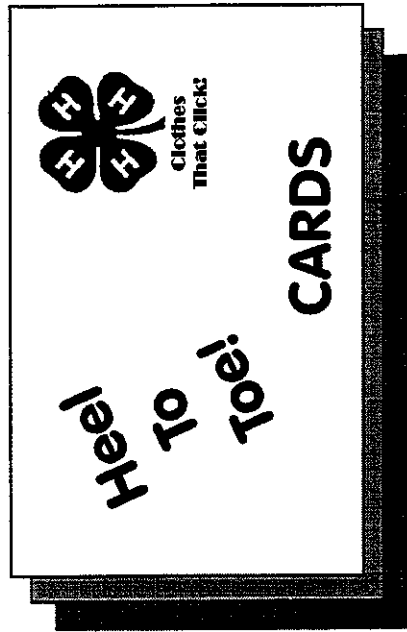
This activity and game were originally created by Becky Young, Walton County Cooperative Extension Service, University of Florida.

# PARTS OF AN ATHLETIC SHOE

## Poster

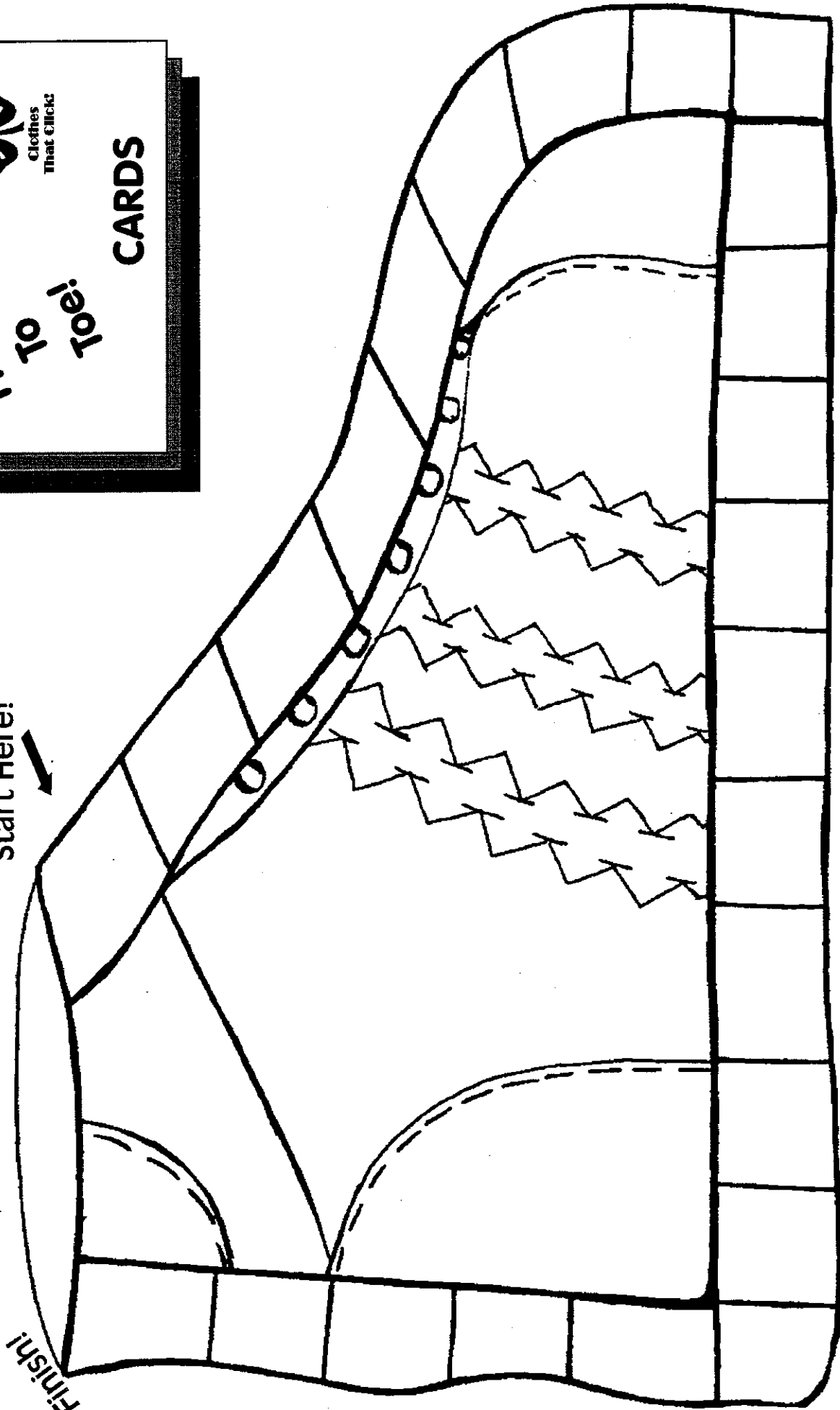


# HEEL TO TOE



Start Here!

Finish!



# Cards

Arch	Heel Counter
Inner Sole	Sole (Outer)
Stripping	Toe Box
Toe Guard	Uppers
Ventilation Holes	Material
Country Where Made	Size

Developed by Becky Young, Walton County

# HEEL TO TOE

## BUYING CARDS

<p>You told salesperson how you would use the shoes</p> <p>Advance 2 spaces.</p>	<p>Uh oh, no arch at support all.</p> <p>Fall back 2 spaces.</p>
<p>The shoes are tight, but you figure they'll stretch and you can break them in.</p> <p>Crawl back 4 spaces.</p>	<p>The heel counter is sturdy, resilient and reinforced with stiffening and stitching.</p> <p>Leap forward 4 spaces.</p>
<p>You bought vinyl shoes for summer wear and now your feet are soaking wet from perspiration.</p> <p>Leap back 3 spaces.</p>	<p>The lacing on your shoes buckle and does not conform to your foot.</p> <p>Drop back 2 spaces.</p>
<p>The inner sole is soft and resilient.</p> <p>Jump ahead 2 spaces.</p>	<p>The heel of your shoe is slightly raised and is well cushioned.</p> <p>Jump forward 4 spaces</p>

## BUYING CARDS

(continued)

<p>The mid sole is at least ½ inch thick to absorb shock.</p>	<p>You bought shoes by brand name only and did not consider materials and workmanship.</p>
<p>You tried on your shoes before buying and checked for cushioning, flexibility, and stability.</p> <p>Advance 3 spaces.</p>	<p>Your new shoes have a flexible outer sole.</p> <p>Jump ahead 2 spaces.</p>
<p>Your socks are so dirty they can stand by themselves.</p> <p>Jump back 2 spaces.</p>	<p>You bought running shoes, but plan to use them for playing tennis.</p> <p>Crawl back 3 spaces.</p>
<p>You considered your budget and how you would use them and bought the best shoes you could afford.</p>	<p>You only tried on one shoe before buying.</p>

## BUYING CARDS

(Continued)

<p>You ordered your shoes from a mail-order catalog - did you check their return policy in case they don't fit?</p> <p>Stay where you are.</p>	<p>Your shoes have no toe guard to add wear life.</p> <p>Fall back 2 spaces</p>
<p>You didn't wear socks with your athletic shoes and now you have blisters.</p> <p>Crawl back 3 spaces.</p>	<p>Ventilation holes in your shoes help keep your feet cool.</p> <p>Jump ahead 2 spaces.</p>
<p>Sole and upper of your shoe are firmly attached</p> <p>Walk ahead 2 spaces.</p>	<p>You wore the cotton socks you will wear with the shoes when shopping for new ones.</p> <p>Run ahead 3 spaces.</p>
<p>Your shoes flexes easily at the ball of the foot.</p> <p>Leap forward 3 spaces.</p>	<p>You tried on your new shoes, but did not stand up and walk around in them.</p> <p>Walk back 3 spaces.</p>

## BUYING CARDS

(continued)

<p>Your shoes have smooth seams.</p> <p>Leap forward 2 spaces.</p>	<p>There's no padding at the sides or on the tongue of your shoes so now they're uncomfortable.</p> <p>Limp back 3 spaces.</p>
<p>Stripping helps resist side-to-side motion of your foot in the shoes you choose.</p> <p>Walk forward 2 spaces</p>	<p>The stitching is uneven and not straight in your new shoes</p> <p>Shuffle back 2 spaces.</p>
<p>Your new shoes have double stitching that is neat and even.</p> <p>Jump ahead 3 spaces.</p>	



OBJECTIVES:	Youth will: <ul style="list-style-type: none"><li>○ become aware of quality standards in selecting clothing.</li><li>○ compare price and quality in clothing.</li></ul>
LIFE SKILLS:	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and decision making skills</li><li>○ Managing resources</li></ul>
MATERIALS:	4-6 garments/accessories of the same type such as: sweaters, logo crew T-shirts, shirts, all-weather jacket, sweatshirt, shorts. <b>YOUR BEST BUY EVALUATION SHEET</b> Pencils
TIME:	45 minutes
SETTING:	A comfortable room with tables and chairs.
ADVANCED PREPARATION:	Borrow clothing/accessory items from local retailer(s). Prepare flip chart. Make copies of evaluation sheet

## INTRODUCTION

How do you decide what clothing to buy? Are you a comparison shopper? Do you know how to recognize quality standards in evaluating clothing and accessories? If not now is the time to learn. Judging by using quality standards will mean that your clothing will last **and** you will make better use of your clothing dollar.

## Do

What is "YOUR BEST BUY?"

- ◆ Divide youth into 4-6 groups.
- ◆ Hand each group a garment/accessory and YOUR BEST BUYS EVALUATION Sheet.
- ◆ Rotate the garments until each group has evaluated all of the garments/accessories.
- ◆ Place garments on table and ask groups to decide (with 1 being best) on placing based on quality standards.
- ◆ Have each group share their placings.
- ◆ Identify the placings of those in agreement. For those that are different, ask the group to support their placement.
- ◆ Summarize using the QUALITY COUNTS Checklist in the Workbook, page 19.
- ◆ Re-visit their placings to see if they would make any changes.
- ◆ Ask them to identify the best buy, using cost and care in making their decision.

## **REFLECT**

- ◆ Why is it important to do comparison shopping?  
**to check for quality of materials and quality of workmanship.**
- ◆ Why is it important to use labels when doing comparison shopping?  
**to check for care -- drycleaning adds cost to the garment.**
- ◆ How often should you use comparison shopping when purchasing clothing?  
**always!**
- ◆ Share an experience you have had with comparison shopping.
- ◆ How will you use what you learned today?
- ◆ What would be your most important consideration in buying your best friend a T-shirt? Why?

## **APPLY**

- ◆ List ways you will change your clothing shopping habits.
- ◆ Practice comparison shopping -- the same garment at different stores in your community.
- ◆ Share what you learned with one other person.
- ◆ Do a demonstration or illustrated talk on comparison shopping or quality standards of clothing.

# Your Best Buy Evaluation

Brand Name	Fiber Content	Care	Quality Characteristics	Price



# LESSON 6

# CARE

---

## 12 - 18 Year Olds

### PURPOSE

To learn how to care for clothing.

### OBJECTIVES

Youth will be able to:

- determine water hardness.
- identify proper laundry techniques for various types of garments.
- observe the effects of bleach on different fabrics.
- practice removing stains on different fabrics.
- experience pressing different fabrics from light to heavy.
- experiment with liquid starch, spray starch and fabric finish.
- identify ways to properly store clothing.

### LESSON TIME

1 hour

### LEARNING ACTIVITIES

LAUNDRY SCAVENGER HUNT  
LABEL ANALYSIS  
IS YOUR WATER SOFT?  
BLEACH EXPERIMENTS  
STUBBORN STAINS  
STIFFEN UP WITH SIZING  
PRESSING POINTERS

### ADVANCE PREPARATION

1. Read the BACKGROUND BASICS on Care.
2. Review activities and choose the appropriate one(s) to use.
3. Secure necessary materials, as described.

# LESSON 6

# CARE

## Do

The following is suggested for using the activities in Lesson 6. Materials needed for each are listed within the activity.

- ◆ Have youth locate garments by care requirements in a LAUNDRY SCAVENGER HUNT.
- ◆ Do a LABEL ANALYSIS relating to care of specific garments.
- ◆ Test for water hardness in IS YOUR WATER SOFT?
- ◆ Compare oxygen and chlorine bleach on a variety of fabrics in BLEACH EXPERIMENTS.
- ◆ Practice removing stains that have been left in fabrics for different lengths of time in STUBBORN STAINS.
- ◆ Experiment with starch and fabric finishes in STIFFEN UP WITH SIZING.
- ◆ Experiment with different ironing temperatures on a variety of fabrics in PRESSING POINTERS.
- ◆ Play the game, *It's Your Choice*, to review how to properly store clothing in STORAGE SAVVY.

## REFLECT

After completing the activities in this lesson, help youth reflect on what they have learned using these questions:

- ◆ What level of grains per gallon is considered very hard water?  
**over 10.5**
- ◆ What are some common characteristics of textile items that require a hot wash?  
**heavy durable clothing, towels, diapers**
- ◆ Which bleach is the most powerful?  
**chlorine**
- ◆ What happens if a stain has set for a long time?  
**it is harder or impossible to remove**
- ◆ What is the difference in pressing and ironing?  
**pressing is lifting and lowering the iron; ironing is gliding across the fabric**

# LESSON 6

# CARE

---

- ◆ What determines whether to use starch or fabric finish?  
**the fiber content of the garment**
- ◆ Why is it important to properly store clothing?  
**to prolong the life of the garment**

## APPLY

Help youth learn how to apply what they have learned in this lesson on care of clothing.

- ◆ Explain to someone else how water hardness can be tested.
- ◆ Sort laundry at home according to the instructions on the care label.
- ◆ Test color fastness of two fabrics to chlorine and oxygen bleach.
- ◆ Do a demonstration of one stain removal method.
- ◆ Read five care labels on garments with different fiber contents to see their recommendation for ironing.
- ◆ Share with one other person how to iron a shirt.
- ◆ Help a younger sibling or friend with their clothing storage.

# LESSON 6

# CARE

## BACKGROUND BASICS -- Care

### WATER

Minerals which cause hardness in water have a wide impact on your laundry. Clothes laundered in hard water may feel harsh and scratchy. The hardness minerals combine with some soils forming insoluble salts, making them difficult to remove. Soil on clothes can introduce even more hardness minerals into the wash water. Hard water neutralizes or ties up detergents and soaps. More soap and detergent are used when there is hard water and hard water does a poorer job of rinsing laundry, so clothes may become dingy looking.

Most groundwater is hard to very hard. The amount of hardness varies throughout the state. An approximate estimate of water hardness can be obtained by using tincture of green soap, available from most druggists. The number of drops of tincture of green soap needed to create 1 ounce of suds in the bottle gives you an approximate measure of water hardness. For example, if it takes 11 drops of soap to make one ounce of suds, the water sample contains 11 grains of hardness.

Water hardness classifications: Soft -- 0 to 3.5 gpg (grains per gallon); Moderate -- 3.6 to 7 gpg; Hard -- 7.1 to 10.5 gpg; Very Hard -- More than 10.5 gpg.

Check water hardness. If water is hard, use a water softener. If water is medium to hard, and you use a non phosphate detergent, use a water softener.

### LAUNDRY TECHNIQUES

Doing the laundry today is physically easier, but there are many more decisions to make. Every year there are changes in fibers, fabrics, finishes and in the products used for doing the laundry. So the practices you used last year may need to be changed.

#### Read Labels

By law your clothes must identify fiber content, country of origin, and have permanent care labels. For best results, carefully follow the care label. This will prolong the life of your garment.

#### Pre-Wash Preparation

- ▶ Empty pockets
- ▶ Zip all zippers
- ▶ Turn down cuffs
- ▶ Unbutton buttons
- ▶ Hook all hook and eyes and hook and loop fasteners
- ▶ Detach unwashable trim or buttons
- ▶ Mend rips and tears
- ▶ Pre-treat stains or heavy soil
- ▶ Turn man-made fiber garments (such as polyester, rayon), knits, and napped (such as corduroy) garments wrong side out

## **Sorting**

Careful sorting of clothes is essential if you want a clean, lint-free wash. Be sure to sort according to:

- ▶ Color -- wash whites with whites, light colors with light colors, dark colors with dark colors.
- ▶ Amount of soil -- wash lightly soiled with lightly soiled, heavily soiled with heavily soiled.
- ▶ Fabric type -- wash delicates with delicates, heavy sturdy with heavy sturdy.
- ▶ Tendency to lint -- wash lint givers (such as towels) with lint givers, and not with lint receivers (such as corduroys or dark colors).

Incorrect sorting creates washday problems that require more work and energy -- and sometimes the problems cannot be corrected.

## **Water Temperature**

Check the care label on the garment for the recommended water temperature. The general rule still holds true that the hotter the water, the cleaner the clothes and the colder the water, the more difficult the cleaning job. However, hot, warm, and cold water all have a place in doing today's laundry. There are reasons why a specific water temperature has been recommended on your garment -- such as to prevent dye transfer or to prevent excessive wrinkling. Usually if doing a cold water wash you will need to use 1½ times the amount of detergent and lengthen the washing time.

## **Washer Option Selection**

Select the available options on your washing machine, such as water temperature for wash and rinse; cycle, such as delicate or permanent press; and water level, such as small or normal. These decisions should be made on each load of clothes to be washed.

## **Add Products and Additives**

Most laundry equipment manufacturers now recommend that you add laundry products and let the machine fill before adding the clothing.

## **LAUNDRY PRODUCTS**

Selecting laundry products is one of the most confusing tasks an individual has in relation to the care of clothes. Equally confusing to many people is how to use them. Part of this confusion is caused by the number of laundry products on the market and part by advertising. Two other contributing factors are failure to read the package labels and failure to follow the directions given. It is important to know how to use and how much to use.



# LESSON 6

# CARE

## **Detergents**

The most important laundry product is the detergent. They are designed to remove, emulsify, dissolve, and suspend soil in a washing solution. They tie up water hardness minerals. They come in two forms -- liquid or granular. They may be low or controlled sudsers or normal sudsers. Liquids are good to use with cold water and are handy for pre-treating spots and stains. Heavy duty detergents are designed to be used in a washing machine. Light duty detergents are formulated to be used for hand washing of fine, delicate fabrics and hosiery.

## **LAUNDRY ADDITIVES**

There are several products on the market that are designed to assist with the cleaning and caring of washable clothing. Some are to be used with detergent. Others can be used alone.

## **Bleach**

Bleach is a laundry additive. It is formulated to be used with detergent. The purposes of bleach are to clean better, help remove soil and stains by breaking up dirt through the process of oxidation, help remove the color from some soil and stains, help to clean bleach-safe colors and whiten whites, and serve as a deodorizer and a disinfectant agent.

There are two types of bleach: *chlorine* and *oxygen*. *Chlorine bleach* comes in liquid (the most popular) and dry form. Chlorine is the most powerful bleach. It cannot be used on all fibers and fabrics. Check your care label. Liquid chlorine bleach oxidizes soil and aids in its removal, acts as a disinfectant on both bacteria and viruses likely to be encountered in the home, and generally whitens fabrics. Bleaching action is faster in hot water than in cold water.

*Oxygen bleach* comes in both liquid and granular form. It is a milder bleach and is most effective when used regularly. Water temperature affects the bleaching rate of oxygen bleaches. Hot water accelerates the bleaching action. As water temperature decreases below 130 degrees F, exposure time must be increased substantially. It is safe for most colored washable fabrics. However, always follow your care label.

## **Color Removers**

Color removers have the ability to remove most colors, if they have not been heat set. They can also help restore whiteness.

## **Disinfectants**

Disinfectants are used to destroy bacteria and to reduce the spread of bacterial infections. Two disinfectants are chlorine bleach and pine oil.

## **Enzyme Pre-Soak**

Enzyme pre-soaks have the ability to loosen fresh stains, so they are easier to remove. They are particularly effective in removing the protein ones, such as blood or baby formula. Using with chlorine bleach reduces the effectiveness of the pre-soak. Enzymes do not affect color, however, soaking and prolonged exposure to water can be factors in causing sensitive dyes to bleed or fade.

# LESSON 6

# CARE

## **Fabric Softeners**

Fabric softeners are available in liquid, sheets, or as part of the detergent. Some are formulated to be used in the washer, some in the dryer. Follow directions for use. If overused they will cause textile items to be less absorbent. Purposes of fabric softeners are to soften fabrics, make fabrics fluffier and bulkier, reduce or decrease static cling, minimize wrinkling in dryer, make ironing easier, impart a fragrance, reduce drying time, and lubricate fabrics so they will shed water.

## **Pre-Wash Products**

Pre-wash products are put onto the soil or stain just prior to placing the garment in the washing machine. They help remove tough oily stains. They do not remove all soils and stains. They can be used with bleach and other laundry additives.

## **Starches, Fabric Finishes and Sizings**

Starches, fabric finishes, and sizings are used to restore body and crispness to fabrics, help keep fabrics fresher and cleaner longer, and make soil easier to remove. They coat the surface of the fabric and "catch" the dust and dirt. They add a finishing touch. Starch, available in dry, liquid or spray forms, is most effective on cotton or cotton-blend fabrics. Fabric finishes and sizings are formulated especially for man-made fabrics or blended fabrics with a high man-made fiber content. They are available in spray form.

## **Packaged Water Conditioners**

The purposes of a water conditioner are to modify tap water to make it more efficient to use and to soften water. The best cleaning action takes place in soft water.

A laundry solution is made up of about 99.85% water, and .15% detergent. So, water is a very important ingredient. Most of Florida has very hard water (over 12 grains per gallon or 205.2 milligrams per liter). The northern half of Florida has hard water (9-12 grains per gallon or 153.9-305.2 milligrams per liter).

The two types of package water conditioners are non-precipitating and precipitating, however, these names are not on the labels.

### *Non-precipitating water conditioners:*

- ▶ hold minerals in suspension.
- ▶ usually contain phosphates (phosphorus).
- ▶ tie up hardness minerals in the water and hold them in solution.
- ▶ keep water clear.
- ▶ may make the water feel slippery.
- ▶ do not harm fabric or skin.

Examples: Calgon, White Rain

# LESSON 6

# CARE

## *Precipitating water conditioners:*

- ▶ combine with hardness minerals to form a visible, insoluble precipitate.
- ▶ make water cloudy.
- ▶ need to have the precipitate skimmed off before adding laundry. It can leave a deposit on fabrics or in the washing machine.
- ▶ may cling to fabrics and leave a deposit that makes fabrics stiff.

Examples: Arm and Hammer Washing Soda, Calgon

Remember to add water conditioner **before** adding laundry detergent or soap. Be sure it is dissolved and used in both wash and rinse cycles.

## **STAINS**

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.

In order to be successful in removing stains, you will need to follow these general points:

- ▶ Identify the stain.
- ▶ Identify fiber content of garment.
- ▶ Treat immediately (fresh stains are easier to remove).
- ▶ 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 fabric.
- ▶ Follow directions for using the stain remover.
- ▶ Blot or scrape off excess stain.
- ▶ Push stain out, not in.
- ▶ Work carefully.
- ▶ Never use hot water on an unknown stain.
- ▶ Take garment to your drycleaner if the stain is large or stubborn.
- ▶ Many stains can be removed through regular washing.

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.

# LESSON 6

# CARE

There is a standard procedure to use in removing those stains you can identify.

- ▶ Use a soft white cloth or white paper towel under the stain to serve as a blotter.
- ▶ Place right side of garment to blotter.
- ▶ Work on the wrong side of the stain to push it out.
- ▶ Sponge lightly with a clean, soft, white cloth.
- ▶ Frequently move to a clean area on the blotter.
- ▶ Work, with a gentle brushing motion, from the center outward.
- ▶ Work on a small area.

What can you do if you have a stain that you cannot identify? Sometimes you can remove this "unknown stain." Always be sure to carefully follow the directions for using stain removal products and test them on an inside seam or facing of the garment. 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.

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.

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.

# LESSON 6

# CARE

Some garments require drycleaning, as indicated on your care label.

- ▶ Always brush these garments after wearing.
- ▶ Remove wrinkles and freshen by hanging in the bathroom while you take a hot shower.
- ▶ Always tell your drycleaner about any stains. The drycleaner needs to know what the stain is and how you have tried to remove it.
- ▶ Sometimes drycleaners can remove stains that you cannot.

## REMEMBER:

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

## 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.

**Butter/Margarine:** Scrape gently. Apply a prewash stain remover. Rub with detergent and launder with detergent and bleach, if safe for garment, and the hottest water recommended for fabric. On an old stain, sponge with drycleaning solvent. Flush with water. Let dry. Launder as usual.

**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.

# LESSON 6

# CARE

*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.

*Dye Transfer:* Immediately flush with cool water. Rub with heavy duty detergent. Soak in detergent and appropriate bleach. Launder as usual. An enzyme presoak may help. On white items a color remover may be useful.

*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 fabric. If an old stain, sponge with drycleaning solvent. Flush with water. Let dry. Launder.

*Mayonnaise/Salad Dressing:* Scrape gently. Apply a prewash stain remover. Rub with detergent and launder with detergent and appropriate bleach in the hottest water recommended for fabric. If an old stain sponge with drycleaning solvent. Flush with water. Let dry. Launder.

*Mustard:* 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.

*Soft Drinks:* Flush then soak in cool water. Rub in detergent. Launder with detergent and bleach, if safe for fabric, in hottest water recommended for fabric.

## PRESSING POINTERS

Pressing helps to give a professional look to garments. Even the best hand or machine sewing fails to produce a good looking garment -- if you do not carefully press. The equipment and procedures used for pressing are determined by the shaping of the garment to the curves of the body and by the character of the fabric.

General guidelines that apply to all fabrics are to always check on a scrap of fabric the temperature, moisture, and pressure that can be used. When pressing fabric, press with the grain, press on the wrong side when possible, and press shaped pieces over a tailor's ham and flat pieces on a flat surface. Avoid seam imprints by not using too much pressure or by slipping strips of brown paper between the garment and the construction detail, such as a seam.

# LESSON 6

# CARE

Several items of pressing equipment can be used for a more professional look. A *pounder* (clapper) is a wooden block used to flatten seams and edges after steam has been added. A *needleboard* (velvaboard or heavy terry towel) is used when pressing napped or pile fabrics to prevent flattening them. Place the pile into the board, then press on wrong side. A *pressing cloth* is needed to protect the fabric and to prevent shine. A *sleeveboard or seam roll* is used when pressing sleeves. A *seam board and point presser* is used to press seams and to press points in collars and lapels. A *tailor's ham* is a padded cushion used for pressing shaped areas.

Some fabrics require special handling. Wool requires moist heat and protection of a press cloth; silks and man-made fibers (polyester, rayon, acetate, nylon, acrylic) are heat sensitive with acetate being the most heat sensitive; some rayons and silks will water spot; use tissue paper or press cloth on satin and satin-like fabrics to prevent a friction shine or marks of the iron; napped fabrics (corduroy or velvet) should be pressed on the wrong side with the nap into a needleboard/velvaboard/terry towels; synthetic suede and vinyl must be protected with a press cloth, since there are so many types of suede and vinyl, always carefully check on a scrap as to the temperature and moisture.

Good pressing should restore the original appearance or texture of the fabric, help to mold the fabric into rounded lines to fit the curves of the body, smooth out wrinkles or ripples and flatten seamlines, edges, or crease lines.

## STORAGE OF CLOTHING

"A place for everything and everything in its place," is a well known phrase. If this is followed when storing clothing you will not misplace clothing and accessory items, you will be able to dress faster, you will save time, and you can easily see what you have in your closet and drawers.

Proper storage will keep your clothing investment in its best condition. Be sure the storage area is clean, neat, well-organized, and be sure clothing is clean before storing it.

Closets should be deep enough so that hangers do not touch the back wall and large enough so that garments are not crowded. The closet rod (at least one area) should be high enough for long garments.

A neat closet will be well organized with like garments (such as blouses/skirts/pants) hanging together and then grouped by color. Place all hangers going in the same direction. Think about adding a double bar to increase space for hanging skirts/pants and blouses/shirts.

At least twice a year carefully review your clothing and get rid of those garments and accessories you will not and do not wear.

# LESSON 6

# CARE

## **Preparing Garments For Storage**

Garments must be clean before they are stored. If stored "dirty," many stains become permanent. Food stains which attract insects, or other substances (such as perfumes, deodorants), can cause fiber deterioration over time. Even if the garments were worn only once and have no visible soil, there probably will be invisible body oils.

Be sure garments are dry and stored in such a way as to maintain their shape. Store garments free of starch and fabric finish, since they attract insects and may turn white cotton, linen, and ramie yellow.

Never store garments in plastic since it prevents air circulation. This could encourage mildew growth and in hot temperatures could adhere to fabric. Use cloth garment bags or cover with an old white sheet. Clean boxes and cedar chests can also be used. Also, suitcases make a good storage area. By slipping garments into white pillowcases clothing will be easy to remove if you need to use the suitcase.

## **Preparing Storage Area**

It is equally important that the storage area be clean, dry, dark, and cool. It should be free of dust to protect garments. Having a dry and cool area prevents rapid mildew growth. A dark area will prevent color fading. Store clothing in an accessible, controlled environment so you can monitor dampness.

Keep closets "fresh" with good ventilation so air can circulate freely. Avoid crowding your clothing. Drawers also need to be free of dust, lint, and dirt. Never use old newspapers or colored paper towels in drawers as you may have a dye transfer onto your clothing.

Line drawers to prevent spots or snags. Do not use gummed paper since this attracts insects. Arrange your drawer space so clothing and accessories can be seen easily. Separate the clothing according to use and stack it.

If storing clothing in drawers or on a shelf, fold so the "lines" won't show when being worn. Folding in white tissue paper will help reduce this line. If rolling, do not roll too tightly or too loosely, again using tissue paper can help.

## **Hints**

- ◆ Use hangers that are sturdy enough to support the garment.
- ◆ Cover closet shelves with washable paper to cover rough edges and to make an easy cleanable surface.
- ◆ Place frequently worn garments where you can easily see or reach them.
- ◆ Store clothing together that is used together such as innerwear, shorts, and t-shirts.
- ◆ Store items close to the area where you will use them such as accessories near a mirror.



# LESSON 6

# CARE

- ◆ Air clothing after wearing, at least overnight, so some wrinkles can hang out and some odors and moisture can evaporate.
- ◆ Brush lightly napped and wool garments to remove lint and dust.
- ◆ Wrap fine, delicate garments in white tissue paper so they won't be snagged.
- ◆ Stuff wet shoes with paper and let them dry naturally.
- ◆ Be sure garments are dry before storing them.
- ◆ Rotate wearing garments and shoes.
- ◆ Before storing garments remove jewelry and empty the pockets.
- ◆ Carefully check for spots, stains, and any needed repairs. Correct before storing.
- ◆ When you remove clothing, hang it up, smooth it out on the bed, or drape it on a chair until it has aired.
- ◆ Steam (in a shower or with a steamer) wool and silk to deodorize the garment and remove wrinkles.
- ◆ Use rounded plastic hangers to prevent shoulder ridges.
- ◆ Always use a shaped hanger for jackets and coats to maintain their shape, and leave them unbuttoned.
- ◆ Carefully center other garments on hangers and fasten them. Remove belts.
- ◆ Air garments from a drycleaner before putting them in storage.
- ◆ Store knits wrong side out to prevent snags.
- ◆ Store shoes on a shoe tree or stuff them with paper or an old sock (after being aired) and place them in a labeled box.
- ◆ Untie knots, such as in a tie.
- ◆ Tuck white tissue paper into a "stitched" bow or puffy sleeves to maintain shape.
- ◆ Clip waistbands of skirts to hangers; do not use fabric loops.
- ◆ Fold any garments that might be stretched out-of-shape by hanging.
- ◆ Stuff handbags with tissue paper to maintain shape. Wrap them with tissue paper or slip them into an old pillowcase to protect them from dust.
- ◆ If folding, do not fold the same way each time.
- ◆ Big drawers can be divided with fabric-covered cardboard dividers or boxes.
- ◆ Use small boxes to separate small items such as jewelry, gloves, and hankies.
- ◆ Hang scarves over a hanger.
- ◆ Roll socks and hose.
- ◆ Purchase a tie or belt rack -- one that hangs or one that goes on back of the door.
- ◆ Leave closet door slightly ajar so air can circulate.

Clothes last longer if they are properly stored. Make the best use of the space you have. Remember: how you store your clothing will determine the condition of your clothing when you want to wear it again.

**OBJECTIVES:** You will be able to:

- identify where to find laundry information on garment.
- identify proper laundry techniques for various types of garments.
- recognize that there are many different care labels.

**LIFE SKILLS:**

- Acquiring, analyzing and using information
- Working with groups

**MATERIALS:** LAUNDRY HUNT Clue Cards

Pens or pencils

Items needed:

- 3 garments that can be washed in cold water
- 3 garments that can be washed in hot water
- 3 garments that can be washed in any temperature of water
- 2 garments that must be dried flat
- 2 garments that can be washed in warm water
- 2 garments that require drycleaning
- 1 garment that must be washed by hand
- 1 garment that requires a delicate wash
- 1 garment that should not be placed in the dryer
- 1 garment that should be turned wrong side out
- 1 garment that is not colorfast (must be washed alone)

Flip chart and markers or chalkboard and chalk

LAUNDRY HUNT Workbook Activity pages 27-28

**TIME:** 30 minutes**SETTING:** A comfortable room.**ADVANCED PREPARATION:**

Place garments in a laundry basket or pile them on the middle of a table. Cut out LAUNDRY HUNT Clue Cards. Write each category of the Scavenger Hunt on the flip chart or the chalkboard so you can record the characteristics of the items collected in each category.

## INTRODUCTION

Today's ready-to-wear clothing must have a permanent label indicating how to properly care for it to keep it looking good. How often do you check care labels when sorting the laundry? Are you aware of the many different instructions that are given? So you can become more aware and be better informed, we are going on a Laundry Hunt to find garments that require different care methods.

## Do

FUN with a "LAUNDRY SCAVENGER HUNT!"

- ◆ Divide youth into four groups. Give each group their Laundry Hunt Clue Cards.
- ◆ Instruct them to find the garments listed on their clue cards in the pile of laundry.

## LESSON 6: CARE

### *Activity 1: Laundry Scavenger Hunt*

- ◆ After each group finds garments for all of their cards, have them sit in their group, read each item on their cards, and record on flipchart/chalkboard the characteristics of each garment.
- ◆ At each different type, discuss the laundry technique needed to keep the garment in good condition.
- ◆ Discuss why different care procedures are required for different garments.

## REFLECT

- ◆ What are some common characteristics of items that require a cold wash?  
**bright colors, items that are not heavily soiled, items that are delicate**
- ◆ What are some common characteristics of items that require a hot wash?  
**heavy durable clothing, towels, diapers**
- ◆ What are some common characteristics of items that require a warm wash?  
**permanent press clothing**
- ◆ What are some common characteristics of items that must be washed by hand?  
**delicate clothing, sweaters**
- ◆ What are some common characteristics of items that require drycleaning?  
**garments made of wool, silk, tailored jackets**
- ◆ What are some common characteristics of items that require a delicate wash?  
**washable silks**
- ◆ What are some common characteristics of items that should not be placed in the dryer?  
**bathing suits, sneakers, painted garments**
- ◆ Where do you find the instructions for washing an item?  
**the care label which must be permanently attached**
- ◆ Why is it important to pay special attention to laundry specifications?  
**because it is very easy to ruin items if they are not washed properly; if washed correctly, they will last longer and look nicer**
- ◆ What did you learn from this activity?

## APPLY

- ◆ Sort your laundry at home according to the instructions on the care label. Is that normally how you washed your clothing? See if the instructions on the label would lead you to wash two items together that should not be washed together.
- ◆ Share with one other person what you learned.

**LAUNDRY HUNT CLUE CARDS**  
**TEAM 1**

ONE GARMENT  
THAT CAN BE WASHED  
IN COLD WATER

ONE GARMENT THAT  
CAN BE WASHED  
IN ANY TEMPERATURE

ONE GARMENT THAT  
REQUIRES A DELICATE WASH

ONE GARMENT  
THAT CAN BE  
WASHED IN HOT WATER

ONE GARMENT  
THAT CAN BE  
WASHED IN WARM WATER



# **LAUNDRY HUNT CLUE CARDS**

## **TEAM 2**

ONE GARMENT  
THAT CAN BE WASHED  
IN COLD WATER

ONE GARMENT  
THAT CAN BE  
WASHED IN HOT WATER

ONE GARMENT THAT  
MUST BE DRIED FLAT

ONE GARMENT  
THAT REQUIRES  
DRYCLEANING

ONE GARMENT  
THAT SHOULD NOT  
BE DRIED IN THE DRYER



**LAUNDRY HUNT CLUE CARDS**  
**TEAM 3**

ONE GARMENT  
THAT CAN BE WASHED  
IN COLD WATER

ONE GARMENT THAT  
CAN BE WASHED  
IN ANY TEMPERATURE

ONE GARMENT THAT  
MUST BE DRIED FLAT

ONE GARMENT  
THAT REQUIRES  
DRYCLEANING

ONE GARMENT  
THAT SHOULD BE  
TURNED WRONG SIDE OUT

**LAUNDRY HUNT CLUE CARDS**  
**TEAM 4**

ONE GARMENT  
THAT CAN BE  
WASHED IN HOT WATER

ONE GARMENT THAT  
CAN BE WASHED  
IN ANY TEMPERATURE

ONE GARMENT THAT  
CAN BE WASHED  
IN WARM WATER

ONE GARMENT  
THAT MUST BE  
WASHED BY HAND

ONE GARMENT  
THAT IS  
NOT COLORFAST



**OBJECTIVES:** For Youth to:

- become more aware of looking for and carefully reading labels on clothing.
- learn the characteristics of fibers most frequently used in clothing and their relationship to care.

**LIFE SKILLS:** ○ Acquiring, analyzing and using information  
○ Decision-making skills**MATERIALS:** Copies of FIBER CHARACTERISTICS Reference from Lesson 3, Activity 6  
Copies of CAREful DECISIONS Activity sheets (optional)  
CAREful DECISIONS Workbook Activity pages 29-30  
Pencils**TIME:** 30 Minutes**SETTING:** A comfortable room with tables and chairs.**ADVANCE PREPARATION:**

NOTE: Actual shirts and blouses could be borrowed from a local store (need all hangtags and packaging, if possible.).

## INTRODUCTION

You've learned in earlier activities that the fiber content of a fabric gives you a good prediction concerning its performance and care. It is something you should always look for when purchasing a garment. Next, you should look at how to care for the garment. Care is directly related to fiber content. Today, we are going to analyze labels and determine the "best" buy of various clothing items incorporating care characteristics into our decision-making.

## Do

Make "CAREful DECISIONS!"

- ◆ Review characteristics of fibers most frequently used in apparel by using the FIBER CHARACTERISTICS REFERENCE GUIDE from Lesson 3, Activity 6.
- ◆ Divide into groups of 2, 3 or 4 youth. Hand each group a copy of one of the CAREful DECISIONS Activity sheets or have them refer to their workbook copies on pages 29-30.
- ◆ Have each group complete the activity sheet by determining their purchase decision.



## REFLECT

Share your decision with the group.

- ◆ What differences of opinion existed among the groups? Why?
- ◆ What characteristics do you look for when purchasing your clothing?
- ◆ Do you often look at the care instructions prior to purchasing clothing?
- ◆ How did the cost affect your decision? Which garments would require more time for care?
- ◆ What is the relationship between fiber content and care?

## APPLY

- ◆ What did you learn from this activity?
- ◆ Look at three of your clothing items and analyze the fiber content, fabric and care requirements.
- ◆ Go to a store and analyze three labels of the same type of clothing item.
- ◆ Share what you have learned with one other person.

## CAREful DECISIONS

John and Ellen have decided to purchase a blouse for their mother for Mother's Day. After shopping in three stores they have found three blouses which they like and which they think she will like. Now they need to decide which blouse is the best buy.

### BLOUSE #1

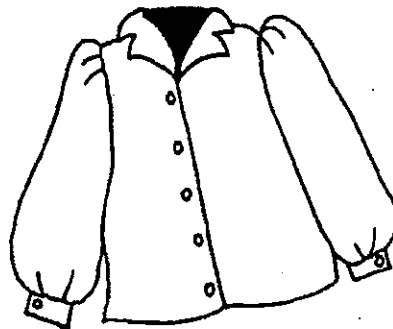
100% Cotton Gauze  
Machine or Hand Wash, Cool  
Hang to Dry  
Made in India  
RN687  
\$23.00

### BLOUSE #2

65% Polyester/35% Cotton Broadcloth  
Machine Wash, Warm  
Tumble Dry  
Warm Iron, if necessary  
Made in U.S.A.  
RN7893  
\$20.00

### BLOUSE #3

100% Washable Silk Broadcloth  
Hand Wash, Cool  
Hang to Dry  
Medium Iron  
Made in China  
RN5432  
\$22.00



**Which one would you choose?** \_\_\_\_\_

**What characteristics influenced your decision?**

\_\_\_\_\_

\_\_\_\_\_

# STUBBORN STAINS RECORDING SHEET

FABRIC: \_\_\_\_\_

STAIN: \_\_\_\_\_

CONDITION OF STAIN	PRODUCTS USED	WATER TEMP. USED	OBSERVATIONS
#1 DRIED IN DRYER			
#2 ONE WEEK OLD			
#3 OVERNIGHT			
#4 JUST HAPPENED			
CONTROL (Attach samples)	#1	#2	#3
			#4

- OBJECTIVES:** Youth will be able to:
- identify proper ironing techniques or fabric finish.
  - iron a long-sleeved shirt with collar and cuffs using starch.
  - experiment with liquid starch, spray starch and fabric finish.
- LIFE SKILLS:**
- Acquiring, analyzing and using information
  - Working with groups
- MATERIALS:**
- Ironing boards
  - Irons
  - Six clean, wrinkled shirts
  - Liquid starch
  - Spray starch
  - Fabric finish
  - Examples of scorched and glazed fabric
  - Copies of "STIFFEN UP WITH SIZING" Activity Sheet for each participant
  - Copies of "HOW TO IRON A SHIRT" for each participant.
- TIME:** 45 minutes
- SETTING:** A large room to accommodate multiple ironing boards and irons.
- ADVANCE PREPARATION:**
- Prepare the garments using liquid starch (one very stiff, one less stiff) following directions.
  - Prepare two garments by leaving damp.

## INTRODUCTION

Did you know that starch or fabric sizing helps prevent soiling **and** gives garments a new look. Ironing makes our clothing look crisp and new. It is a good habit to have so we can look our best. But, which to use -- liquid starch, spray starch, fabric finish -- that is the question? Let's find the answer in our experiment today.

## Do

Experiment with "STIFFEN UP WITH SIZING!"

- ◆ Discuss how you prepared the garments (liquid starch and dampening).
- ◆ Divide into six groups and give instructions to iron garments as follows:
  - #1 Liquid starch -- stiff
  - #2 Liquid starch -- less stiff
  - #3 Damp garment -- spray starch
  - #4 Dry garment -- spray starch
  - #5 Damp garment -- fabric finish
  - #6 Dry garment -- fabric finish
- ◆ Instruct them to read and follow product's description for use. Use on garment.

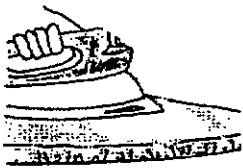
- ◆ Show examples of scorched and glazed fabrics. Discuss importance of using correct temperature settings.
- ◆ Review safety procedures when pressing or ironing. Iron garment using the correct temperature setting for fiber content.
- ◆ Record observations and, as a group, compare results.

## REFLECT

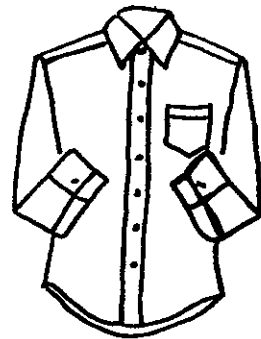
- ◆ What did you learn from this activity?
- ◆ How did you determine which temperature setting to use?  
**read garment label to find fiber content**
- ◆ What causes scorching?  
**too hot a temperature**
- ◆ What causes glazing?  
**pressing too hard and too long**
- ◆ What determines whether to use starch or fabric finish?  
**fiber content**
- ◆ What determines how "stiff" to starch a garment?  
**your preference**
- ◆ What is the purpose of starch and fabric finish?  
**to help repel soil and to give a garment a "crisp" fresh look**
- ◆ What did you think about the order of ironing a shirt? How did this method compare to what you've done before? Would you use it again?

## APPLY

- ◆ Which product would you use in the future? For what garments?
- ◆ What other garments from your wardrobe need ironing frequently? Do you know how to iron them? Discuss the methods you use.
- ◆ Practice ironing at home.
- ◆ Share with one other person how to iron a shirt.



## HOW TO IRON A SHIRT



1. Place sleeve flat and iron cuff.
2. Fold at sleeve seam and iron sleeve on one side. Flip over and iron other side. Repeat for other sleeve.
3. Pull shoulder over end of board. Iron. Repeat for other side.
4. Iron front openings on wrong side.
5. Place one front of shirt on board and iron.
6. Put back of shirt on board. Iron.
7. Place other side of front of shirt on board and iron.
8. Place collar right side down and iron. Turn collar over and iron.
9. Hang on hanger, buttoning top button.

# STIFFEN UP WITH SIZING

GROUP # \_\_\_\_\_

PRODUCT USED: \_\_\_\_\_

Garment:      Wet or Dry  
                    Stiff or Less Stiff (Circle which one)

## OBSERVATIONS:

PRODUCT: \_\_\_\_\_

Ease of Use:

Quality:

Ironing Shirt Method:

What would you do differently the next time you iron a shirt?

What did you like or not like about the sizing product you used?



## LESSON 6: CARE

### Activity 7: Pressing Pointers

<b>OBJECTIVES:</b>	Youth will be able to: <ul style="list-style-type: none"><li>○ choose which temperature and moisture to use in pressing special fabrics.</li><li>○ evaluate and use pressing techniques and pressing equipment.</li><li>○ have experience in pressing different fabrics.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and using information</li><li>○ Working with groups</li></ul>
<b>MATERIALS:</b>	<div>Irons</div> <div>Ironing boards</div> <div>Pressing equipment:</div> <div>Press cloth</div> <div>Tailor's ham</div> <div>Pounder</div> <div>Seam board</div> <div>Needle board/velvaboard/heavy terrycloth towel</div> <div>Sleeve board or sleeve roll</div> <div>Water</div> <div>Fabrics -</div> <div>Acetate satin</div> <div>Corduroy</div> <div>Rayon crepe</div> <div>Sheer nylon</div> <div>Rayon velvet</div> <div>Synthetic suede or vinyl</div> <div>Wool flannel</div> <div>Cotton broadcloth</div> <div>Copies of the PRESSING POINTERS RESULTS Chart</div>
<b>TIME:</b>	30 minutes
<b>SETTING:</b>	A large room for multiple ironing stations, if needed.
<b>ADVANCED PREPARATION:</b>	<div>Prepare 4 sets of each fabric, making darts and seams and have two plain in two pieces.</div> <div>Make copies of PRESSING POINTERS RESULTS Chart.</div>

## INTRODUCTION

How to press different types of fabrics can be confusing! Have you ever had too hot a temperature melt your fabric -- or dripping water leave a stain? Today, you will have the opportunity to learn how to press some fabrics that require special care in pressing.

## Do

Gain skills with these "PRESSING POINTERS!"

- ◆ Review how to use pressing equipment, stressing importance of safety when using a hot iron.
- ◆ Divide into four groups, giving each group the two fabrics to compare the following:
  - #1 - Press using a dry iron setting
  - #2 - Press using a steam iron setting
  - #3 - Press using a wet press cloth
  - #4 - Press anyway you want to



## LESSON 6: CARE

## *Activity 7: Pressing Pointers*

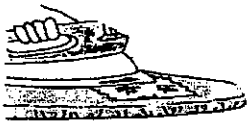
- ◆ Press seam open on each fabric. Record results.
- ◆ Press dart on each fabric. Record results.
- ◆ Press fabric using hot temperature on each fabric. Record results.
- ◆ Press fabric using correct temperature. Record the temperature used. Record results.
- ◆ Bring group back together to compare results and decide the best method for each fabric.

## REFLECT

- ◆ What is the difference in pressing and ironing?  
**pressing is lifting and lowering the iron; ironing is gliding**
- ◆ What special pressing equipment did you use?
- ◆ What is the purpose of a tailor's ham?  
**to press curved areas of a garment to maintain a curved shape**
- ◆ Which fiber was most heat sensitive?  
**acetate**
- ◆ How do you determine how to press a fabric?  
**check correct iron temperature setting; test on an inconspicuous seam or fabric scrap**
- ◆ How do you determine what temperature to use on a garment you purchased?  
**read the care label**
- ◆ What did you learn from this activity?
- ◆ What new pressing technique did you learn?

## APPLY

- ◆ Explain to at least one other person the purpose of a tailor's ham and sleeve roll.
- ◆ Read five care labels on garments with different fiber contents to see what they recommend concerning ironing.
- ◆ Visit a drycleaners to learn how garments are drycleaned.



## PRESSING POINTERS RESULTS

WHAT HAPPENED				
FABRIC	SEAM WRONG SIDE, THEN RIGHT SIDE	DART WRONG SIDE ONLY	HOT	CORRECT
ACETATE SATIN				
RAYON CREPE				
RAYON VELVET				
WOOL FLANNEL				
CORDUROY				
SHEER NYLON				
SYNTHETIC SUEDE OR VINYL				
COTTON BROADCLOTH				



<b>OBJECTIVES:</b>	Youth will: <ul style="list-style-type: none"><li>○ become aware of why storing clothing and accessories properly is important.</li><li>○ identify ways to properly store clothing.</li><li>○ feel more confident about storing clothing and accessories.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and using information</li><li>○ Working with groups</li></ul>
<b>MATERIALS:</b>	Copies of NOT SO SAVVY STORAGE CASE STUDIES for each group Copies of STORAGE SAVVY scoreboard for each youth Copies of NOT SO SAVVY WHAT'S YOUR STORAGE HABITS for each youth Pencils IT'S YOUR CHOICE Game Board IT'S YOUR CHOICE Game Cards Markers -- different colors of buttons, or candy. Die Flipchart/chalkboard
<b>TIME:</b>	30 minutes
<b>ADVANCED PREPARATION:</b>	Prepare game board and cards.

## INTRODUCTION

"A place for everything and everything in its place," is a well known phrase. How well do you match up in the care of your clothing and accessories? If this is followed when storing clothing and accessory items, you will not misplace items, you will be able to see what you have, and as a result keep your clothing investment in its best condition. Remember: How you store your clothing will determine the condition of your clothing when you want to wear it again. So now is the time for you to take control of your clothing storage.

## Do

Check your "STORAGE SAVVY!"

- ◆ Divide into groups of 3-4. Hand each group a copy of the NOT SO SAVVY CASE STUDIES.
- ◆ Have each group make a list of improper storage in each of the case studies.
- ◆ Share lists by writing on flip chart to see if each group found the same items.
- ◆ Add to list the proper method(s) of storage.
- ◆ Review principles of clothing storage with NOT SO SAVVY - WHAT'S YOUR STORAGE HABITS? reference handout.

- ◆ Play IT'S YOUR CHOICE.

**Rules:**

Roll die, draw card, follow instructions on card.

Good Choice cards, move forward 1 space; Poor Choice cards move back 1 space.

Continue playing until someone finishes at the "closet."

**REFLECT**

- ◆ What did you learn from these activities?
- ◆ How did you feel about doing the activity, NOT SO SAVVY - WHAT'S YOUR STORAGE HABITS?
- ◆ Why is it important to properly store clothing?  
**to prolong life of garment.**
- ◆ What are some characteristics of improperly stored clothing?  
**wrinkled, stretched out-of-shape, shoulder line from hanger.**
- ◆ What are some poor habits of clothing storage?  
**leaving on floor or hanging on doorknob.**
- ◆ Why should you store only clean clothes?  
**if stored "dirty," many stains become permanent and food stains could attract insects; other substances, like perfumes and deodorants, over time can cause fiber deterioration.**

**APPLY**

- ◆ Evaluate your clothing and accessories storage and make changes to improve.
- ◆ Hand each youth a copy of NOT SO SAVVY - WHAT'S YOUR STORAGE HABITS for a self-evaluation of their storage practices.
- ◆ Keep personal clothing properly stored for a week (or longer).
- ◆ Write a news article on proper storage of clothing.
- ◆ Help a younger sibling or friend with their clothing storage.

## CAREful DECISIONS

Carlos and Isabel have decided to purchase a shirt for their father for Father's Day. After shopping in three stores they have found three shirts they like and which they think their father will like. Now they need to decide which shirt is the best buy.

### SHIRT #1

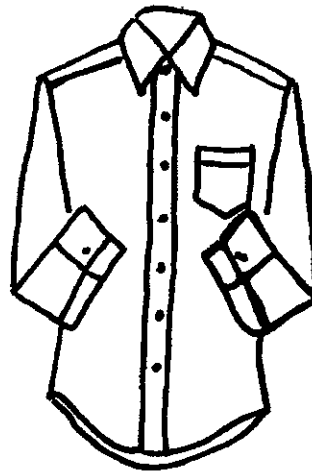
100% Cotton Broadcloth  
Wrinkle-Free  
Machine Wash, Warm  
No Bleach  
Tumble Dry  
Medium Iron, if needed  
Made in Hong Kong  
RN3666  
\$45.00

### SHIRT #2

50% Polyester/50% Cotton Oxford Cloth  
Machine Wash, Warm  
Tumble Dry  
Warm Iron, if needed  
Made in U.S.A.  
RN6275  
\$35.00

### SHIRT #3

100% Rayon Broadcloth  
Machine or Hand Wash, Cool  
Tumble Dry, Low  
Hang to Dry  
Warm Iron  
Made in Taiwan  
RN3220  
\$30.00



Which one would you choose? \_\_\_\_\_

What characteristics influenced your decision?

\_\_\_\_\_

\_\_\_\_\_



## CAREful DECISIONS--- ANALYSIS

Blouse	Cost	Fiber Content & Fabric	Care	Which characteristics of care influenced your decision?	Which would you buy?
#1					
#2					
#3					
Shirt	Cost	Fiber Content & Fabric	Care	Which characteristics of care influenced your decision?	Which would you buy? Why?
#1					
#2					
#3					



- OBJECTIVES:** Youth will be able to:
- determine water softness.
  - identify the problems hard water causes in the laundry.
  - list ways to solve water hardness.
- LIFE SKILLS:**
- Acquiring, analyzing and using information
  - Working with groups
- MATERIALS:** Warm water and cold water  
 3 oz. (90 milliliter) medicine bottles or small baby jars for each group  
 1 oz. (30 milliliter) tincture of green soap (from pharmacy)  
 Medicine droppers for each group  
 Clothing that has been damaged because of water hardness, if possible  
 Copies of WATER HARDNESS TABLE for each group  
 Picture of a permanent water softening unit  
 Examples of precipitating and nonprecipitating softeners  
 Distilled water  
**OPTION:** If participants live in different areas around the county, have them bring water samples to test and compare.
- TIME:** 45 minutes
- SETTING:** A comfortable room with tables and chairs with access to hot and cold water.
- ADVANCE PREPARATION:**  
 Make kits of supplies for each group.

## INTRODUCTION

Did you know that hard water can cause clothes to become dingy? Also, fabrics feel stiff and you may have white or gray streaks on colored fabrics. Hard water neutralizes or ties up soaps and detergents so they do a poor job of cleaning and rinsing. The harder the water is, the more problems will be encountered using it. More softening will be required. Let's find out how hard our water is.

## Do

Determine "IS YOUR WATER SOFT?"

- ◆ Show a garment that has been washed in very hard water. Let them feel it.
- ◆ Divide into groups of 2, 3, or 4 and give each group a water hardness testing kit which includes:
  - √ clear medicine bottle or small baby jar
  - √ medicine dropper
  - √ a copy of the WATER HARDNESS TABLE

- ◆ Have one person from the group measure two tablespoons of warm water into the jar. Another person puts some tincture of green soap in the medicine dropper.
- ◆ Add one drop of soap to the water. Put lid on bottle and shake hard.
- ◆ Continue adding one drop of soap (keeping count of the number of drops) until you have one inch of suds that will hold.
- ◆ Repeat the process using cold water.
- ◆ Repeat the process using distilled water.
- ◆ Have the groups check the WATER HARDNESS TABLE to determine water hardness.
- ◆ Discuss any differences they noted in using warm or cold water or distilled water.
- ◆ Share picture of a water softening unit and examples of products (precipitating and nonprecipitating softener) that can be used at home.

## REFLECT

- ◆ What are some effects of hard water on clothing?  
**stiff, harsh, become dingy**
- ◆ What happens to soap in hard water?  
**forms a curd that settles on clothing**
- ◆ What level of grains per gallon is considered very hard water?  
**over 10.5**
- ◆ What differences did you see between using warm and cold water?
- ◆ What differences did you see in using distilled water?

## APPLY

- ◆ Check the water hardness of water in your neighborhood.
- ◆ Demonstrate to someone else how water hardness can be tested.
- ◆ Share with another person how to make water softer.



## WATER HARDNESS TABLE

DEGREE OF HARDNESS	GRAINS PER GALLON
Soft	0 to 3.5
Moderate	3.6 to 7
Hard	7.1 to 10.5
Very Hard	More than 10.5

<b>OBJECTIVES:</b>	Youth will be able to: <ul style="list-style-type: none"><li>○ describe the difference between oxygen and chlorine bleach.</li><li>○ observe the effects of bleach on fabric.</li><li>○ identify fibers that should not be treated with bleach.</li><li>○ become more knowledgeable about how and when to use bleach.</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and using information</li><li>○ Working with groups</li></ul>
<b>MATERIALS:</b>	2" x 2" fabric samples <ul style="list-style-type: none"><li>100% silk</li><li>100% wool</li><li>100% cotton</li><li>100% rayon</li><li>Cotton/polyester blend</li><li>Spandex blend with cotton or nylon (bathing suit or activewear fabric)</li></ul> Bleach: chlorine (liquid) and oxygen (liquid) Glass measuring cup Measuring spoons Six eye droppers Six small bowls Warm water Cold water Copies of BLEACH - WHAT HAPPENED Chart White paper towels Liquid laundry detergent
<b>TIME:</b>	30 minutes
<b>SETTING:</b>	Comfortable room with tables and chairs.
<b>CAUTION:</b>	Bleach can be harmful to skin and eyes and damage clothing. Be careful when using it. Have a bowl of water for emergency rinsing purposes. DO NOT mix oxygen and chlorine bleach!
<b>ADVANCED PREPARATION:</b>	Collect fabric samples and other supplies. Cover tables with newspapers.

## INTRODUCTION

Bleach is the most powerful stain remover of all laundry products. It is a laundry additive and designed to be used with laundry detergents. Bleach kills bacteria and viruses. It is very powerful and needs to be used properly or it can damage your clothing items and hurt you. There are two types of bleach -- chlorine and oxygen. Chlorine bleach is the most powerful. Let's experiment with bleach to identify its proper uses. It is important to be aware of the power of bleach.

## Do

Conduct "BLEACH EXPERIMENTS!"

- ◆ Explain to youth that they will discover bleach's effect on different fabrics and different stains by using oxygen bleach and chlorine bleach (with and without detergent) for each experiment. Then compare the results.
- ◆ Divide into six groups. Give each group a bowl with a number and one swatch of each fabric. Numbers 1 - 4 measure  $\frac{1}{2}$  cup warm water into their bowls.
- ◆ Stir one of the following into the six bowls:
  - Bowl #1, add 1 teaspoon chlorine bleach
  - Bowl #2, add 1 teaspoon chlorine bleach and 1 teaspoon laundry detergent
  - Bowl #3, add 1 teaspoon oxygen bleach
  - Bowl #4, add 1 teaspoon oxygen bleach and 1 teaspoon laundry detergent
  - Bowl #5, measure  $\frac{1}{4}$  cup chlorine bleach (no water added)
  - Bowl #6, measure  $\frac{1}{4}$  cup oxygen bleach (no water added)
- ◆ Place fabric swatches on white paper towels.
- ◆ Using an eye dropper, place 3 drops of each mixture on each fabric. Remember to use eye dropper in only your solution. Wait five minutes.

### DO NOT MIX CHLORINE AND OXYGEN BLEACH!

- ◆ Record your results.
- ◆ Repeat process using cold water and record your results.

## Reflect

- ◆ Which bleach is the most powerful?  
**chlorine**
- ◆ Which bleach is a preventive bleach?  
**oxygen**

- ◆ Which bleach can be used on all fibers?  
**oxygen**
- ◆ What is the purpose of using a bleach?  
**have better cleaning, help remove soil and stains, help remove color of some stains, help whiten whites, serve as a deodorizer and disinfectant**
- ◆ What causes bleach damage to fabric?  
**incorrect use**

## **APPLY**

- ◆ Read labels on chlorine and oxygen bleach and compare to how you presently use them.
- ◆ Think about (and do) how you will change your use of bleach when doing the laundry.
- ◆ Test effect of bleach on five colored fabrics.

# BLEACH -- WHAT HAPPENED?

FABRIC TYPE	100% SILK	100% WOOL	100% COTTON	100% RAYON	COTTON/ POLYESTER BLEND	SPANDEX/ COTTON/ NYLON BLEND
#1 CHLORINE BLEACH + WATER						
#2 CHLORINE BLEACH, LAUNDRY DETERGENT + WATER						
#3 OXYGEN BLEACH + WATER						
#4 OXYGEN BLEACH + LAUNDRY DETERGENT + WATER						
#5 CHLORINE BLEACH						
#6 OXYGEN BLEACH						

<b>OBJECTIVES:</b>	Youth will be able to:		
	<ul style="list-style-type: none"><li>○ identify methods to treat stubborn stains on washable garments.</li><li>○ list steps in stain removal including materials and techniques.</li></ul>		
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Acquiring, analyzing and using information</li><li>○ Working with groups</li></ul>		
<b>MATERIALS:</b>	Fabric swatches, 2" x 2"		
	100% T-shirt fabric		
	50/50 cotton/polyester T-shirt fabric		
	100% cotton woven fabric		
	Cotton/polyester blend woven fabric		
	Staining substances:		
	Blood	Lipstick/cosmetics	
	Grease	Grass	
	Ballpoint pen ink	Soft drink	
	Rust		
	Stain removal products:		
	Liquid detergent	Chlorine bleach	
	Granular detergent	Oxygen bleach	
	Drycleaning solvent	Pre-wash stain removal product(s)	
	1-2 jars with tight lids per group		
	Measuring spoons		
	Hair dryer		
	Paper towels or newspapers		
	4 copies of STUBBORN STAINS RECORDING Sheet for each group		
<b>TIME:</b>	1 hour		
<b>SETTING:</b>	A comfortable room with tables and chairs		
<b>ADVANCED PREPARATION:</b>	Set up stations for staining substances. Prepare fabric swatches with stains.		

## INTRODUCTION

Accidents happen, right? Stains are a common occurrence in daily life. Removing these stains requires special care, certain techniques and using products correctly. We need to take care of these stains quickly so we can keep our clothing looking new and clean. The older a stain is -- the more difficult to remove.

## Do

Experiment with “STUBBORN STAINS.”

- ◆ Divide into seven groups (a group for each stain). Give each group five fabric swatches (of one fabric type) which has been pre-stained and labeled as to: 1) dried in dryer; 2) one week old; 3) overnight; 4) just happened and 5) not stained. Also give each group one or two jars.
- ◆ Have each group cover their working area with newspaper or paper towels.
- ◆ Review the products available for their use AND the importance of following label directions.

### DO NOT MIX CHLORINE AND OXYGEN BLEACH!

- ◆ Review how to use the STUBBORN STAINS Recording Sheet.
- ◆ Instruct them to select the stain products they want to use. Remember to only use the measuring spoon with that product. After measuring, return immediately to “general” area. Record their observations.

## REFLECT

After all groups have completed their experiments, have them share their experiences using these questions:

- ◆ What was your stain?
- ◆ Which was the most effective method to remove this stain?
- ◆ Describe some of the treatments you applied to the fabric swatches.  
**sponging with water, detergent; rinsing; applying an absorbent substance to soak up the stain; soaking; rubbing in detergent**
- ◆ How effective were each of the techniques?  
**some worked quickly, others took more effort; some changed the color of the fabric**
- ◆ Did the techniques effect the color of the fabric in any way?
- ◆ What happens if a stain has set for too long?  
**it is harder to remove**
- ◆ What was the most important thing you learned?

## **APPLY**

- ◆ What is your responsibility when you have a stain on a garment?
- ◆ When is the best time for stains to be treated?  
**right away, or as soon as possible**
- ◆ Carefully apply these techniques to stained clothing at home. Practice good stain removal techniques by treating stains as soon as they happen.
- ◆ Using your workbook instructions on pages 31-32, "STUBBORN STAINS LAUNDRY EXPERIMENT," do a demonstration of stain removal methods and products at home for your family.



# **NOT SO SAVVY STORAGE CASE STUDY**

Sabrina, Travis and their family have just returned from a week's vacation which included both casual times and a one-day special dress-up occasion. As they come into the house Travis removes his shoes in the hall and drops his backpack on a chair. Sabrina leaves her hair accessory in the bathroom and her belt on a doorknob. Travis takes his dirty clothing, which includes a catsup stained shirt and grass stained shorts, to the laundry room and then dumps the clean clothing on his bed. He tosses his jeans on a chair and hangs his shirt on a doorknob. He leaves his socks on the floor, giving them a kick under the bed. He then puts on his headphones to listen to his favorite tape.

Sabrina places her suitcase on the bed, tosses dirty clothing in one pile and clean ones (shorts, shirts, t-shirt, underwear, and socks) into another. She places her jewelry and accessories on top of the dresser. She then heads to the telephone to call her best friend.



# **NOT SO SAVVY STORAGE CASE STUDY**

Jerry, Tammy and their family have just returned from a 4-day weekend at the beach. Jerry was responsible for putting away the scuba gear, water skis, surf boards, and other beach gear. He tossed everything on the floor in the storage shed. Jerry was also responsible for putting away his personal clothing. He dumped everything in the closet floor and started calling his friends to make plans and tell them about his weekend.

Tammy was responsible for putting away towels, utensils, and other supplies as well as her personal belongings. She threw the wet towels in the laundry basket with the regular laundry and utensils and other supplies were dumped on the kitchen counter. She deposited her personal belongings in a heap in the middle of her bedroom floor and started calling friends to discuss a party that had been planned prior to leaving for the weekend.



# STORAGE SAVVY SCOREBOARD

## How well do you score on each of these storage steps?

Score yourself on a scale from 1-5 for each of the following steps; 1 being the lowest and 5 being the highest. After you have scored each step, add them up to see how well you store your clothing. Circle the score that best describes your storage habits.

1 2 3 4 5 **STORE CLEAN** - Are garments clean before they are stored because many stains become permanent.

1 2 3 4 5 **EASY REACH** - Are your clothes easily reachable or do you have to get help from someone taller?

1 2 3 4 5 **CLEARLY VISIBLE** - Can you find what you want to wear quickly?

1 2 3 4 5 **LIKE GARMENTS TOGETHER** - Is your closet organized with like garments and grouped by color?

1 2 3 4 5 **DIVIDE SPACE IN DRAWER** - To avoid overstuffed drawers, is there enough space to where you can close your drawers?

1 2 3 4 5 **REMOVE BELTS, JEWELRY, AND "THINGS" IN POCKETS** - To ensure that nothing gets lost, do you have a special place for accessories?

1 2 3 4 5 **STORE LOOSELY AND SOFT KNITS FLAT** - Some clothing articles may wrinkle or even create lines from the fold. Do you fold them loosely and soft knits flat?

After totaling your score, look below to see what you rate as!

30-35: outstanding storage qualities!

24-29: good!

18-23: satisfactory!

17-5: consider reorganizing your closet for better storage purposes!



# NOT SO SAVVY

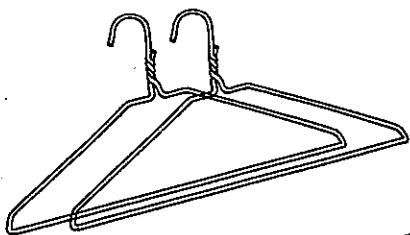
## WHAT'S YOUR STORAGE HABITS?

Reflect on how you have improperly stored clothing and accessories by filling out the chart.

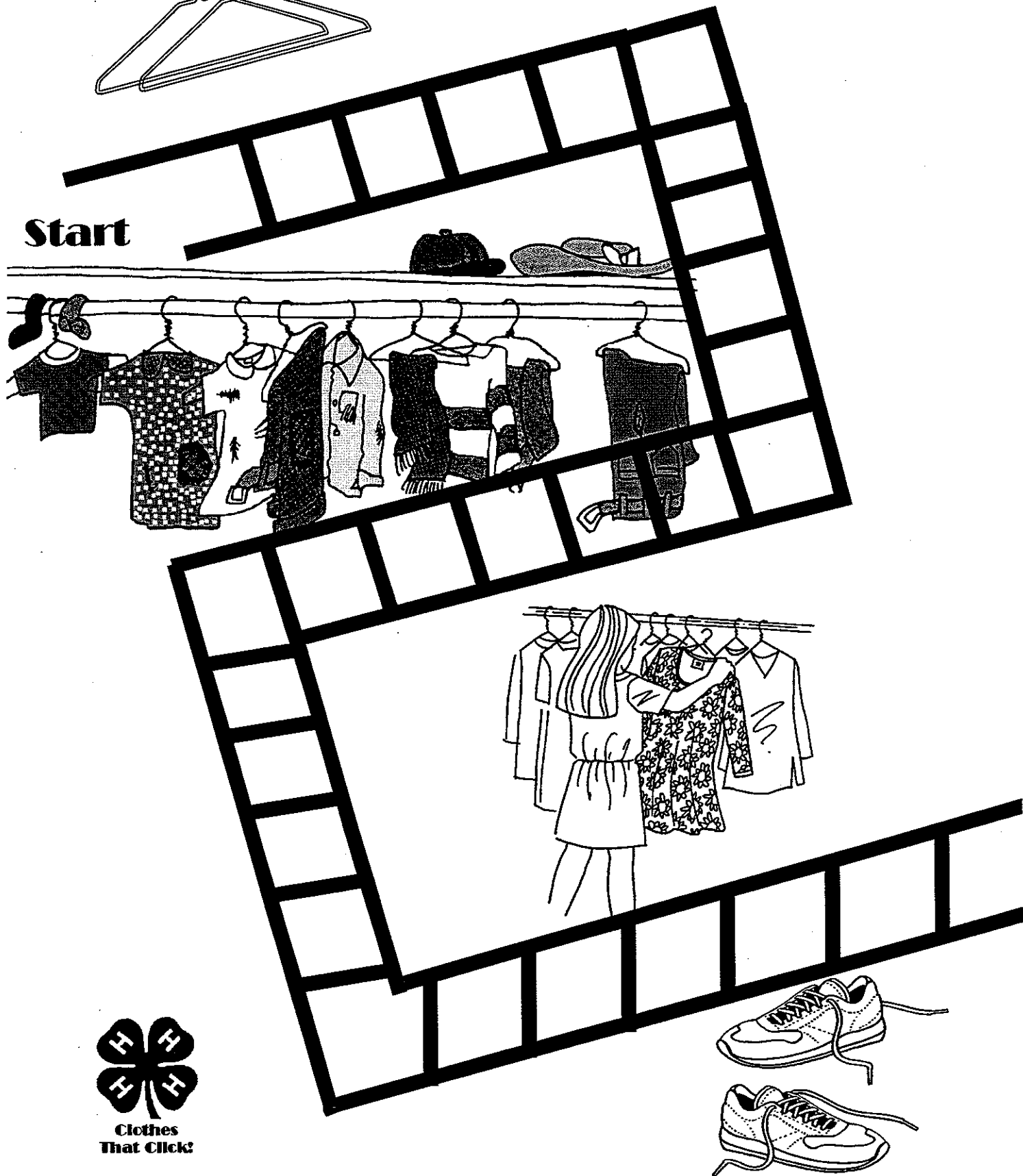
Improper Storage	Frequently	Some of the Time	Reason	Changes Planned



# Its Your

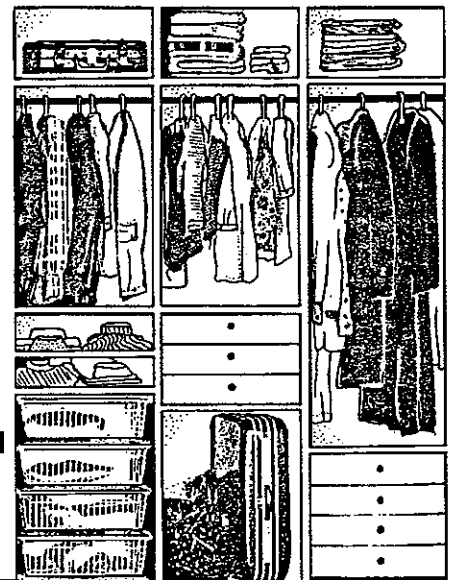
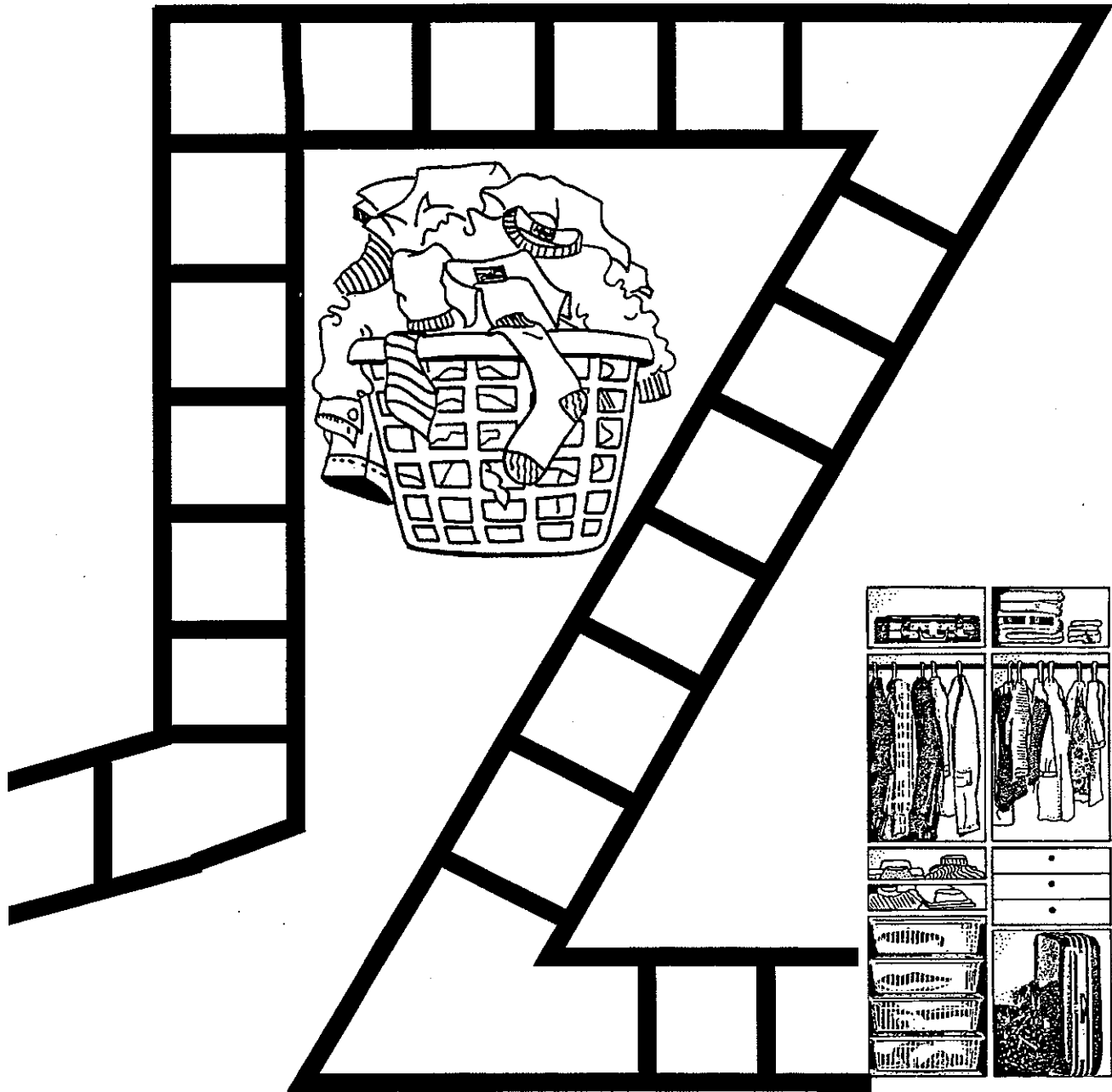
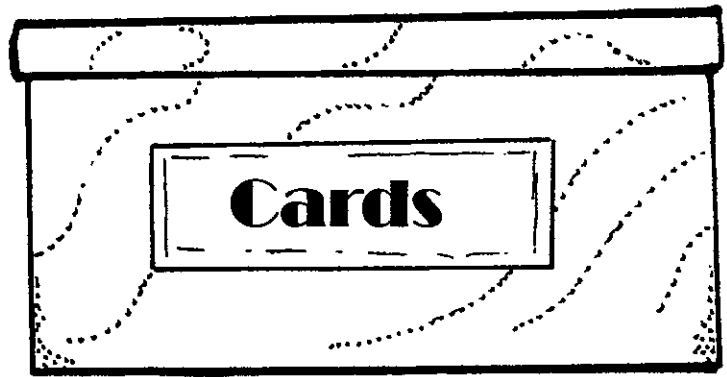


## Start



Clothes  
That Click

# Choice!



## Finish!

**IT'S YOUR CHOICE CARDS - - Good choice cards**

<b>Paired Up Socks, Placed In Drawer</b>	<b>Pre-treated Mustard Stain On T-Shirt Before Placing In Laundry</b>
<b>Washed Shirt Before Storing</b>	<b>Sewed On Loose Button Before Hanging Shirt In Closet</b>
<b>Rolled Sweater, Placed In Drawer</b>	<b>Fastened Fasteners Before Hanging Up Pants</b>
<b>Stored Clothing Of Like Items Together</b>	<b>Used Hanger Sturdy Enough To Support Garment</b>
<b>Placed Frequently Worn Garments Where You Could Easily See Them</b>	<b>Folded Underwear Put In Drawer</b>
<b>Folded T-Shirt Placed On Shelf</b>	<b>Centered Garment On Hanger</b>



**Clothes  
That Click!**

<b>Aired Garments After Having Drycleaned</b>	<b>Removed Belt From Belt Loops</b>
<b>Tacked Tissue Paper Into A Stitched Bow or Puffy Sleeves</b>	<b>Untied Knots And/Or Bows</b>
<b>Left Closet Door Slightly Ajar So Air Can Circulate</b>	<b>Used Small Boxes To Separate Accessories</b>
<b>Reorganized Clothing Storage</b>	<b>Kept Like Garments Together</b>
<b>Aired Clothing After Wearing So Wrinkles Can Hang Out</b>	<b>Stored Jewellery Close To Mirror</b>
<b>Brushed Corduroy Pants To Remove Lint And Dust And Revived Nap By Steaming</b>	<b>Stuffed Wet Shoes With Paper And Let Dry Naturally</b>





<b>Removed Lapel Pin From Dress</b>	<b>Wrapped Delicate Beaded Sweater In White Tissue Paper</b>
<b>Checked For Spots And Stains, Ring Around Collar And/Or Cuffs</b>	<b>Removed Items From Pockets</b>
<b>Used Shaped Hangers For Jackets And Coats To Maintain Their Shape</b>	<b>Used Rounded Plastic Hangers To Prevent Shoulder Ridges</b>



<b>Tossed T-Shirt On Chair</b>	<b>Hung Sweater On A Wire Hanger</b>
<b>Tossed Socks From Laundry Into Drawer</b>	<b>Tossed Shirt With A Catsup Stain In The Laundry</b>
<b>Hung Shirt With Missing Button In Closet</b>	<b>Hung Soiled Shirt In Closet</b>
<b>Hung Shirt On Back Of Chair</b>	<b>Hung Jacket On Doorknob</b>
<b>Hung Damp Jacket In Closet</b>	<b>Placed Synthetic Leather Coat In A Plastic Bag</b>
<b>Placed Off-Season Clothing In A Box And Stored In Garage</b>	<b>Placed Off-Season Clothing In A Plastic Garment Bag In The Attic</b>



<b>Put Clean, Folded Clothing Back Into Laundry Hamper</b>	<b>Put Everything In One Drawer Instead Of Separating Correctly</b>
<b>Put Articles Of Dirty Clothing Under Bed (Out of Sight)</b>	<b>Put Wet Clothing In Laundry Hamper</b>
<b>Leave Clothing Wherever Removed (i.e.,on Couch in Living Room)</b>	<b>Dump Jacket On Closet Floor</b>
<b>Stuffed Clothing Into Closet</b>	



# LESSON 7

# CULTURE

---

## 12-18 Year Olds

### PURPOSE

To introduce cultural influences on clothing styles and choices.

### OBJECTIVES

Youth will be able to:

- develop an appreciation of cultural differences in clothing, including historical perspectives.
- develop an appreciation for textile heirlooms and their of care and storage.
- identify cultural influences on modern trends.
- identify how and why cultures have different clothing styles.
- identify the dress and customs of several cultures and the geographic locations of other countries.

### LEARNING ACTIVITIES

HISTORY, CLOTHES AND CULTURE  
YOUR CULTURAL HERITAGE AND HEIRLOOMS  
MOLA : A FOLK ART APPLIQUE  
BATIK..AN INDONESIAN ART  
A TRIP AROUND THE WORLD!

### ADVANCE PREPARATION

1. Review BACKGROUND BASICS for culture
2. Review activities and choose appropriate one(s) to use.
3. Secure necessary materials as described.

# LESSON 7

# CULTURE

---

## Do

- ◆ Discover the history clothing and the impact it has made on American culture in HISTORY, CLOTHES AND CULTURES.
- ◆ Explore your family's cultural heritage by identifying and caring for family textile heirlooms in YOUR CULTURAL HERITAGE AND HEIRLOOMS.
- ◆ Learn to respect and appreciate the cultural influences and artistic work of various cultural in MOLA: A FOLK ART APPLIQUE and BATIK..AN INDONESIAN ART.
- ◆ Become a traveling journalist and take a trip around the world to experience the clothing customs of several different countries in A TRIP AROUND THE WORLD!

## REFLECT

- ◆ What was the most unique and interesting clothing custom, garment or heirloom studied in this project?
- ◆ What countries and cultures did you learn about in the activities?
- ◆ Do people from different countries dress the same as Americans? What would be some clothing items that are credited to be products of "American" culture?

## APPLY

- ◆ Research a particular country or time period in history of interest to you. Prepare a presentation and exhibit of your findings.
- ◆ Interview friends and family regarding clothing and customs of their teenage years. Analyze the similarities and differences.
- ◆ Create a clothing time line for several generations of your family members.

# LESSON 7

# CULTURE

## BACKGROUND BASICS .... Culture

Culture is the beliefs and actions of a group of people. Culture is passed down from one generation to another. In all cultures, people wear some form of clothing or decoration. In addition to or instead of clothing, they may wear body paint, jewelry, and different hair styles. different types of clothing worn by a culture result from resources and technology available, protection needed and artistic development.

In the United States, clothing styles have changed throughout the history of the country. The speed of recent change is the result of mass media and money people have to spend on clothing. Today changes in fashion styles are communicated instantly.

Every society has guidelines of socially acceptable behavior including the selection and wearing of clothing. The guidelines range from written laws about the minimum amount of clothing to customs such as brides wearing white dresses. The most subtle guidelines are group expectations and comments by family and friends about one's appearance. These guidelines might take the form of laws, dress codes, customs, or etiquette related to dress.

*Laws* related to clothing in the U.S. have changed over the past several generations. They have become more liberal about what is considered "indecent exposure". Laws can be health related such as in restaurants. Others prohibit misrepresentation by wearing certain clothing such as police or military uniforms.

*Dress codes* are guidelines found in some companies, schools or private clubs. These guidelines describe acceptable clothing and may prohibit certain types of clothing.

*Customs* come from groups with deeply rooted traditions and are passed down through generations. Some religious groups have clothing customs such as the collars worn by clergy. sometimes customary clothing is worn only for special holidays.

*Etiquette* includes guidelines that are associated with age related, emotional or spiritual activities. It changes slowly with new generations and are usually followed by many people. Examples that have clothing etiquette in many different cultures are weddings, funerals and graduations.

### **The World Around Us ... Cultural Influences**

Look around you..the international and cultural influences of countries around the world can be found in our homes, the clothes we wear, the accessories we choose and the art we enjoy.

# LESSON 7

# CULTURE

The people of different countries and cultures have provided us with many wonderful art forms that have influenced textile and clothing design. Many of the decorative arts in textile design originated in China, India or Egypt. Some of these early designs included wood block printing, batik, and tie dyeing. Hand stenciling is another form that has become quite popular, especially in home furnishings, in recent years.

Two of these early forms of fabric design are featured in activities in this project Lesson. They are batik, a wax resistant dyeing technique, and molas, a unique form of applique.

## **The Mola...from Panama**

The mola was created by the Cuna Indians of the San Blas Islands. The mola is a type of reverse applique. For this technique, pieces of fabric are stacked together and the top layers are cut away to "reveal" the color beneath, creating the design. Careful planning, cutting and stitching are essential for this work—but the unusual results are worth it.

A modified version, using fusible web is provided in the youth workbook and with activity # along with instructions for a traditional mola. You can determine if the youth you are working with have the skills and patience to create the more authentic mola.

## **Batik...An Indonesian Art**

Batik is the Indonesian word for wax resist dyeing. Liquid wax is applied to the fabric and the fabric is then dipped into the dye. The areas covered with the wax "resist" the dye and retain the original or previous color. The waxing process is repeated with each new color requiring that you work from the lightest color to the darkest color. Each color will affect the next color dyed over it. Here's where the planning and thinking process of the youth will be demonstrated to produce their desired product. Several aspects of fabric finishes and fabric dyeing from previous lessons are reinforced in this activity as well as the cultural significance.

## **Textile Heirlooms**

Textile heirlooms are treasured keepsakes of the past. Many families use them to serve as records of family history, to strengthen family and cultural ties, and to remember special events. They may include garments, like wedding gowns, or objects made of textiles, such as quilts.

If you are lucky enough to have some textile heirlooms in your family then you need to decide whether to use and enjoy them during your lifetime or to pack them away for someone else in your family. Careful care and storage is important to preserve them for the future.

# LESSON 7

# CULTURE

## Types of Damage

Before deciding to clean a textile heirloom look carefully at the article. There are several environmental conditions that are harmful to textiles. These are:

*Light:* ultraviolet rays in all types of light cause textile fibers to weaken and dyes to fade.

*Temperature:* high temperatures cause brittleness of fibers and may cause excessive dryness. Temperature of 65° to 70° Fahrenheit are best.

*Humidity:* humidity over 55% promotes the growth of mildew.

*Sealed Environments:* textiles need to breathe. Be sure not to place in a closed environment, such as a plastic bag or box.

*Abrasion:* abrasion from folds and creases can cause damage as well as excessive handling.

*Soil:* soil can be on the item or you can transfer it from your hands. Be sure to remove soil immediately.

*Insects:* insects can be attracted to textile items, specially if any food or beverage is on the article.

## Cleaning

All textile heirlooms should be kept as clean as possible to prolong their life. It is not always necessary to wash and clean historic pieces. The type of soil, stain, fiber content, dye and condition of the textile must be considered when you are deciding what cleaning procedure to use.

## Storage

After spending time cleaning and restoring a textile heirloom think about how to store, You can store items flat, rolled or on a hanger. Before deciding how to store remember to do the following:

- store free of detergent and starch.
- store clean, but unironed.
- so not store in plastic bags.
- use as few folds as necessary.
- if sturdy, hang on a padded hanger.
- keep temperature and humidity constant.

For more detailed information refer to Extension Publication FCS #4106 *Preserving Textile Heirlooms*.



## LESSON 7: CULTURE

### *Activity 1: History, Clothes and Cultures*

- OBJECTIVES:** For youth to:
- appreciate the cultural heritage of their family and community..
  - recognize the clothing customs of various stages in history.
- LIFE SKILLS:** ○ Communicating and relating to others
- MATERIALS:** HISTORICAL CLOTHING TIME CARDS  
Yarn  
Masking tape
- TIME:** 30 minutes
- SETTING:** A comfortable room for the group to move around for the activity.
- ADVANCE PREPARATION:**  
Cut out the CLOTHING AND TIME CARDS.

## INTRODUCTION

Culture is the beliefs and customs of a group of people. Culture is passed down from one generation to another. Clothing is one aspect of culture that is communicated among people. Different types of clothing worn by a culture result from the resources and technology available, protection needed and artistic development.

## Do

Explore "CULTURE AND CLOTHING OVER TIME"

- ◆ Brainstorm various periods of U.S. history and the clothing styles of that time.
- ◆ Create a yarn time line across the room by taping yarn to each wall or another object. Place century/decade markers along the line.
- ◆ Distribute HISTORICAL FASHION STYLES & CLOTHING CARDS to the participants. Instruct them to place their card on the time line in sequence with others according to the century or decade they think that particular clothing style or custom originated or was popular.

## REFLECT

- ◆ Were the clothing items or styles easy to locate regarding a specific historical time period?
- ◆ Were there styles or clothing items that seem to represent multiple time periods?
- ◆ What are some of today's fashions that have been "revived" from previous eras?
- ◆ What are a few all-American contributions to the world of dress?  
**examples: jeans or "Levis" created by Levi Strauss during the 1850 California gold rush as pants for the miners; nylon hosiery created by DUPONT in the 1940s.**
- ◆ What does the terms "white collar" and "blue collar" worker mean? How did these come into American vocabulary/culture?
- ◆ What does the term "hippie" convey? How did this term come into American culture? How did clothing impact or communicate this meaning?
- ◆ Can you think of some other cultural influences of dress?

## APPLY

- ◆ What did you learn or gain as a result of these activities? Do you have a better appreciation of the historical evolution of clothing fashions?
- ◆ Can you find evidence of previous fashions within your present wardrobe? What styles and time period do they represent?
- ◆ How does this activity relate to what you've learned about the difference in fashion and fads? How can this information help you as you plan your future wardrobe choices?
- ◆ Looking into the future, what are some current fashion trends you think will repeat themselves in your lifetime?

## **HISTORICAL STYLES & CLOTHING IN USA**

### **Answer Sheet**

**17TH CENTURY - 1600s**

Large starched white apron was common sight worn by the ladies.

**18TH CENTURY - 1700s**

Powdered hair: By 1750 the colonial ladies wore their hair dusted with white powder.

Short sleeves for women were first worn in 1790.

**19TH CENTURY - 1800s**

Empire style dress was first introduced in 1804; long, clinging skirt and short waist.

The bustle for women came along in 1880's.

Long trousers for men were introduced.

Poke bonnets appeared in 1804, straw bonnets tied down with a bright silk scarf.

Shoe polish came on the scene in 1800.

Crinoline petticoats came in the latter part of the century - 1850's

Blue jeans were first introduced in 1850 mainly by prospectors.

**20TH CENTURY - 1900's- 1910s**

The brooch was the jewelry item in 1900.

Women's tailored suits found favor in 1910.

Men's street/business suits gained popularity in 1915.

Knee-length skirts became popular because of the shortage of fabric during WWI in 1914 and again during WWII in the early 40's

## **LESSON 7: CULTURE**

### *Activity 1: History, Clothes and Cultures*

#### **20TH CENTURY continued**

**1920s - 1930s**

The Chemise became the popular dress styles of the 20's during the "flapper" days.

The popular hairstyle of the 20s was the "bob".

Shirley Temple's "corkscrew" hairstyle became the rage in the 30's.

**1930s - 1940s**

The pump and toeless sandal were introduced in the 1930's and 1940's.

Culottes were first put on the fashion market in the 1940's

Strapless evening gowns were first worn in 1940. They made a big "comeback" during the 1990s.

The "bomber" jacket, a popular WWII item became fashionable for men.

Also in the early-1940's nylon fiber was developed and so the first nylon hosiery became available.

**1950s - 1960s**

Men's tie tacks were first worn in the 1950's.

Ducktail hairstyles (cut to a point at the neckline) became popular for both men and women in the 50s. This was followed by the "crew cut" and "flat top" for men and boys.

White gloves were an essential part of a woman's wardrobe in the 1950's.

Also in the 1950's the chemise or sack dress returned briefly.

## **LESSON 7: CULTURE**

### *Activity 1: History, Clothes and Cultures*

160s - 1970s

Jacqueline Kennedy introduced America to the pillbox (brimless) hat in the 1960s.

Surfers were a must for the 1960s teenager.

The 1960's saw the first spandex and therefore, the first girdle as an undergarment! The 90s have seen a revolution of use of spandex in activewear.

Beehives or 'teased' hairstyles was quite fashionable for women in the 60s.

Knee-hi ("go-go") boots and fishnet stockings were introduced for women in the 1960's.

"Hiphugger" pants were a big wardrobe essential in the 1960's.

The "shift" dress of the 1960's was a revision of the chemise of the 1920's. The "jumper" was another popular version.

"Bell bottom" trousers and "wet-look" leather were fashionable in the 1960's and, again, in the 1990's.

Platform shoes were very popular in the 1960's and returned in the latter part of the 1990's.

Double-knits and men's leisure suits evolved in the 60s. Double-knits are also making a comeback in the late 90s.

Very popular in the early-1970's was the mini-skirt brought over from England during the "English Invasion."

The "hippy" style in the 1970's ranged from dyed jeans, beads and platform shoes.

## **LESSON 7: CULTURE**

### *Activity 1: History, Clothes and Cultures*

1980s - 1990s

The "shag" haircut was introduced in the 1970's.

Silk shirts/blouses were popular in the 1980's due to the introduction of "washable silk."

The "bob" hairstyle was revived as blunt cut at the chin in the 1980's.

The 80s revealed the Parachute pants and "jelly shoes" as teen wardrobe items.

The 1980s popular activewear was "sweat-suits".

In the 1990's the use of Lycra in stretch **outerwear** such as stretch biker's pants and exercise suits were the latest fashion.

Rattail hairstyles became a novel look for teens in the 90s.

# **HISTORICAL STYLES & CLOTHING CARDS**

<b>bomber jacket</b>	<b>pillbox hat</b>
<b>parachute pants</b>	<b>surfers</b>
<b>"teased" hair</b>	<b>"go-go" boots</b>
<b>corkscrew hairstyle</b>	<b>ducktail hairstyle</b>
<b>flat top haircut</b>	<b>clam diggers</b>

<b>blue jeans</b>	<b>large starched white apron</b>
<b>powdered hair</b>	<b>empire style dress</b>
<b>long trousers</b>	<b>shoe polish</b>
<b>poke bonnets</b>	<b>crinoline petticoats</b>
<b>women in tailored suits</b>	<b>men in street/business suits</b>



<b>first glimpse of knee length skirts</b>	<b>the pump</b>
<b>nylon hosiery</b>	<b>open-toed sandal</b>
<b>men's tie tacks</b>	<b>culottes</b>
<b>spandex girdles</b>	<b>hip huggers</b>
<b>mini skirts</b>	<b>bell bottom pants</b>

<b>the chemise</b>	<b>the shift/jumper dress</b>
<b>fish-net hose</b>	<b>the "shag" haircut</b>
<b>silk shirts/blouses</b>	<b>bob hair style revived as blunt cut at the chin</b>
<b>men's leisure suits</b>	<b>double-knits became a fashionable fabric</b>
<b>strapless evening gown</b>	<b>sweat suits became quite popular</b>

<b>first appearance of short sleeves for women's clothing</b>	<b>the bustle</b>
<b>biker pants</b>	<b>platform shoes</b>
<b>brooch was the most popular jewelry item</b>	<b>white gloves</b>
<b>rattail hairstyle</b>	<b>jelly shoes</b>

# Time Cards

<b>17th Century</b> <b>1600s</b>	<b>18th Century</b> <b>1700s</b>
<b>19th Century</b> <b>1800s</b>	<b>20th Century</b> <b>1900s</b>
<b>1900s - 1920s</b>	<b>1930s - 1940s</b>
<b>1950s - 1960s</b>	<b>1970s - 1980s</b>
<b>1990s - 2000</b>	

- OBJECTIVES:** For youth to:
- gain an appreciation of their family's culture and heritage through discovering textile heirlooms.
  - learn the proper care and storage for textile heirlooms.
- LIFE SKILLS:** ○ Communicating and relating to others.
- MATERIALS:** Examples of textile heirlooms (optional)  
Copies of the TEXTILE HEIRLOOMS TEASER Activity sheet for each participant  
Pencils
- TIME:** 30 minutes or longer if field trip is taken.
- SETTING:** A comfortable room.
- ADVANCE PREPARATION:**  
Review activity options and determine appropriate course of action. Arrange field trip, resource people, or ask youth to bring heirloom articles to share.

## INTRODUCTION

Textile heirlooms are treasured keepsakes from the past. Many families use them to serve as record of family history, to strengthen family and cultural ties, and to remember a particular family member or special event. They include garments or objects made of textiles. Of course there may be other clothing accessories that could also be heirlooms.

Does anyone have heirloom garments or accessories that have been handed down? What are some other heirlooms that you can name? (List on chalkboard/poster.) Does anyone know of special costumes or clothing customs that have shared within their family? Today's activities will help us identify many different heirlooms, their cultural or family significance and how to care for them.

## Do

Discover "YOUR CULTURAL HERITAGE AND FAMILY HEIRLOOMS!"

- ◆ Several different options can be used for activities to support this lesson topic. Review the following suggestions and choose the most appropriate one for your group.
- ◆ Have youth bring in items that have been passed down to them. Let each present the item and explain the family significance related to the items.

## LESSON 7: CULTURE

### *Activity 2: Your Cultural Heritage & Heirlooms*

- ◆ Visit of local museum, or maybe some thrift shops, that would have examples of heirloom costumes or other textile items on display. Assign the group a "scavenger list" of all the possible items to find!
- ◆ Arrange for 2-3 key community resource people who have a collection of heirloom items to come to the meeting, present the items and tell the "stories" that might be related to each. Try to identify individuals from different cultural backgrounds so that differences and similarities can be identified.
- ◆ Organize a field trip to actually visit and interview older community citizens who could show and tell about family heirlooms.
- ◆ Discuss the care and storage needed for preserving textile heirloom items

## REFLECT

After each item is displayed, or following your visits, reflect on the experiences using these questions.

- ◆ What was the date or time periods of the items?
- ◆ How were the items acquired?
- ◆ What period in history do they represent?
- ◆ How are they being care for and stored red?
- ◆ What contributions do textile heirlooms provide to a family's heritage?
- ◆ Did you discover different types of heirlooms by families of different cultures or ethnic backgrounds? If so, what were the distinctions?

## APPLY

- ◆ What did you learn or gain as a result of these activities? Do you have a better appreciation of your cultural or family heritage?
- ◆ Interview your parents, grandparents or other older persons within your community about clothing customs.

- ◆ Review family photo albums to find illustrations of different items that you would have appreciated having as an heirloom. Discuss with your family items you'd like and value as heirlooms in the future.
- ◆ Create an exhibit (pictures, costumes, and customs) at a public building that reflects the times and culture of people in your community.
- ◆ Test your knowledge of many heirloom fabrics in the TEXTILE HEIRLOOMS TEASER Activity. How many fabrics could you find?

# TEXTILE HEIRLOOMS TEASER

A nonsense brain teaser  
ANSWER KEY

**ANSWERS IN BOLD:** velour; broadcloth; madras; silk; cashmere; lace; nylon; batiste; linen; damask; wool; chenille; canvas; matte; calico; crepe; tweed; denim; rayon.

It's a marvel! Our trip abroad clothes in trouble when our mad rascal of a guide, darn his ilk, demanded cash merely for a list of places, which as any longtime tourist know right off the bat, is terrible useless.

Oh, well. In England, am asking two old-timers in their kitchen, "I'll expect to see only the worst edifices, then?"

"You can vastly improve matters by going to the Music Hall, is our advice!"

I went, and that musical, I consider, turned an acre perhaps of wet weeds into a lovely flower garden. I'm glad the venture ended with the sun's ray on it.

Source: Old Dominion Echoes, NEHC Conference Edition Vol. I No.5, July 20, 1985.

# TEXTILE HEIRLOOMS TEASER

A nonsense brain teaser

Textile heirlooms are made of fabric. Why not try your luck at finding the **hidden** fibers and fabrics in the following exercise? How many do you need to find? Would you believe 20? Circle your answers. Happy hunting!

It's a marvel! Our trip abroad clothes in trouble when our mad rascal of a guide, darn his ilk, demanded cash merely for a list of places, which as any longtime tourist know right off the bat, is terrible useless.

Oh, well. In England, am asking two old-timers in their kitchen, "I'll expect to see only the worst edifices, then?"

"You can vastly improve matters by going to the Music Hall, is our advice!"

I went, and that musical, I consider, turned an acre perhaps of wet weeds into a lovely flower garden. I'm glad the venture ended with the sun's ray on it.

Source: Old Dominion Echoes, NEHC Conference Edition Vol. I No.5, July 20, 1985.





**OBJECTIVES:** For youth to:

- identify examples of cultural influences on clothing and textiles.
- experiment with reverse applique technique used making a "mola".

**LIFE SKILLS:** ○ Planning and critical thinking skills.

**MATERIALS:** 100% cotton fabrics in 3-4 bright colors (9"x 12" is a good size)  
100% cotton or rayon coordinating thread  
Paper-backed fusible web  
Iron-on transfer pens  
MOLA DESIGN or other suitable design.  
Iron and ironing board  
Hand sewing needles or machine

**TIME:** 1- 2 hours, depending on size and experience of youth

**SETTING:** A room with tables and chairs, outlets for iron(s) and machine(s).

**ADVANCE PREPARATION:**

Cut fabrics into 9" x 12" pieces. Prepare sample mola to illustrate and demonstrate steps.

## INTRODUCTION

The people of different countries and cultures around the world have provided us with many wonderful art forms that have influenced textile and clothing design. Look around you...the international and cultural influences of countries around the world can be found in our homes, the clothes we wear, the accessories we choose and the art we enjoy? What are some examples of things you own, have in your home or have seen?

Today's activity will take us on a cultural expedition to Panama and the San Blas Islands. The Cuna Indians, native of these islands, provide us with the most well-known example of reverse applique called molas. A mola uses colorful blocks of fabric in geodetical or animal motifs. They are typically used as shirt or jacket yokes and have now achieved status with art collectors.

## Do

Let's make a "MOLA"

- ◆ Select either the workbook version, which is a modified version that uses fusible web, or the authentic method where layered materials are basted and the stitching is done by hand. Show youth a finished sample. Review the steps they will be

following using instructions outlined in A GALLERY OF CULTURAL INFLUENCES, Workbook page 34 or provide a copy of the illustrated MOLA INSTRUCTION GUIDE.

- ◆ Provide each youth a copy of the MOLA DESIGN or have them create their own and 3-4 pieces of bright fabrics.
- ◆ You may want the youth to "practice" the reverse concept by using 3-4 pieces of different colored construction paper so they can plan the cuts and achieve the desired look.
- ◆ Explain the process of reverse applique to youth, helping them select the "design" layer and the "foundation" layer from their fabric pieces. A dark color should be selected for the design layer and a lighter color is suitable for the foundation layer. The "inlay" fabrics are other complimentary colors between the design and foundation layers.
- ◆ Have youth take turns fusing the paper-backed web to the design layer, if this method is being used.
- ◆ Instruct youth to trace the mola design with the iron-on transferable pen. Lay design face down on the fused paper side of the design layer, transfer design with heat. It is best to hold iron in place a few seconds then pick up and move to another area of design, hold and move. Do not slide the iron side-to-side.
- ◆ Cut design layer according to where you want to see the foundation layer or inlay fabric(s).
- ◆ Lay design layer over foundation layer, but DO NOT fuse yet! Decide where and what colors will be the inlay applique. Fuse web to the inlay fabrics and trace design onto paper backing.
- ◆ Place inlay fabric(s) between the design layer and the foundation layer. Decide on areas of the design to be cut from this layer. Cut the inlay pieces so that there will be no foundation uncovered in that area. However, be careful not to over use the inlay or you will lose the effect of the foundation color.
- ◆ Finishing and Stitching. On authentic molas you would turn under cut edges and secure with tiny hand stitches. The most typical stitches found on molas are the cross stitch, blanket stitch, chain stitch and embroidery or satin stitch. Many models of machines today have these stitches available. Let youth decide which stitches to use for finishing their mola.

## LESSON 7: CULTURE

### *Activity 3: MOLA: A Folk Art Applique*

- ◆ Frame the mola design with a solid coordinate that is 1 ½ inches wide and 3 inches longer than the side it will bind. Stitch the binding on with a ½ inch seam allowance with right sides together.
- ◆ Pin mola in a desired placement to a shirt or jacket or vest yoke. Using a straight or decorative stitch, apply your completed design.

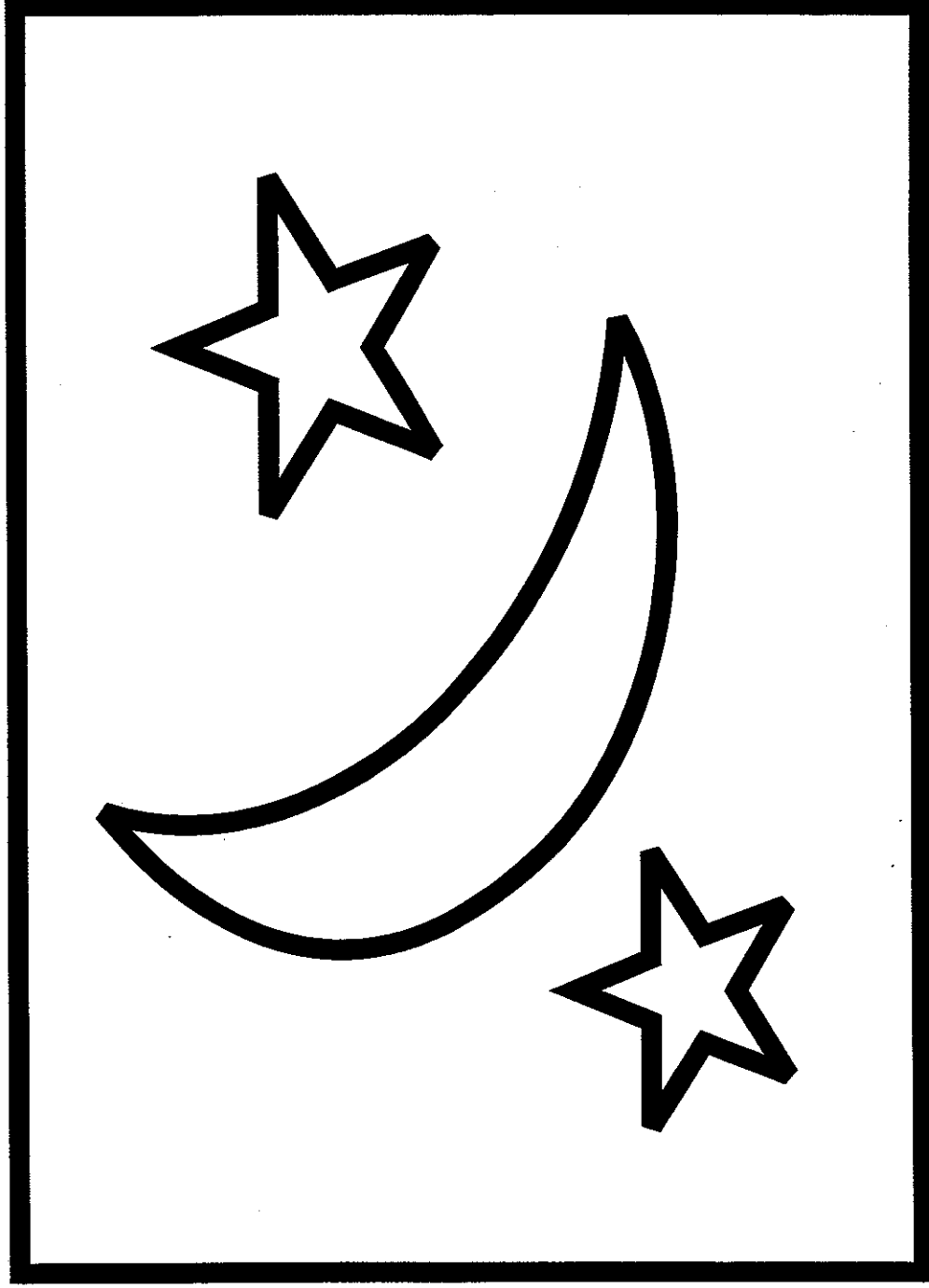
## REFLECT

- ◆ Had you ever done any applique before? Reverse applique?
- ◆ What makes reverse applique different?
- ◆ What was the most difficult part of creating the applique?
- ◆ Where have you seen applique used?

## APPLY

- ◆ How will you use this technique in future?
- ◆ Do you have a greater appreciation of the time and skill required to complete such folk art techniques?
- ◆ Choose another folk art technique you've seen and investigate its historical and cultural heritage.

# Mola Design



# Molas.. from Panama

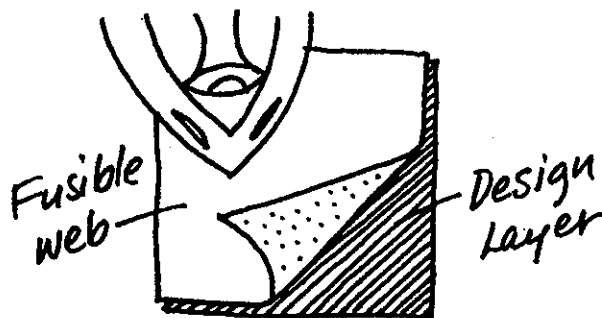
## What You Need:

- ☑ 100% cotton fabrics, in bright colors
- ☑ paper-backed fusible web
- ☑ 100% cotton or rayon coordinating thread
- ☑ iron-on transfer marking pens
- ☑ suitable design for mola
- ☑ iron
- ☑ ironing board
- ☑ scissors



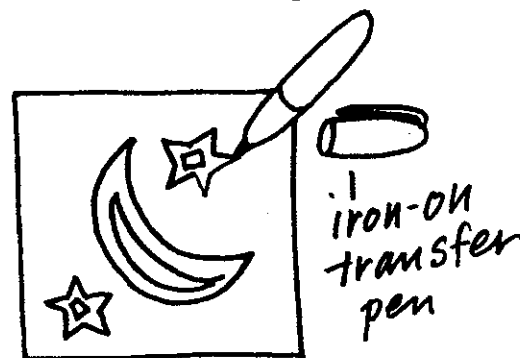
## What You Do:

Select a design and foundation fabric. A dark color should be selected for the design layer and a lighter color is suitable for the foundation layer.



Fuse the paper-backed web to the design layer.

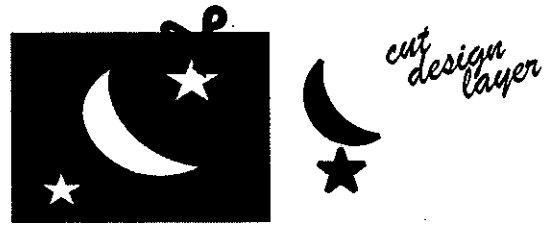
Trace your mola design with the iron-on transferable pen, lay design face down on the fused paper side of the design layer.



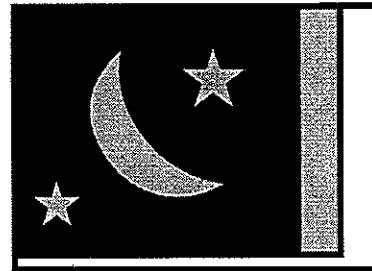
Transfer design with heat. It is best to hold iron in place a few seconds then pick up and move to another area of design, hold and move. Do not slide side-to-side.



Cut design layer according to where you wish to see foundation layer or inlay fabric.

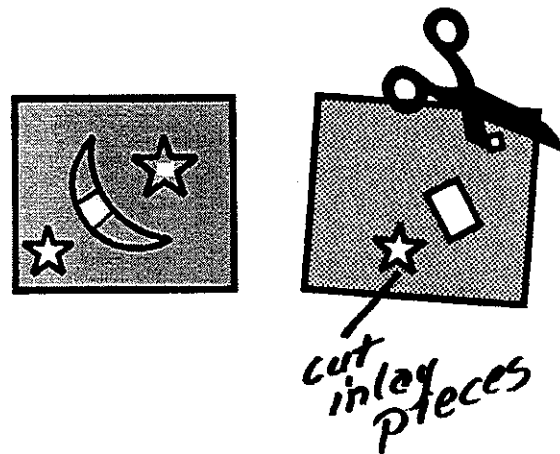


Lay design layer over foundation layer, but DO NOT fuse yet! Decide where and what colors will be the inlay appliqué.



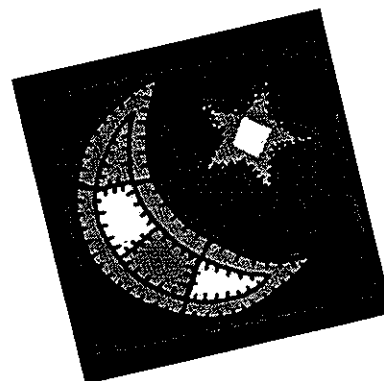
Fuse inlay fabric with fusible web. Trace design on paper back as you did with the first design layer. Place inlay fabric between the design layer and the foundation layer and decide areas to cut.

Cut inlay pieces so that there will be no foundation uncovered in that area. However, be careful not to over use the inlay or you will lose the effect of the foundation color.

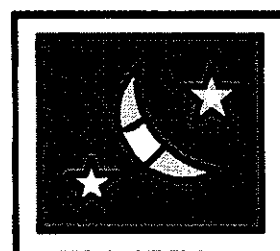


After cutting inlay, remove paper backing, fuse to the foundation layer. Then, remove paper backing from design layer, place it on top of inlay and fuse it.

Authentic molas use several hand stitches that are available on many of the newer models of machines. The most typical stitches found on molas are the cross stitch, blanket stitch, chain stitch and embroidery or satin stitch.



Frame the mola design with a solid coordinate that is 1 1/2 inches wide and 3 inches longer than the side it will bind. Stitch the binding on with a 1/2 inch seam allowance with right sides together.



Pin the mola in a desired placement to a shirt, jacket or use it on your next vest! Using a straight or decorative stitch, apply your completed design.

- OBJECTIVES:** For youth to:
- appreciate the cultural influences on textile designs.
  - experiment with wax resistant dyeing of fabrics.
  - apply principles learned in previous lessons through the process of creating the batik.
- LIFE SKILLS:** ◦ Planning and decision-making skills
- MATERIALS:** 100% cotton fabric (14" x 14"), prewashed for each youth  
 Brushes  
 Stamping tools  
 Wax or paraffin  
 Dye  
 Electric Skillet or metal can and pot  
 Container for dye  
 Clothes hanger and pins  
 Iron and ironing board  
 OLD newspapers and paper towels
- TIME:** Quite variable depending upon design and colors chosen. Time to dry between dyeing sessions is a major factor. This activity could be done in 45 minute sessions over several days or weeks.
- SETTING:** An area with tables and chairs. An outdoor area would be appropriate.
- ADVANCE PREPARATION:**  
 Pre-wash to remove all finishes and cut fabric squares. Cover work area with newspapers.

## INTRODUCTION

Who knows what "batik" is? (A method of dyeing fabric using wax.) Has anyone ever made a batik product or seen examples of batik? (Show an example, if available.) The batik process is well known in Indonesia. This project will help learn to appreciate the time and skill the Indonesians used for years to create beautiful fabric designs.

## Do

Discover 'BATIK... AN INDONESIAN ART!'

- ◆ Provide youth with the prewashed fabric square and paper and pencils to create their design (or provide sample designs). Ask youth why you needed to prewash the fabric and discuss the activities they experienced in CUTTING EDGE ON FABRIC FINISHES.

- ◆ Review the processes that will be used and explain how the wax resist dyeing process occurs. Review the information on pages 35 and 36 of the workbook entitled BATIK..AN INDONESIAN ART and provide copies of the illustrate activity sheet on BATIK. Show an example of finished batik, if available.
- ◆ Be sure to emphasize the planning that needs to take place in determining the color results from the dyeing processes. You must begin with the lighter colors and work toward the darker colors. Also review the color mixing activities to realize what colors mix to form other colors. Using a few drops of food coloring in glasses of water will help youth test their ideas, if needed.
- ◆ Demonstrate the steps following the procedures and instructions on the BATIK activity sheet for the first dye process. Continue with the process at succeeding meetings to complete the design process.

## REFLECT

- ◆ What did you learn from this activity? Would you like to try this again?
- ◆ What was successful about your experience? Were there any problems?
- ◆ How much time did it take you to complete the total process? Can you imagine having to design yards and yards of fabrics using this method?
- ◆ Why did you need to prewash the fabric?  
to remove any finishes to would inhibit the dye absorbing

## APPLY

- ◆ What would be some clothing items or other uses for fabric prepared this way?  
examples: scarves, bathing suit coverups; pillows, wall hangings, etc.
- ◆ Do you plan to use this technique again? Are there things you learned from this experience you can use in future?



# Batik ...

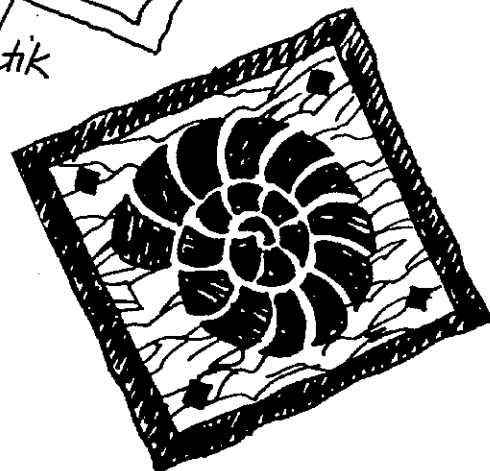
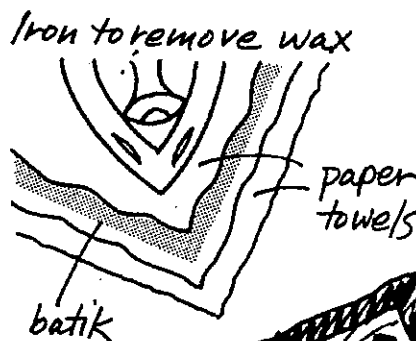
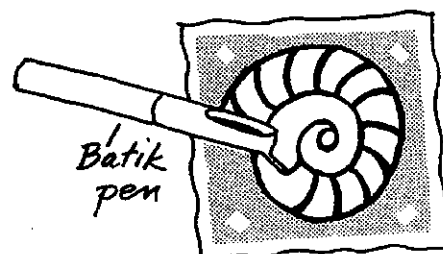
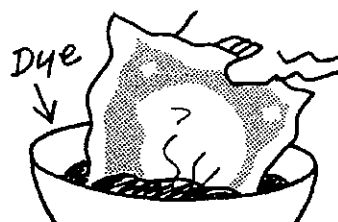
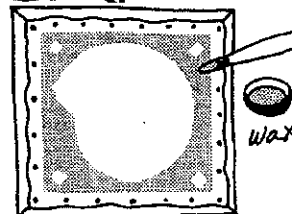
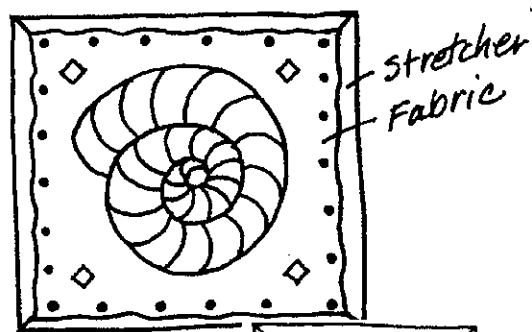
## An Indonesian Art

### Before Starting:

- ❑ Be sure to wash and dry your fabric before starting your project.
- ❑ Cover work area with newspaper.

### Batik Process:

- ❑ Lay fabric out and create your own design or trace patterns and shape desired.
- ❑ Tack fabric to art stretcher, frame or cardboard.
- ❑ Prepare wax by melting in metal can in pot of boiling water, or in an electric skillet where you can regulate the heat easily.
- ❑ Apply wax to design areas. Wax hardens in seconds. Wax must penetrate fabric, be sure to lift the fabric every few strokes to prevent sticking, if using cardboard.
- ❑ Prepare dye according to package instructions. Some dyes require additional "fixers" like vinegar or salt to help the dyes bond to the fibers. Read dye directions before using. **WARNING:** Dye should be cool or cold before dyeing fabric since wax will melt, if it is hot.
- ❑ Rinse the waxed fabric in warm water and place it unfolded in dye bath. The warm water prevents blotching and uneven dyeing.
- ❑ Rinse carefully to not break wax.
- ❑ Remove and gently blot your batik with paper towels or newspapers to absorb excess.
- ❑ Hang in shade to dry on a clothesline. Always hang batiks loosely from line; do not drape over the line.
- ❑ Let dry completely before rewaxing and continuing the dyeing process.
- ❑ Finally, remove wax, press the batik between old newspapers (no color). Place 5-6 layers on bottom and 1 layer on top. Gently press.



<b>OBJECTIVES:</b>	For youth to: <ul style="list-style-type: none"><li>○ identify how and why different cultures have different clothing styles.</li><li>○ identify the dress and customs of several cultures and the geographic locations of other countries.</li></ul>
<b>LIFE SKILLS:</b>	○ Planning and decision-making skills
<b>MATERIALS:</b>	BE A PHOTO JOURNALIST and TRAVEL THE WORLD, Workbook Activity, pages 37-38 Pencils A world map (optional)
<b>TIME:</b>	30 minutes
<b>SETTING:</b>	A comfortable room

## INTRODUCTION

Learning about other cultures is a fun and exciting activity. When you travel to other countries it becomes very important to know the clothing expectations and customs of those countries. Has anyone ever traveled to a different place, even here in the U.S. where the dress and customs were different? (Let youth share experiences.) Today's activity will take us on an imaginary trip around the world to some countries that have some particular clothing customs. Let's see what we need to pack!

## Do

Pack for "A TRIP AROUND THE WORLD!"

- ◆ Divide the youth into teams of 2, 3 or 4.
- ◆ Ask for volunteers to read the country descriptions under TRAVEL THE WORLD on page 38 of the workbook. Locate the countries on a world map, if possible.
- ◆ Instruct each team to review the information and the packing list in the workbook on page 37. They are to decide what items from the list they would take to each of the countries.

## **REFLECT**

After all teams have completed the task, share and compare their results.

- ◆ What items would you take to Saudi Arabia? What items would you NOT take? Why or why not?
- ◆ What items would you take to south Africa? What items would you NOT take? Why or why not?
- ◆ What items would you take to Japan? What items would you NOT take? Why or why not?
- ◆ Where else could you travel that you might have certain clothing restrictions?
- ◆ What impacts the clothing customs and dress of many countries and cultures?

## **APPLY**

- ◆ What do you think would happen if you did not honor the customs and codes of countries during travels?
- ◆ Do you have dress codes for school, clubs or other organizations? How do you feel when you have to honor these? What happens if you don't?

# LESSON 8

# CAREERS

---

12 - 18 Year Olds

## PURPOSE

To stimulate youth to think about various types of clothing and textile careers and become aware of the impact of clothing and personal appearance.

## OBJECTIVES

Youth will be able to:

- identify types of clothing and textile careers and occupations.
- become aware that one's appearance may be related to acceptance for employment.
- become aware of appropriate and inappropriate dress and grooming when on the job.
- recognize that how one dresses affects job interviews and performance.
- learn how to select clothing suitable for specific jobs.

## LEARNING ACTIVITIES

OCCUPATION LOCATIONS  
UNSEEN OPPORTUNITIES  
WHAT DO I WANT TO DO?  
DRESSING FOR SUCCESS!  
A CLOSER LOOK

## ADVANCE PREPARATION

1. Read BACKGROUND BASICS for Careers.
2. Review the activities and select appropriate one(s) to use.
3. Secure necessary materials as described.

# LESSON 8

# CAREERS

## Do

The following is suggested for using the activities in Lesson 8. Materials needed for each are listed within the activity.

- ◆ Assist youth in exploring local choices of employment opportunities within the clothing and textile field in OCCUPATION LOCATION!
- ◆ UNSEEN OPPORTUNITIES introduces youth to the many possibilities of the clothing and textile industries from manufacturing to getting the products to the consumer.
- ◆ Helping teens look at their skills and interests is the focus of the activity WHAT DO I WANT TO DO? And personal interviews are encouraged with SNAPSHOTS OF CAREER OPPORTUNITIES.
- ◆ DRESSING FOR SUCCESS! And SCENES FOR THE JOB INTERVIEW will help teens make appropriate choices for their next job interview.

## REFLECT

After completing the activities, help youth reflect on what they have learned using these questions:

- ◆ Share experiences you have had "on the job."
- ◆ Why is it important to look at your personal skills, interests, values and lifestyles as you explore career options?
- ◆ Why is it important to be appropriately dressed for a job interview?
- ◆ What is the difference between a job and a career?
- ◆ What were three new career options you discovered as a result of this project?

## APPLY

- ◆ Talk with at least three employers about the appearance of their employees.
- ◆ Observe the appearance of individuals in different work places.
- ◆ Go home and select appropriate garments for an interview.

# LESSON 8

# CAREERS

## BACKGROUND BASICS.... Careers

Activities in Lesson 8 of CLOTHING CAPERS, the previous project guide to this one, introduced youth to the world of job opportunities within the clothing and textile industries. If your current group of youth have not participated in those activities, it is recommended that you incorporate several of those into your plans. The games and activities are fun learning experiences that are appropriate for any age youth.

Activities in this unit focus on more self-directed experiences encouraging teens to explore job and career opportunities within their community. Interviewing, job shadowing and gaining first-hand experiences will go a long way in helping teenagers think about the skills and knowledge they need to meet their career goals.

### A JOB VS. A CAREER

What is the difference between a job and a career? You might get a job for the summer, but would you get a career for such a short period of time? This discussion will help youth realize the qualities that make up a career rather than just a job position. This will also include some self-discovery. What might be only a job for one person might be considered a career for another person.

Generally, a **job** is position that requires less skills, the position is held for a short period of time, and there are fewer promotions and growth opportunities. A **career** is a position that is considered a way of spending your "working" life. Careers build upon skills that are in the same field. Positions are held for longer periods of time and a person in a career position generally needs less supervision, has more responsibility and has more opportunities for promotions and new experiences.

An example of a job could be a store clerk. This could be the first step in a career in marketing or retail, or it could just be a summer job. An example of a career position is that of a textile chemist or a fashion designer.

### CAREER DIRECTION

Choosing the right career can be very difficult if you do not know yourself well. It is important for youth to begin considering what they like to do and what they dislike to do. Applying this knowledge to career choices can help them be a happier person later in life.

By discussing personality traits, likes and dislikes, the participants can get to know themselves better and give themselves direction in the opportunities they want to explore. It is important to explore different career possibilities to learn more about what the person actually does. Youth often have different ideas about what a person does in a certain position than what they might actually do.

# LESSON 8

# CAREERS

## Clothing and Textile Industries

---

Career opportunities in the textile industry have grown with the increased use of new technology. There are career opportunities in the clothing and textile industry in every community. These opportunities may not be obvious at first, but with a little research, they become apparent. As the world becomes more consumer-friendly and world trade is becoming a reality, the opportunities in the clothing and textile industry are increasing.

An industry is a group of related businesses. For example the clothing and textile industry is made up of several industries. The major ones are the textile, apparel, and retail industries. The *textile* industry focuses on the raw materials necessary to make fibers, yarns, and fabrics. The *apparel* industries are concerned with making garments or other clothing items while the *retail* industries get the products to the consumer. The apparel industries can be viewed from two areas: 1) production and manufacturing processes, and 2) fashion design areas focusing on the creative processes.

These industries are major employers throughout the world with millions of people employed. Likewise, these industries have a major influence upon many countries' economies, including the United States. Shifts and changes occur constantly in the job opportunities of many of these industries. For example, within the U.S. the apparel industry has shifted their industries to and from other countries around the world due to high labor costs.

Career opportunities in clothing and textiles exist in other related areas as well. These areas are Research and Development, Communications, and Education. *Research and Development* opportunities focus on scientific skill in the processes of creating and engineering new fibers, fabrics, laundry products or other related developments. *Communication* careers in the clothing and textile area involve the marketing and promotion needed to support the apparel and textile manufacturing and retail industries. Careers in *education* are available in both public high schools and colleges and through private companies who target consumer education. Another area of job opportunities available to many young people in almost all communities is those classified under "Special Services." Examples of these job opportunities include clothing repair and alteration services, cleaning services, custom sewing or other specialized businesses.

### Dressing For The Job

Clothing influences our feelings. Don't you feel good when you know you look good? It is important to have this self-confidence when you go on a job interview. There is probably no other place where your image is more important than the job interview.

Dress codes are seldom put into writing in today's business world, but management usually sets them by implication. You might get the job, but how you dress may limit your advancement in the company. Dress and grooming codes are guidelines found in some

# LESSON 8

# CAREERS

companies. These guidelines describe acceptable clothing/grooming and may describe prohibited clothing. The penalties for not following a dress and grooming code, such as losing a job, are enforced by the organization.

Clothing influences the way people react to you. The unconventional dresser may arouse negative vibrations, especially for a job interview. You will have enough on your mind during a job interview without worrying whether your clothes are wrecking your chances -- and they could---even with the receptionist (sometimes one can never make it beyond this point to get an interview!)

Numerous studies show that employers base hiring decisions on the impressions an applicant makes during the first thirty minutes of the job interview. One question asked was, what factors led to the rejection of an applicant? The number one factor mentioned was poor personal appearance. There is nothing as powerful as your physical appearance to confirm or deny skills, abilities, or potential abilities.

Employers say that when job skills and abilities are equal, appearance is used to decide who gets the job. They have certain images they like their company to project. They use the interview to decide how well you will fit into the company's image. So don't let what you are wearing to an interview ruin your chances of getting the job you want. Choose apparel that will generate a feeling of confidence and trust.

What type of job are you applying for -- clerical or technical, skilled or semi-skilled, management or retail sales? What is the appropriate dress for each of these? Remember not to dress too casual.

Sometimes we are unfamiliar with a new role or the clothing expectations associated with it. To prepare for an unfamiliar role or situation, you may need to see the clothing of people in the role (the company where you are applying for a job). You then adapt that information to the clothing you have and select clothing that looks good on you.

Many employers equate neatness and appropriate dress with efficiency, stability, and competency. Sloppy appearance may reflect sloppy work habits.

Grooming is just as important as your clothing, because it is part of your total appearance. Facial hair is not recommended, unless it is widely accepted by the company.

Most people interviewing applicants are looking for individuals who will present a good image for their business or office. The clothing you wear influences their opinion of you. Most employers believe that a person who cares about their appearance will care more about doing a good job for them. Remember that the responsibility of getting and keeping a job is up to you.



# LESSON 8

# CAREERS

There is no substitute for being neatly dressed. When you are looking for a job it is important that your clothes be clean, pressed, and fit properly. Suit what you wear to the interview to the kind of place you will work, and, know how much of the public you will come in contact with. Find out as much as you can about the company where you are applying. Look at what the workers and supervisors/owners are wearing.

If you were interviewing someone to be a sales clerk, secretary, or teacher would you hire a women wearing a low neckline or a man wearing cut-offs? If you were interviewing someone to be a mechanic would you hire a person wearing a tailored suit?

Most personnel officers, administrators, and executives believe that work hours are not the place to experiment with the way you look. Our lifestyle today may be informal, but a neat, well groomed appearance cannot be overemphasized.

## Inappropriate

The following items are usually considered to be inappropriate for most interviews and jobs.

- dressy outfit
- flashy fabrics
- extreme styles
- glittery jewelry
- jangly jewelry
- slacks too long or too short
- soiled clothing
- clothing that needs repair
- run-down or badly scuffed shoes or handbag
- see through fabrics
- faddish clothing
- skirt with slit higher than the knee
- clothing that shows inner garments
- jeans
- too tight garments
- revealing necklines
- too short garments
- chewing gum
- smoking (during the interview)
- too much makeup
- dirty and unkempt hair

## Appropriate

The garments which are considered appropriate are:

- simple styles
- solid restful colors
- simple accessories
- conservative appearance
- neat and clean garments and self
- conservative, if the company is conservative
- more creative, if a fashion related company
- suited to your figure type
- well pressed
- hosiery that blends with outfit and shoes
- understated makeup -- clean, natural look
- well groomed hands
- conservative jewelry
- clean and neatly styled hair

# LESSON 8

# CAREERS

- 
- well polished shoes
  - good posture (can give you a look of confidence)
  - good manners
  - simple handbag

Select garments that are appropriate for the job, for your age, and for your build. They should be comfortable and of good quality. Select a garment in a color that is becoming to you. Remember to be well groomed -- neat and clean from head to toe. The way you dress depends on the job you will be doing.

## Non-Verbal

Think about the positive impressions these non-verbal communications can leave with an interviewer.

- ☞ On Time
- ☞ Good eye contact
- ☞ Good posture (no fidgeting)
- ☞ Polite (never interrupting the interviewer)
- ☞ No gum and no smoking

Dressing appropriately for a job interview is one essential part in being hired. However, the most important aspects of an interview is the way you present yourself and your ability.

## Think Ahead

After getting the job, keep your career goals in mind. If you are interested in "moving up" place more emphasis on appearance and dress. If you cannot afford an expensive interview outfit remember that inexpensive clothes look more expensive in dark fabrics.

## In Summary

Clothing is one of the means by which we bolster our self-esteem and seek acceptance from others. Clothes should have that crisp, fresh look. Remember to pay attention to your grooming and your accessories (shoes, handbag, etc.), too. It is part of your job to look your best when you are seeking a job and when you are on the job. Use good judgment and good taste.

## References:

Hackler, N. (May 1995) "Dressing for Success", *CHOICES : Charting a Positive Future for Teen Parents, Vol III*, Gainesville, FL: University of Florida.

Webb-Lupo, A. and Lester, R.M. (1987) *Clothing Decisions*, Encino, CA: Glencoe Publishing Company.

- OBJECTIVES:** Youth will be able to:
- identify clothing store locations in their community
  - identify jobs that are related to the clothing industry and where they are located in their community
- LIFE SKILLS:**
- Career planning skills
  - Acquiring, analyzing and using information
- MATERIALS:**
- City or county maps (optional)
  - Phone books
  - Markers or highlighters
  - Copies of OCCUPATION LOCATION Activity sheet for each group
  - Pencils
  - Masking tape
  - CAREERS, workbook page 39
- TIME:** 45 minutes - 1 hour
- SETTING:** A comfortable room with space for small groups.

## INTRODUCTION

Exploring the job opportunities available to you is one of the early stages of career planning. Have you ever noticed how many textile or apparel industries are in your community? Everyone wears clothing, but how many people are involved in selling, making or caring for clothes? Today let's explore the many opportunities there are to work in the textile and apparel industries in our community.

## Do

Identify "OCCUPATION LOCATIONS" In Your Communities!

- ◆ Have participants form groups of three to five members. Pass out one map, markers, pencils, and a phone book to each group.

**ALTERNATIVES:** As an alternative to individual maps, have youth draw their own to represent the geographic area they think is realistic in which to live and work. For older teens, this will create the opportunities to discuss time and expense of commuting for specific job opportunities.

Assign an occupational category to each group and provide each group with a different colored marker to mark their findings on the map.

- ◆ Using the phone book have each group locate on the map the address where retail stores, second-hand or thrift shops, dry cleaners, fabric stores, and textile factories are located. Write down on the OCCUPATION LOCATION Activity sheet the name of the occupational opportunity.
- ◆ Assign each store/occupational opportunity a number/letter code and use it to mark the location on the map.
- ◆ After finding as many as possible, have the groups hang up their map(s). Compare the number of occupations available and the locations. Have the groups name some of the locations they found for each category to summarize the clothing and textile opportunities in your community.

## **REFLECT**

- ◆ How many locations did you mark on your map? Did this number surprise you?  
**the number should be higher than expected**
- ◆ Do you have any factories in your communities? Second-hand or thrift shops? Retail stores or outlets? Fabric stores? Dry cleaners?  
**yes, each community should have at least some of these stores**
- ◆ What are some textile career opportunities in retail stores?  
**examples: fashion buyer, clerk, customer relations**
- ◆ What are some textile careers opportunities in the fabric stores?  
**examples: fabric consultant, clerk, fabric buyer**
- ◆ What are some textile career opportunities in a factory?

**APPLY**

- ◆ Look at the different categories or "clusters" of clothing and textile career opportunities list on page 39 of the Workbook. Were you able to find job opportunities in our community for each?
  - ◆ If yes, have youth list the ones that are good examples under each and record in their workbook.
  - ◆ If no, what categories of opportunities are not available in our community?
  - ◆ Discuss where these opportunities might exist. Have youth interested in these research the geographic locations and discuss the impact of relocation on career/job choices. You might have youth look up job types and occupations via the Internet as a fun and interesting learning experience.
- ◆ Tour some of the locations that you found. Find out how many employees they have, what their jobs are, how long they have been in business, etc.

# **OCCUPATION LOCATIONS**

**RETAIL STORES**

**FABRIC STORES**

**FACTORIES**

**SECOND-HAND SHOPS**

**ALTERATIONS**

**CUSTOM SEWERS**

**THRIFT SHOPS**

**OTHERS:**



**Clothes  
That Click!**

<b>OBJECTIVES:</b>	Youth will be able to: <ul style="list-style-type: none"><li>○ analyze the manufacturing process of their clothing and create a detailed list of the jobs or careers that are involved</li><li>○ define job and career, identifying the difference in the two terms</li></ul>
<b>LIFE SKILLS:</b>	○ Career planning skills
<b>MATERIALS:</b>	Flip chart paper Markers A textile item for every group of 4 or 5 Suggested items: jeans, tent, t-shirt, towel, sheet, socks, sleeping bag, carpet sample
<b>TIME:</b>	45 Minutes
<b>SETTING:</b>	A comfortable room with tables and chairs.

## INTRODUCTION

There are many careers and job opportunities in the clothing and textile areas that you might not think of at first. The process of providing the wide assortment of clothing and textiles you see in department stores or at malls employs many people. Today we are going to explore these career opportunities.

## Do

Identify "UNSEEN OPPORTUNITIES"

- ◆ Instruct participants to get into groups of four or five. Give each group a piece of flip chart paper and a marker. Instruct them to define job and career including specific differences between the two. Allow the group sufficient time to brainstorm these definitions, approximately 10 minutes.
- ◆ Encourage a spokesperson from each group to present their definitions. Have the entire group decide on a definition for job and career by combining the definitions of the individual groups. Hang up the new definition so that everyone can see it.
- ◆ Discuss examples of both jobs and careers.

- ◆ Pass out more flip chart paper and one textile item to each group. Challenge them to list the jobs and the careers that would be involved in the process of preparing the object from manufacturing until its appearance in a store. Their lists should be rather detailed. Encourage them to use their knowledge of sewing construction so their job/career lists will be specific. Make sure that they identify each position they name as either a job or a career. This activity will take approximately 20 minutes.
- ◆ Encourage a spokesperson from each group to present the job/career list to the entire group. If there is a question about why a position is listed as a job or career, the entire group should answer it.
- ◆ After each group has presented their list of jobs/careers suggest any that they might have missed. Make them aware of more complicated or related careers that they might have overlooked such as the designer or pattern maker, fashion buyer, notions manufacturer, truckers, warehousemen, etc.

## REFLECT

- ◆ Were you surprised at the number of jobs/careers that are involved in bringing you the consumer goods that you take for granted? How many did your group list?
- ◆ What is the definition of job and career? How are they different?
  - job:** a way of spending your time; requires supervision, few promotional opportunities; less skills required; position held for a shorter time
  - career:** a way of spending your life; requires more skills and offers promotions; more broad than a job, less supervision; position held for a long period of time
- ◆ Name some careers that you listed.
  - examples:** fashion designer, fashion buyer, factory/store manager, computer engineer, farmer, textiles chemist, advertising, researcher
- ◆ Name some jobs that you listed.
  - examples:** store clerk, cashier sewing machine operator, delivery person, packaging person.



**APPLY**

- ◆ Are there clothing and textile careers in which you are interested? How can you search out more information regarding these opportunities?
- ◆ Investigate one aspect of the apparel manufacturing process such as the conceptual design stage, production stage, or the consumer marketing and distribution stages. Interview a person involved in a field of your interest and write a paper about the information you learned.
- ◆ Complete THE CLOTHING AND TEXTILE EMPLOYEES IN YOUR DAILY LIFE Activity sheet. Share what you are doing with others in your family.
- ◆ Research and teach a group of younger children about the many people and jobs that are necessary to produce an item of clothing. Investigate all the countries that a particular clothing item travels to get to your closet.

## CLOTHING AND TEXTILE EMPLOYEES IN YOUR DAILY LIFE

You come into contact with fibers and fabrics constantly as you go about your daily life. For one day, try to notice and record all the textiles that you come in contact with.

[illegible]

<b>OBJECTIVES:</b>	Youth will be able to: <ul style="list-style-type: none"><li>○ analyze qualities in themselves and match these qualities with career possibilities</li><li>○ research career opportunities</li><li>○ identify opportunities to develop personal qualities</li></ul>
<b>LIFE SKILLS:</b>	<ul style="list-style-type: none"><li>○ Understanding self</li><li>○ Decision making skills</li></ul>
<b>MATERIALS:</b>	Copies of WHAT DO I WANT TO DO? Activity sheets for each participant Pencils Flip chart or chalkboard Markers or chalk SNAPSHOTS OF CAREER OPTIONS Workbook Activity, page 40
<b>TIME:</b>	30 Minutes
<b>SETTING:</b>	A comfortable room with tables and chairs.

## INTRODUCTION

What do you want to do when you grow up? You might have been asked that when you were younger, but what would your answer be today? What are the things that you take into consideration that will influence your decision? You might be surprised to find out that you and your personality hold the answers to what kind of position you might one day hold.

## Do

Answer "WHAT DO I WANT TO DO?"

- ◆ Instruct the participants to fill out the WHAT DO I WANT TO DO? Activity sheet.
- ◆ Ask the participants to discuss their answers. Were there any trends? Write on the flip chart the trends within the group. Group the participants according to which type of positions they would like.
- ◆ Brainstorm the types of positions in clothing and textiles that would fit each trend. What qualities of the positions match the personal qualities?

- ◆ Have each smaller group discuss and list ways to find out about opportunities in jobs that match their personalities. Be sure to have them think of opportunities that could be open to them at a young age (internships, shadowing).
- ◆ Allow each group time to present their ideas to the entire group.

## **R**EFLECT

- ◆ Name some qualities in a job position that are attractive to you. Name some qualities in a job position that are NOT attractive to you.
- ◆ Does everyone like the same qualities?  
**not generally**
- ◆ Do all of the qualities you like in a position often come together in a career position you might hold?  
**no, if you don't want to work extra hours, but you want a high salary you might have a problem... often, you have to work longer hours for a bigger salary**
- ◆ What are some positions that you might enjoy if you like to travel and enjoy meeting new people and learning about new ideas?  
**examples: fashion buyer, model, professional wardrobe coordinator**
- ◆ What are some positions that you might enjoy if you do not like to travel, and you like to concentrate and have your own space?  
**examples: researcher, fashion illustrator, textile tester, fashion writer**
- ◆ What are some opportunities for you while you are still in junior high or high school?  
**examples: internships, shadowing, working in retail, volunteering, learning about textiles in programs such as 4-H**

## **A**PPLY

- ◆ Research one or two opportunities that could be open to you in the clothing and textile fields. Interview someone in a career that you might enjoy one day. Try to become involved in that field if possible. Write down a description of your experiences.

# WHAT DO I WANT TO DO?



Check the answer that best describes how you feel.

<b>Would you like to...</b>	<b>YES</b>	<b>SOMETIMES</b>	<b>NO</b>
Travel on the job?	Y	S	N
Work with a team?	Y	S	N
Work by yourself?	Y	S	N
Work with both a team and individually?	Y	S	N
Work in an office?	Y	S	N
Work in a factory?	Y	S	N
Work outdoors?	Y	S	N
Use your creativity?	Y	S	N
Follow directions of others for tasks?	Y	S	N
Have to create your own solutions?	Y	S	N
Work lots of hours?	Y	S	N
Work a minimal amount of hours?	Y	S	N
Have a boss?	Y	S	N
Manage others?	Y	S	N
Be required to follow dress codes?	Y	S	N
Wear anything?	Y	S	N
Live in another city?	Y	S	N
Live anywhere?	Y	S	N
Stay in home town?	Y	S	N
Have opportunity to move up/change jobs?	Y	S	N
Stay with same position for a long time?	Y	S	N
Work in a high stress situation?	Y	S	N
Work in a relaxed atmosphere?	Y	S	N

- OBJECTIVES:** For youth to:
- identify appropriate and inappropriate dress and grooming when interviewing or on the job.
  - recognize the impact of one's appearance on employment.
- LIFE SKILLS:**
- Understanding self
  - Decision making skills
- MATERIALS:** DRESSING FOR SUCCESS Workbook Activity, page 41  
CHOICES FOR THE INTERVIEW SCENE, Workbook Activity, page 42  
Pencils
- TIME:** 30 minutes
- SETTING:** A comfortable room.
- ADVANCE PREPARATION:**  
Read BACKGROUND BASICS regarding Dressing for Job Success.

## INTRODUCTION

Throughout earlier activities you've learned that clothing influences your feelings and how people react to you. Don't you feel good when you know you look good? There is probably no other place where this is more important than the JOB INTERVIEW. Your personal self-confidence at this time is a major portion of the image you project!

From a potential employer's perspective, what might a sloppy appearance project? (List responses on the board.) Likewise, what messages can be communicated by neat, appropriate dress?

## Do

Check out your "DRESSING FOR SUCCESS!"

- ◆ Read the situation in the Workbook on page 41. Instruct the youth to mark which items are appropriate or not appropriate when dressing for an interview.
- ◆ Tally the results for the group and compare/contrast opinions.

## **REFLECT**

- ◆ What were some choices that were clearly inappropriate for job interviews? Why?  
examples: chewing gum, revealing necklines, unkept hair, etc.
- ◆ What were some choices that were not so easily categorized? Why?  
examples: conservative appearance may or may not be appropriate depending upon the nature of the job (if it were a position that required a great deal of creative design potential employers could view it very differently than interviewing for a manager position in an office.)
- ◆ What are some other positive examples that could be added to the list?
- ◆ What are other examples of poor clothing choices or behaviors that are not appropriate for job interviews?

## **APPLY**

- ◆ Demonstrate your ability to "dress for success" as you complete CHOICES FOR THE INTERVIEW SCENE! Workbook activity on page 42.
- ◆ What characteristics of the jobs were similar or different in the situations?
- ◆ How do the job environments affect clothing choices and expectations?
- ◆ What kinds of job environments do you want to work in? How do they fit with your clothing interests?
- ◆ Can you think of jobs or careers that would require dress codes or uniforms? Would being required to meet a dress code affect your interest or choice of jobs?

OBJECTIVES:	Youth will be able to: <ul style="list-style-type: none"><li>○ explore clothing and textile careers in detail</li><li>○ understand the need, advantage, and feasibility of a career in tailoring or alterations</li><li>○ compare the costs of using a seamstress rather than purchasing from a retail clothing store</li></ul>
LIFE SKILLS:	○ Career planning skills
MATERIALS:	COST/BENEFIT Analysis Worksheet Pencils Guest speaker or telephones and phone books Catalogues
TIME:	45 Minutes
NOTE:	Having small business owner such as seamstress or alterations sewer come speak to the group and answer questions will greatly aid this activity. If this is not possible, use the telephone to call seamstresses or alterations stores for estimates.

## INTRODUCTION

Many small businesses exist in the clothing and textile field. These businesses could provide opportunity for you to perfect your construction skills or launch your own career. Let's explore the role of alterations, tailoring, and small business seamstresses in the clothing and textile world.

## Do

Take "A CLOSER LOOK" at alternative clothing and textile careers!

- ◆ If you have a guest speaker, introduce them and allow them time to speak about their business, what they do, who they deal with, etc. (Approximately 20-30 minutes would be appropriate.) Allow time for questions. Ask the person to stay to help answer more questions that will arise as the participants complete their worksheet.
- ◆ Depending on your group, this activity can be done individually or in small groups.
- ◆ Using the COST/BENEFIT worksheet, instruct participants to think of occasions that you might use a seamstress/alternationist. Find out prices of materials that would be used, labor costs, and compare them to the cost of purchasing a similar item already constructed from a retail store. For an alternationist, determine how much it would cost you to make the repair yourself, as opposed to having someone else sew it for you.



## REFLECT

- ◆ Is using a seamstress/alternationist feasible for every clothing purchase or alteration that you make? Why or why not?  
**no, it is not feasible for all occasions because of the extra time, planning, costs**
- ◆ Name some occasions when using a seamstress is appropriate.  
**bridal wear, special suits, dresses for special occasions, etc.**
- ◆ Name some occasions when using an alternationist is appropriate.  
**alter a prom dress, business suit, wedding dress**
- ◆ What are the benefits of using a seamstress/alternationist?  
**for expensive outfits that need some adjustment to fit you; when you don't have the skills; when you want a unique item sewn specially for you; your item should fit you perfectly and you have the luxury of picking out your own fabric, buttons, etc.**
- ◆ What are some items that you would not have a seamstress sew for you?  
**everyday clothing, most items would not be custom-sewn by a seamstress**
- ◆ What career opportunities could this profession hold for you? Do you think that it would be hard to start your own business?  
**you could possibly shadow or intern at a small business and gain valuable experience and knowledge; starting your own business could be hard, but with a lot of hard work you could be successful if you know the tricks of the trade and have the skills**
- ◆ Who would your clients be if you were a seamstress?  
**brides, business men and women, the people of the town in which you are established, people who could afford the service**
- ◆ What are the skills required to run a small business like this?  
**excellent sewing construction skills, communicate well with customers, knowledge of textiles, patterns, complimentary illusions for figures, organization, self disciplined and determination; it is also important to have a good reputation**

**APPLY**

- ◆ Work with a seamstress/alternationist for a day to find out if that would be a job that you might like. What do they do all day long? Who do they talk to? Write a paragraph describing your experiences.
- ◆ Begin cost/benefit analyzing your sewing projects. What are the reasons you sew?

# **COST/BENEFIT WORKSHEET**

Write down the cost and the benefits of each item if it were sewn by a seamstress or if it is purchased.

## **PROM DRESS/BUSINESS SUIT**

If purchased at a store:

COST

BENEFIT

If sewn by a seamstress:

COST

BENEFIT

## **ALTERATION OF A HEM** (skirt or pants)

If done by an alternationist:

COST

BENEFIT

If altered by you:

COST

BENEFIT

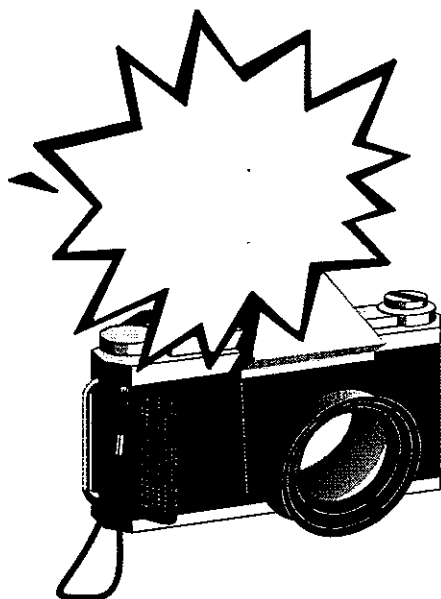




# WORKBOOK

4-H Clothing and Textiles Program





# Clothes That “CLICK”



Clothing plays an important role in the lives of most teenagers. It's a time when you want to 'fit in' with your chosen groups of friends or classmates while expressing your own sense of self and individuality. Right? Yes, we all have experienced the conflicts of doing this at some point in our lives. Of course, as you get older the more independent you will become and the conflicts between peers and parents lessen with regard to your appearance. By then, the clothing choices relate to your job, career needs and employer expectations.

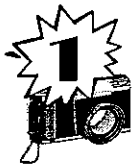
**Clothes That Click** is designed to help you now, and hopefully throughout life, with making the best choices for you, your interests and needs. You will be introduced to:

- ☐ a variety of fun and creative techniques to express your individuality,
- ☐ personal assessments to help you make clothing decisions,
- ☐ how to comparison shop for the best buys,
- ☐ how to care for your clothes and appearance to look your best, and
- ☐ how to appreciate international and cultural influences

## Special Thanks and Acknowledgements

The authors wish to acknowledge the contributions of 4-H Clothing and Textile Publications from the states of Alabama, Arizona, Kentucky, Oklahoma, Kansas, Pennsylvania and Texas to this document.

# Table of Contents



## **Creativity**

Pages 1-6

Creativity in a Vest  
Embellishments & More!  
Create Your Own!



## **Consumerism**

Pages 19-24

Quality Counts  
Shopping Savvy  
Store Savvy  
Zoom In On Shoes



## **Communication of Self**

Pages 7-10

Capture the Message  
Values & Clothing  
What Is Your Favorite Outfit?



## **Care**

Pages 25-32

Focus on Laundry  
Laundry Scavenger Hunt  
What Did You Find?  
Careful Decisions  
Stubborn Stains



## **Cutting Edge**

Pages 11-14

Fabulous Finishes  
Experimenting With More Fabric  
Finishes



## **Culture**

Pages 33-38

The World Is Around You  
A Gallery of Cultural Influences  
Batik. . . An Indonesian Art  
Be A Photojournalist...and  
Travel the World!



## **Choices**

Pages 15-18

Figuring Your Assets  
Disguise or Emphasize  
Get an Angle on What Flatters



## **Careers**

Pages 39-42

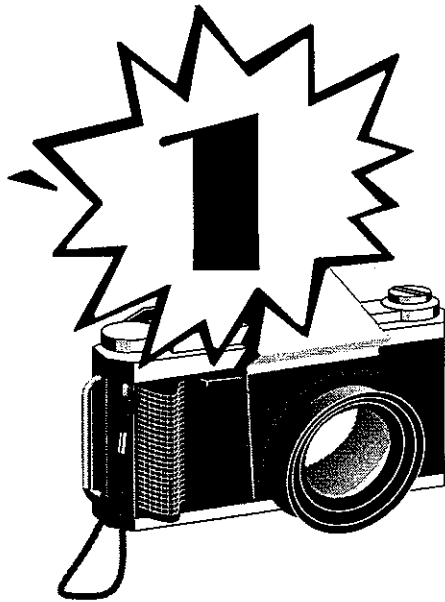
Snapshots of Career Opportunities  
Dress for Success  
Choices for the Interview Scene



## **A Photo Finish!**

Pages 43-44

A Storyboard of Experiences!



# Creativity

Vests are a popular item and are fun and easy to make. They can be very simple and plain or they can be a "designer" version---a "one-of-a-kind" you create for yourself or someone else. In this project you will learn to create and "embellish" such a vest.

Embellishment is any type of decorative addition you wish to add to your vest. Certain types of embellishments are done in early stages of the construction process and others can be added after completing the vest. You are only limited by your creativity and interests.

If you are not part of a group that is making a vest, you can still choose a simple ready-made vest to which you can add embellishments, making it a very special one-of-kind vest of your own design!

## Pattern Success!

Selecting the correct pattern size and pattern figure type are both important in helping you to have a vest that will fit you. Sizes in pattern companies are similar to each other, but they have NO relation to ready-to-wear sizing. This means that just because you bought a vest last year that was a small you should not necessarily buy that size pattern. Also, since you are still growing, you need to take your measurements each time you make a garment.

Accuracy is very important in taking body measurements. Get the help of a friend or family member to make sure you are accurate.

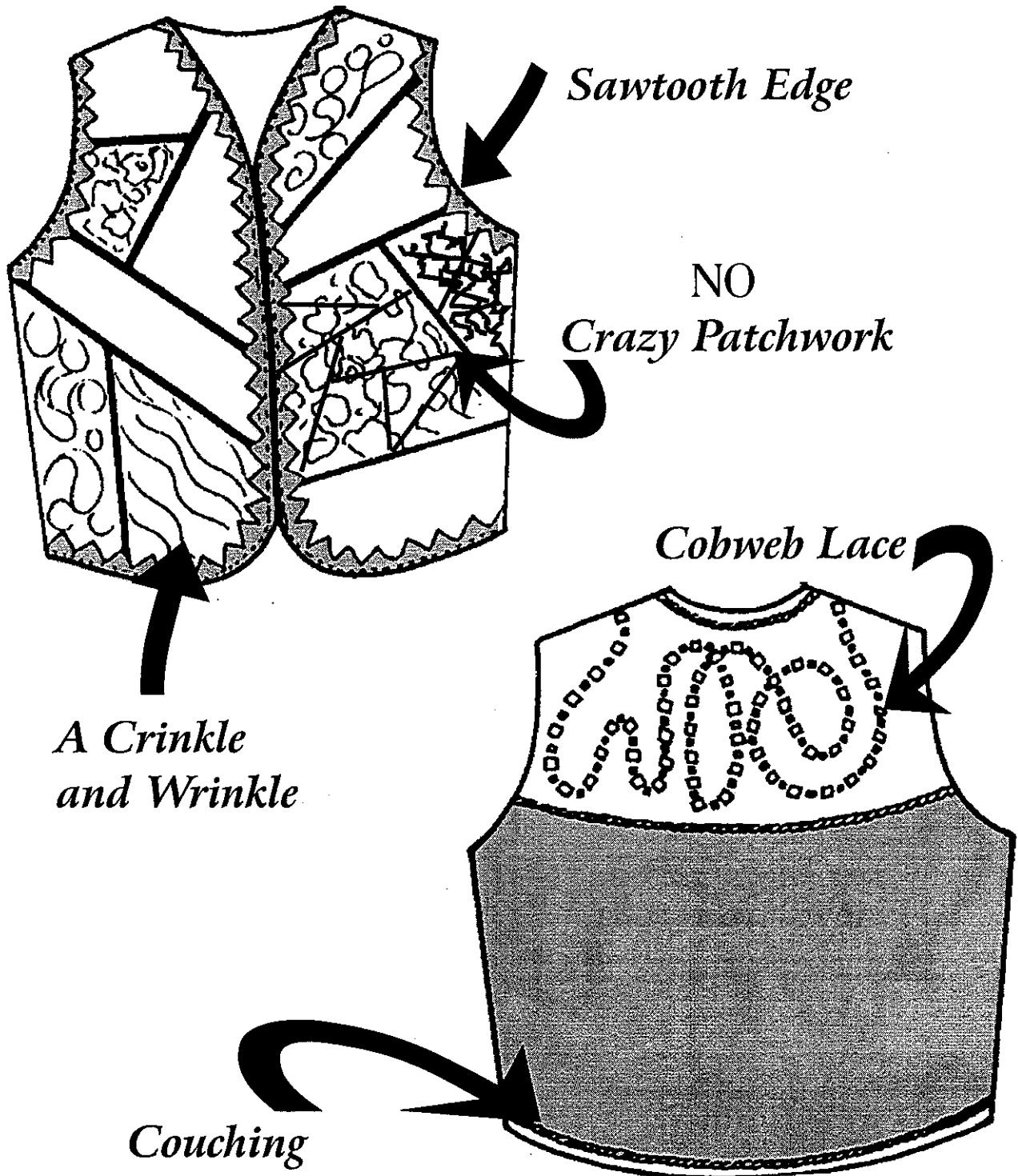
**What measurements do you need to take to determine your figure type?**

Vertical measurements - the height and back waist length (from the base of the neck to your waistline).

**What measurements will determine the pattern size?**

Horizontal measurements - bust/chest, waist and hip measurements.

# in a Vest





# Embellishments

## COUCHING

- < Select a combination of different threads and washable yarns in one or several colors and textures.
- = Thread sewing machine with transparent thread on top and matching thread (to fabric) in bobbin.
- > Set sewing machine for wide zigzag and long stitch length.
- ? Add fusible interfacing to wrong side of fabric and draw design with soap slivers or marking pen/pencil.
- @ Tie knot in one end of "threads".
- A Place at the edge of fabric and machine "tack" in place. Lower presser foot (use a cording foot if available), twist yarns and stitch slowly.
- B Continue this process following your design until complete. Machine "tack" at the end.

**CAUTION:** Pressing with a hot iron may melt transparent thread.

## COBWEB LACE

- < Cut very small pieces of fabric (same color or different colors) -- ½ inch by ½ inch -- and one piece 2 inches by 2 inches.
- = Using the 2 inches by 2 inches piece, begin stitching a chain (1 to 2 inches) then add a small fabric piece. Continue until all pieces have been added.
- > Arrange the chain on your fabric in a creative design.
- ? Cover with tulle and do decorative thread stitching with different colors of thread or metallic thread.

## STITCH & SLASH

### Basic:

- < Sandwich four layers of firm woven washable fabrics together.
- = Draw a stitching pattern -- parallel lines on the bias about 1 inch apart making a box design. Pin.
- > Stitch (matching or contrasting thread) along these lines, removing pins as you come to them.
- ? Use your scissors to cut the top three layers (do not cut the bottom layer).

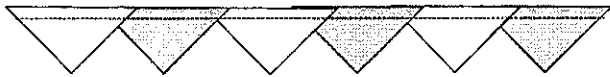
**NOTE:** To make the fabric "bloom," machine wash and dry sample.

**Creative:** Create different patterns of cutting the design.

# and More!

## SAWTOOTH EDGE FINISH

- < Cut two-inch squares of matching woven fabrics.
- = Fold in half diagonally and press.
- > Place over edge of fabric surface lapping over each one. Pin in place.
- ? Machine stitch 1/4 inch (or wherever you desire) from edge. You can use regular thread (matching or contrasting), a decorative thread, or couching.



## Button Ideas



- < Stack buttons and arrange in a design.
- = Use buttons to hold colorful squares of fabric in place.
- > Tear strips of fabric into squares, then into smaller squares. Attach to garment with buttons.
- ? Create a pin effect with buttons hanging down from a larger button.

## Crinkle • Wrinkle

- < Wet the fabric and wring out.
- = Hand gather fabric, then twist as tightly as you can. It should roll back on itself.
- > Fasten with cotton string or fabric scrap. Let air dry or toss in dryer with a heavy towel (will take several hours to dry). It MUST be completely dry!
- ? Untie, carefully unfold to the shape you desire.

@ Fuse lightweight fusible interfacing to

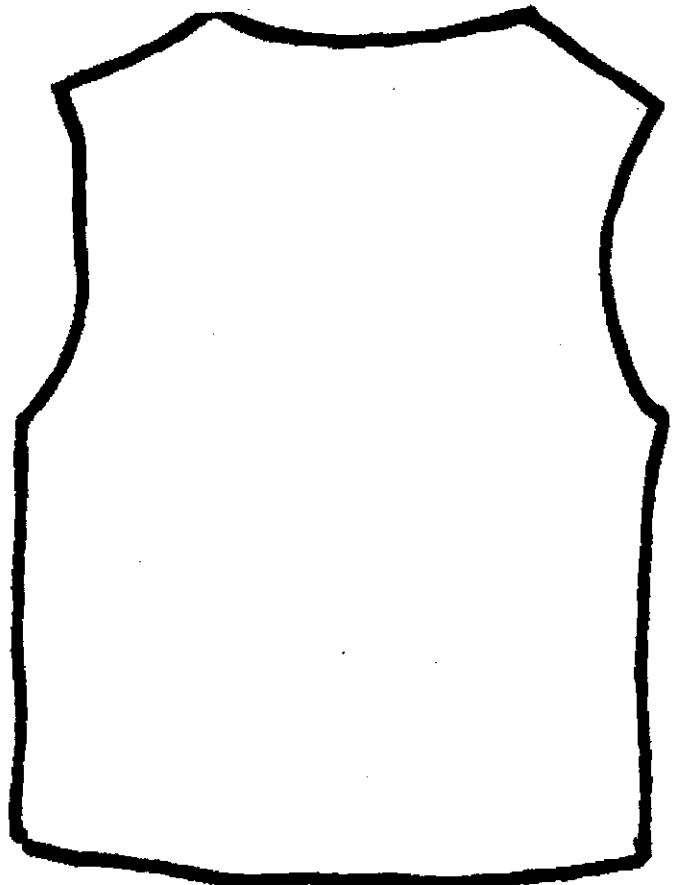
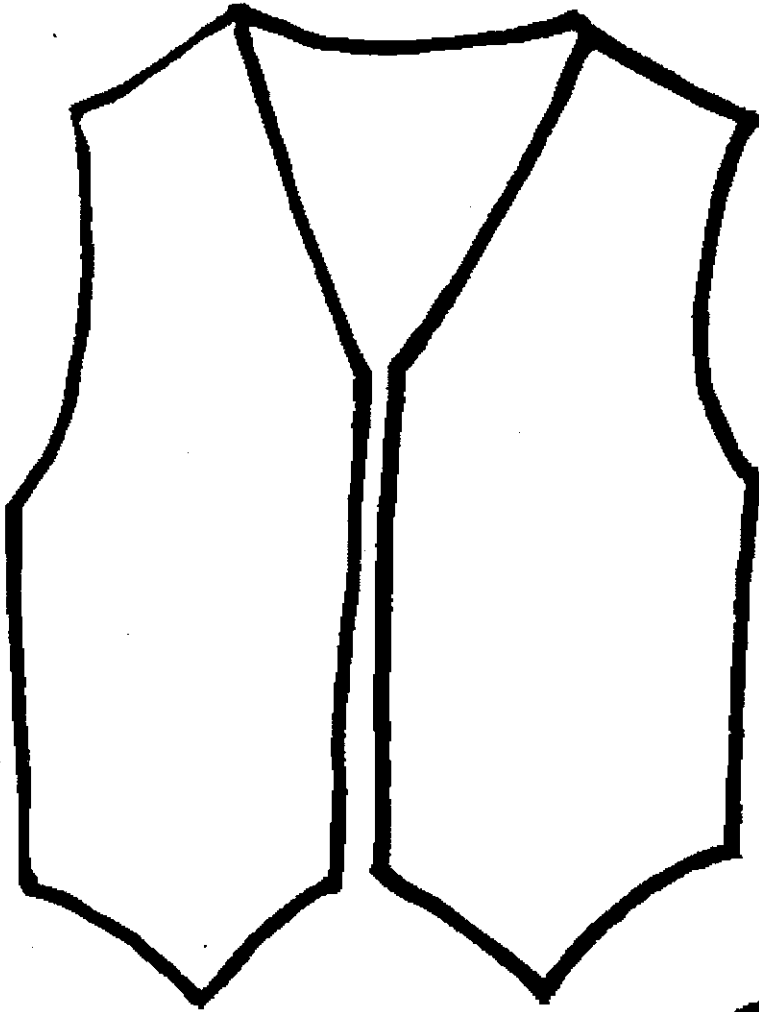
## Crazy Patchwork

- < Crazy patchwork will need a variety of small fabrics in various shapes, which will be used to cover design.
- = Pin a fabric scrap at a right angle to one corner of your fabric square.
- > Lay the next scrap right sides together over the first scrap and stitch a 1/4 inch seam on one side of fabric scrap. Flip scrap to right side.
- ? Continue to sew scraps to the fabric scrap, clipping curved seams as needed.
- @ Change direction of sewing as desired.

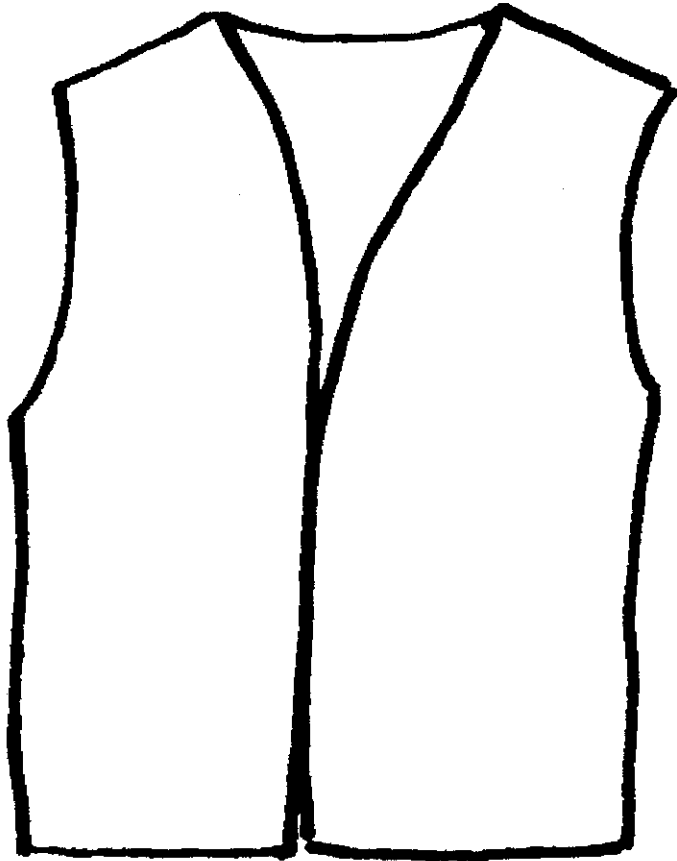
# Create

## Design 1

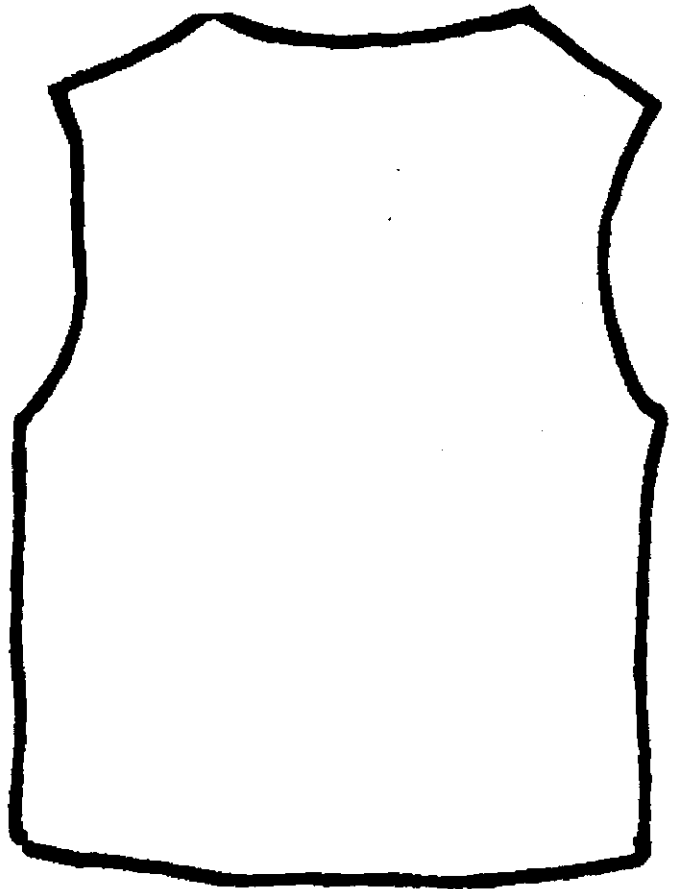
Using the various embellishment ideas on the previous pages or ideas you have gathered from other sources, create your own vest designs. Label the techniques being proposed.



# Your Own!!



## Design 2





# Communication of Self

Have you thought about how your clothing and appearance communicate? What messages are you sending to your friends, family, teachers or even strangers? You can communicate your emotions through color or advertise your position and attitude by the type of clothing you wear.

Your clothing can also reveal your interests and values, such as casual or being very organized. Clothing does have a language of its own. Learning to understand how clothing "speaks" as you observe others is the focus of the activities in this section of your project. Then you can apply these observations to yourself to create the image you want others to have of you.



## TRY THIS:

Write 10 words that best describe your image to a stranger.

---

---

---

---

---

Now, ask your best friend, a parent, teacher, a neighbor (or others from different areas of your life) to do the same for you.

Did they use the same words?

What words were similar?

---

---

---

Different?

---

---

---

# Capture the Message

Clothing messages are nonverbal. They can send a lot of clues to others. The old adage "you can't judge a book by its cover" may be true, but you often select one by its cover! Your "cover" is how you appear to others through your clothing and how you present yourself through your personal grooming, posture and other forms of body language.

Here are a few views communicated by clothing choices. Capture the message by cutting out examples of the clothing clues using magazines, catalogs, advertisements or your own film and camera.



Clothing may present clues as to the wearer's approximate **age**.

The way one dresses may express one's **attitudes and interests**.

Clothing may enhance or obscure the wearer's **gender**.

Body posture and movement within clothing communicate strong **emotional messages**.

Clothing may reflect the individual's **occupation**.

Special kinds of clothing produce special kinds of **behavior**.

Clothing may reflect one's **economic status**.

The clothing selected and the way it is worn can be expressions of **personality**.

Clothing items of dress (in some groups/cultures) might indicate **marital status**.

Certain clothing choices may reinforce **stereotypes** held by certain types/groups of people.

Many people dress in a particular way at a particular time to show **organizational membership**.

Clothing choices is an indication of many **special occasions** in a person's life.

# Values and Clothing

*"Beauty is in the eye of the beholder"*

Values are beliefs about what is important. From a very early age you have values that affect your behavior. Some values concern attitudes and behaviors in the area of clothing selection.



## Influences of Advertisers on Values?

There are many different reasons that people wear certain types of clothing. Here are a few:

*Individuality*

*Physical Comfort*

*Attraction*

*Modesty*

*Protection*

*Belonging/Group Memberships*

*Status/Influence*

*Conformity/Fitting in with Peers*

*Creativity*

*Economy*

Circle the ones that influence YOU the most. Put a box around those you think influence your friends. Do they differ? What about adults---what would influence them?

What values are being appealed to, or discounted, by advertisers?

Choose a popular magazine and evaluate the advertisements in terms of the values portrayed. What did you discover?

**Types of Advertisements**

**Quantity/No. Times**

**Type of Values**

---

---

---

---

---

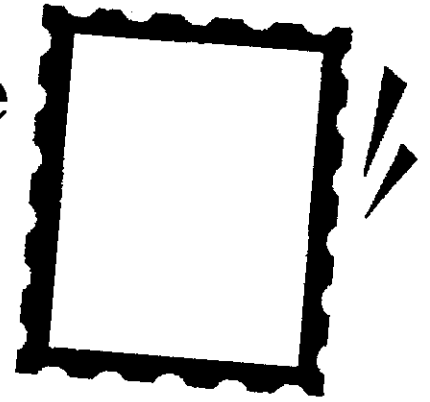
---

---

---

---

# What is your favorite outfit?



What clothes do you wear when you want to....



relax:

---

---



dress up:

---

---



look older:

---

---



feel attractive:

---

---



hang out with  
your friends:

---

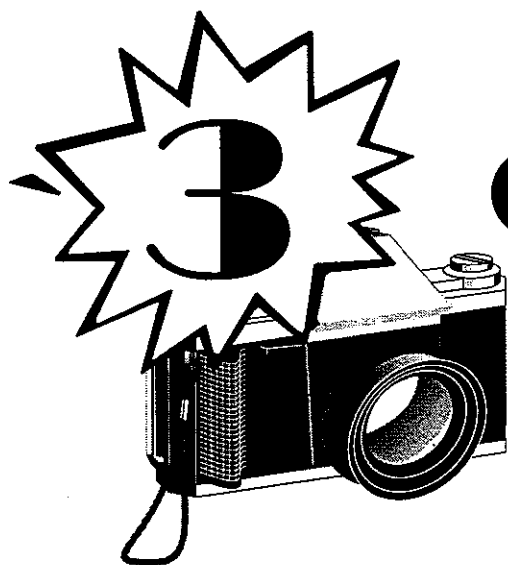
---

What clothes do you wear when you just want to be you?

What do you want your clothing to do for you?

What do you want to communicate to others by what you wear?





# Cutting Edge

Have you ever bought a new garment that rubbed off onto another garment you were wearing or on you? What about one that turned out to be a lot lighter after that first wash? This means the fabric the garment is made of was not *colorfast*. Colorfast means that the fabric retains its color. None of us like surprises when it comes to clothes we have chosen!

Learning about the different properties of fabrics in choosing your clothes helps you get the most for your money and the time it took to find that right outfit. Nothing is worse than days of shopping to find the perfect match for an outfit that "clicks" than to wear it or wash it and it no longer looks like it did in the store.

Comfort in your clothes, especially in hot weather, is another plus for summertime good looks. Here again the fiber content and fabric finish of the fabric determines its *absorbency*. This is its ability to attract and take-up liquids (like perspiration!).

Did you know that almost all fabrics have some type of finish? Why? Finishes are used to change the appearance, hand, or performance of the fabric.

"Wrinkle Free", "Permanent Press" or "Water Repellant" are some fabric finishes on garments you often purchase.

## Let's Experiment!

### WHAT YOU NEED:

One 3 x 3 fabric swatch with the following finishes:

- flame resistant/retardant
- water repellant
- soil & stain resistant
- permanent/durable press
- colorfast fabric
- noncolorfast fabric

Four 3 x 3 fabric swatches of fabrics without finishes

Candle in holder and match

Aluminum Foil

Eyedropper or 1/2 tsp. measuring spoon

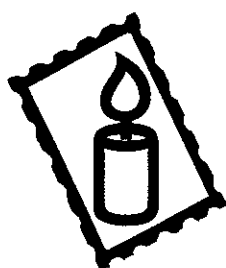
Tweezers      White cloth or

Water          paper towels

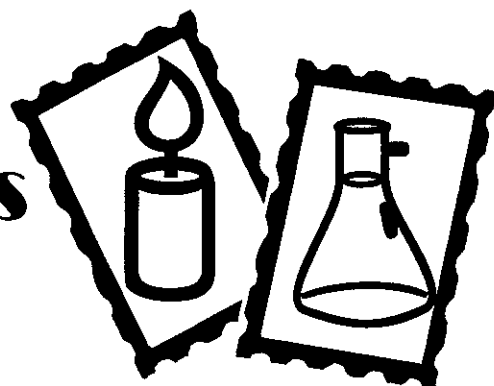
Catsup      Detergent

Bowl          Timer or stop watch

# Fabulous Finishes



**What will happen?**



Before starting, record your expectations! Will it burn?

## What do you do?

Place aluminum foil on table and place candle in middle of the foil.

Unravel four yarns from length of the fabric with the flame retardant finish.

Do the same for the unfinished fabric.

Grasp one set of yarns at one end with the tweezers, and move toward the flame from the side, but not into the flame.

Observe what happens as the fabric approaches the flame.

Now, move the yarns into the flame and then out of the flame.

Record what happens.

Extinguish the yarns if still burning and sniff fumes by immediately waving them under your nose. DO NOT inhale.

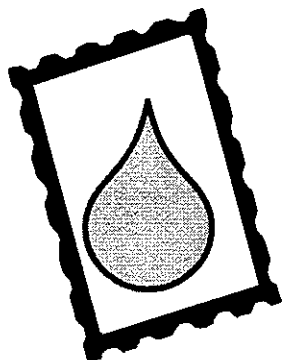
Record your observations of odor and the kind of ash or residue.



## Record Your Results

Finish	Your Expectations	What Happened?			
		Near Flame	In Flame	Odor	Ash
<i>Flame resistant finish</i>					
<i>No finish</i>					

# Experimenting With



## **WATER REPELLANT OR RESISTANT FINISH**

Place the water repellant fabric side by side with the fabric swatch without the repellant finish.

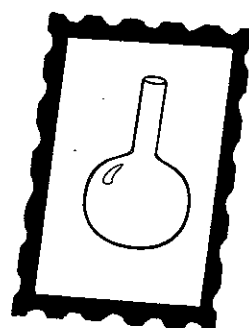
Drop four drops or 1/2 teaspoon of water on each one. Record what happens.

Wait 5 minutes and record any changes.

## **PERMANENT OR DURABLE PRESS FINISH**

Simulate washing a garment in the washing machine using detergent and lots of twisting and wringing with each fabric swatch (one with the finish and one without).

Record what happens. Wait 5 minutes and record any changes.



## **Record Your Results**

Finish	Your Expectations	What Happened?	
		Immediately	Five Minutes Later
Water Repellant			
Permanent/Durable Press			
Soil and Stain Resistant			
Colorfastness			

# More Fabric Finishes

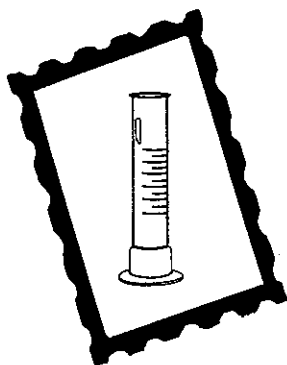
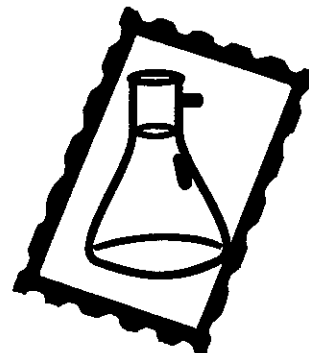
## SOIL AND STAIN RESISTANT

Place fabric swatches (one with finish and one without) side by side.

Drop 1/2 teaspoon catsup on each one. Record what takes place.

Wait 5 minutes and record any changes. Wash fabric with detergent and warm water, if a stain is evident.

Record results.



## COLORFASTNESS

With a dry white cloth or solid white paper towel, lightly rub across fabric and record what happens.

Now, repeat by dipping cloth or paper towel in water and rubbing lightly across fabric.

Record what happens!

## What You've Learned!

How did the comparisons meet with your expectations?

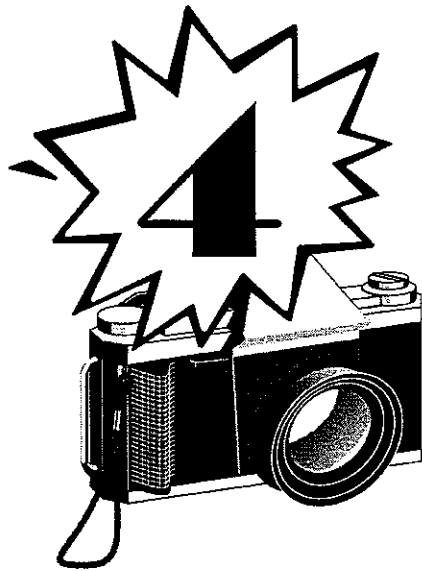
How did the comparisons NOT meet with your expectations?

How dramatic were the results?

What did you learn from doing these experiments?

Which of these finishes are more important to you? Why?

How will you use this information in selecting fabrics/garments in the future?



# Choices

*"everything's cute in a size 2!"*  
- debbie

Just as a photographer "composes" a good picture with elements of design for good composition, choosing flattering clothing involves a variety of artistic principles. Design principles include proportion, balance, emphasis and rhythm (yes, clothes can have a little movement!). When design principles are used appropriately they will give harmony to an outfit.

Have you ever seen an outfit on one person and it looks great but on another it is not so appealing? This is an example of these principles at work. Each individual has unique body proportions. Some people look tall while sitting but aren't, others have long legs compared to the rest of their body.

Learning to direct your eye to look for a center of emphasis, balance, proportion and rhythm is one of the secrets to making good clothing choices to match your figure shape and size. Of course, don't forget as we learned in Communication of Self--what makes you feel good, what's comfortable to you, and the look you want-- are also important considerations.

Most people wear 10% of their clothes 90% of the time. What percentage of your clothes do you wear? Identify the features of the clothes you wear a lot. Write a memo to yourself for future clothing choices!



*I never have anything to wear!*

## memo

<p>TO: _____</p> <p>FROM: _____</p> <p>SUBJECT: _____</p> <p>DATE: _____</p> <p>TIME: _____</p> <p>LOCATION: _____</p> <p>REASON: _____</p> <p>ACTION: _____</p> <p>RESULT: _____</p> <p>FEELING: _____</p> <p>THOUGHT: _____</p> <p>WISDOM: _____</p> <p>LESSON: _____</p> <p>ADVICE: _____</p> <p>CONCLUSION: _____</p>	<p>TO: _____</p> <p>FROM: _____</p> <p>SUBJECT: _____</p> <p>DATE: _____</p> <p>TIME: _____</p> <p>LOCATION: _____</p> <p>REASON: _____</p> <p>ACTION: _____</p> <p>RESULT: _____</p> <p>FEELING: _____</p> <p>THOUGHT: _____</p> <p>WISDOM: _____</p> <p>LESSON: _____</p> <p>ADVICE: _____</p> <p>CONCLUSION: _____</p>
---	---

# FIGURING YOUR ASSETS

Everyone is unique. Accepting your distinctive characteristics and developing positive attitudes about yourself are important steps toward developing an attractive self.

Making the most of your appearance means learning to see both the things that are attractive and those things that could be changed for a more becoming look.

## Body Characteristics:

*Height:*

- ☐ Tall
- ☐ Average
- ☐ Short

*Contour:*

- ☐ Thin
- ☐ Plump
- ☐ Stocky
- ☐ Angular

List other distinctive body characteristics which influence the clothing styles you select (long arms, long legs, muscular arms, etc.)

---



---



---

According to my body characteristics, my most flattering garment styles are:

---



---



---

Less flattering styles would be:

---



---



---

## Personal Coloring:

**Skin:**

*Tone:*

- ☐ Light
- ☐ Medium
- ☐ Dark

*Undertone:*

- ☐ Yellowish
- ☐ Blue-Pink

**Hair:**

*Tone:*

- ☐ Light
- ☐ Medium
- ☐ Dark

*Color:*

- ☐ Blonde
- ☐ Brown
- ☐ Black
- ☐ Red

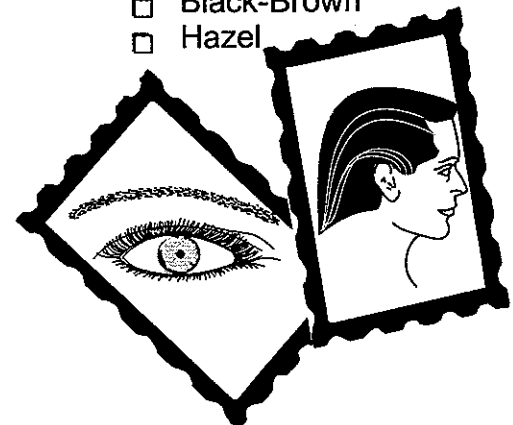
**Eyes:**

*Tone:*

- ☐ Light
- ☐ Medium
- ☐ Dark

*Color:*

- ☐ Blue
- ☐ Grey
- ☐ Green
- ☐ Black-Brown
- ☐ Hazel



# Disguise or Emphasize!

You can look attractive without an ideal figure by making choices in clothing that enhances your body build. In other words, an illusion can be created to conceal the things about your body that you find less appealing. Knowing how to effectively use line, color, texture, and design is the secret to accenting or de-emphasizing various body features.

## Job Success

James is considered good-looking, but rather small for his age. Therefore, he doesn't look old enough for his job as an assistant manager in a sports shop at the mall. Help him create the best look for his job.



---

---

## A Fall Football Game

Tasha is short and has a full bust, large hips and thick midsection. She is shopping for an outfit to wear to a school football game in November. What would you choose for Tasha?



---

---

## Movie and Pizza Date

Demetrius is a very tall, thin star basketball player for his high school. He likes to dress casually and wants to look like he weighs more. What could he choose that would fit his needs?



---

---

## A Summer Wedding

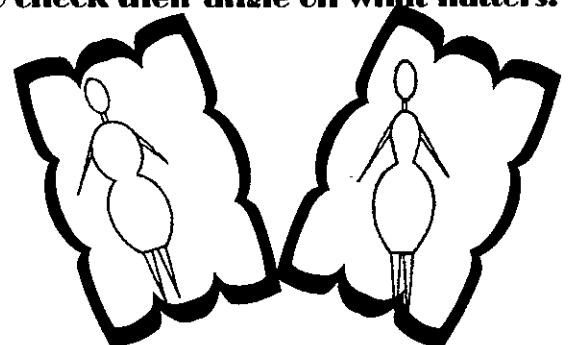
Nicole has broad shoulders and narrow hips, and is normal weight. She needs to buy a dress for a wedding she is to attend in August. What style of dress, what color, and what fabric type would you choose?



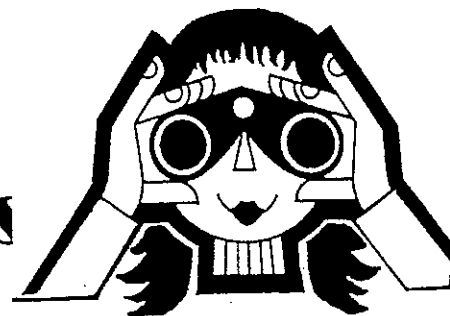
---

---

**Create your own situations for these two silhouettes and ask someone else to check their angle on what flatters!**



# Get an Angle on What Flatters



What kind of angle do you have on selecting and matching figure types?  
Mark each "Yes" or "No" if you think the choice is a good one.

- |                            |                            |   |
|----------------------------|----------------------------|---|
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 1. A bold plaid skirt would be a great addition to a short girl's wardrobe.   |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 2. Betty has a "bean-pole" figure. Should she wear a slinky, black knit dress to the class dance?                             |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 3. Too many milkshakes have made Jack 10 lbs. overweight. Should he wear straight-legged pants, instead of wide-legged pants? |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 4. A medium length jacket with pockets and yokes is a good choice for a tall figure.  |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 5. Mary is tall with a great-looking figure. Can she wear a bright red dress in a soft, drapeable fabric?                     |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 6. A yoked cowboy shirt would look good on a top-heavy figure.  |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 7. Brightly colored print pants flatter a "hippy" figure?   |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 8. Should a tall, skinny guy wear a pin stripe suit with wide lapels?   |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 9. Are widely spaced tucks a good addition to a garment if you want horizontal line interest?                                 |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 10. Is satin fabric a good choice for a full figure?  |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 11. Would a mohair suit be a good choice for a slim figure of average height?   |
| <input type="checkbox"/> Y | <input type="checkbox"/> N | 12. A chubby guy bought a bright orange plaid sports jacket. Was it a good choice?  |

For each correct answer, give yourself 5 points. If you score 45-60, you have fashion smarts; 30-45, you're on the right track; 0-30, you'd better give this lesson another glance!

Answers: Yes: 3, 4, 5, 8, 9, 11  
No: 1, 2, 6, 7, 10, 12



# Wardrobe Planning

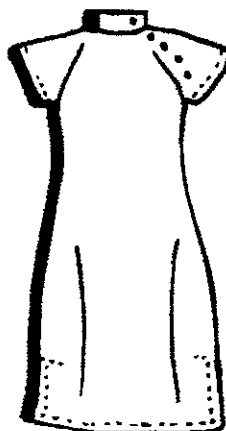
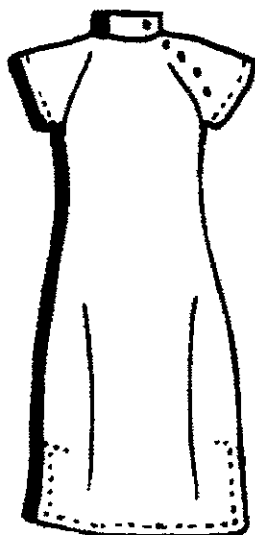
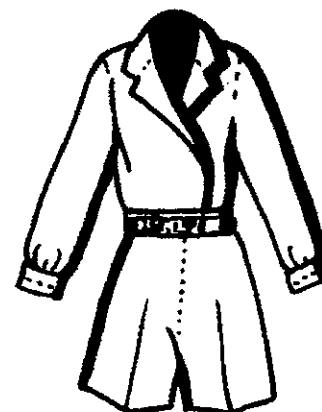
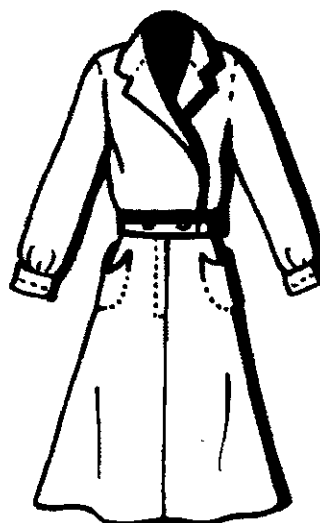


How many clothes do you have in your closet that you no longer wear? Take a look at your wardrobe and list some reasons you no longer wear certain items.

ITEMS	REASON
_____	_____
_____	_____
_____	_____
_____	_____

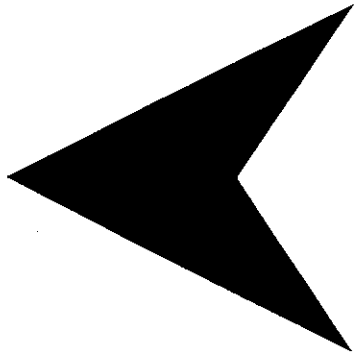
To expand your wardrobe possibilities and discover new ways to use that garment you never wear, consider some of these options:

**DIVIDE and CONQUER:** Do you have a two-piece suit or outfit you never wear anymore? Just because you bought it that way doesn't mean you have to wear them together forever! Try mix and matching a few things to discover some new combinations. Jackets take on a completely new look combined with T-shirts and jeans!



**DESIGN A NEW LOOK FOR A CLASSIC:** Some things never go out of style. Long skirts can be shortened for a great new look, accessorized with the latest in footwear!

# Can This Garment be Saved?



ANALYZE YOUR LIST AND CREATE NEW WAYS TO REWORK OR CHANGE THE LOOK OF THE GARMENTS YOU DON'T WEAR.

HOST AN IDEA EXCHANGE: get your friends or club members to help you create new looks. Record your results below!

## CHANGES MADE

---

---

---

---

---

---

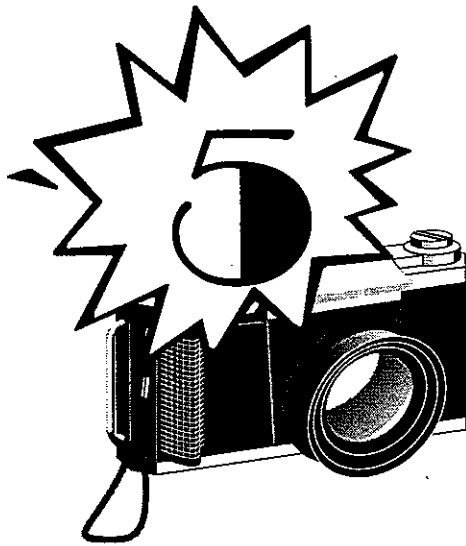


CREATE A FRESH MIX: That velvet vest you only wore once at the holidays can be a fabulous new outfit some evening with a turtleneck or white shirt and jeans!



Or, mix and match different fabrics and textures—chiffon skirt and that wonderful long cotton sweater you got on your last birthday and never wore may be just the new outfit for the right occasion!

**KNOW WHAT TO TOSS or GIVE AWAY!**  
Not everything can be saved or reworked. Anything you never felt good in should be the first things to go!



# Consumerism

Learning about quality standards before you shop will help you get the best buy for your money. It also means you would consider the use of the garment ---how often do you plan to wear it. Take some time to do some comparison shopping and read clothing labels.

The quality needed in a garment should relate to the use of the garment. Quality means that the garment you buy is functional for a long period of time. It is well-made and durable to wear and to care.

## QUALITY COUNTS CHECKLIST

### FABRICS:

- ☒ balanced grain.
- ☒ no flaws in fabric construction.
- ☒ matching designs, centered or balanced.
- ☒ evenness of dyes.
- ☒ durable, for intended use.

### FASTENERS:

- ☒ work easily.
- ☒ securely stitched.
- ☒ appropriate for garment design.

### TRIMS/DECORATIONS:

- ☒ well attached.
- ☒ harmonize.

### CONSTRUCTION:

- ☒ finished, flat and smooth seams and hems.
- ☒ sturdy construction of seams and hems.
- ☒ concealed zippers.
- ☒ concealed, flat and smooth facings.
- ☒ well-pressed.
- ☒ interfaced facings, cuffs, waistbands, buttons, buttonholes.
- ☒ gathers, if any, evenly distributed.
- ☒ no loose threads.



# Quality Counts...

## Will you know it when you see it?

Choose 3 garments you recently purchased. Evaluate them on the key points below. How do these garments rate?



	GARMENT 1	GARMENT 2	GARMENT 3
FABRIC			
CONSTRUCTION			
FASTENERS			
TRIMS/ DECORATIONS			


# Shopping Savvy

Shopping for "**Clothes That Click**" means also looking at cost and care in addition to the quality of the garment. Becoming a good comparison shopper means that your clothing purchases will last AND you will make better use of your clothing dollar. This activity will help you make the best use of your money.

Have you ever thought about how much a garment costs based on the cost-per-wear? Jack spends \$200 on a down ski jacket and lives in South Florida and only gets to wear it for one week of winter vacation in Colorado. As a comparison, Jawanda spends \$80 on a new swimsuit that she uses almost all year.

Do a cost-per-wear analysis of 5 garments in your wardrobe. Record the results below:

Garments	Cost (including tax)	Fiber Content	Care 	Cost-Per-Wear 

 \$.25 estimate per washing; check your local prices for drycleaning.

 Formula for Cost -Per-Wear: 
$$\frac{\text{Cost} + \text{Cost of Care}}{\text{No. of Wearings}}$$

# Store Savvy

You are headed to the prom and need an outfit. You don't have hundreds of dollars with which to make this purchase. Which merchandising outlet would you choose using the information provided?

Consignment shop: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

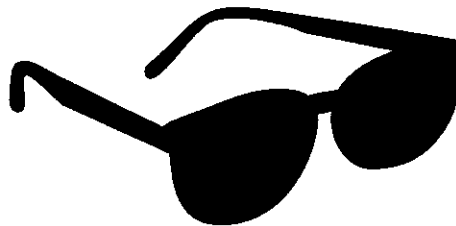


Department Store: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Which one did you choose?

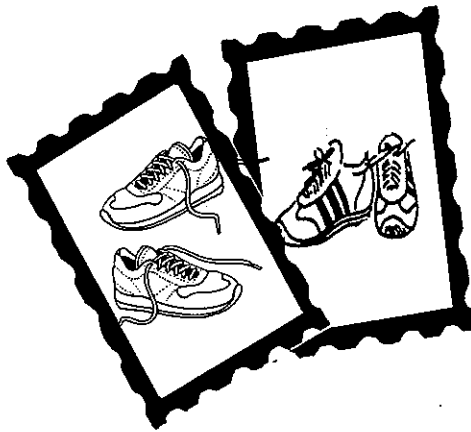
You and your family are going on vacation at the beach. You have spent your allowance on a new bathing suit so you only have a few dollars left to buy sunglasses. Which merchandising outlet would you choose using the information provided?

TV Shopping: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



Speciality shop in the mall: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Which one did you choose?



# Zoom In On Shoes

Almost everyone shops for athletic shoes. They also can be a major clothing purchase. Do you know how to comparison shop for them? How do you judge their quality ...they are certainly different than T-shirts and jeans!

A few years ago it was easy to shop for shoes for exercise and active sports because there weren't that many choices. Today there are literally dozens of different types and styles. Many of which are designed for special athletic activity since the foot and ankle go through different motions. Therefore, you must be better prepared for that next trip to the store for athletic shoes.

## CONSTRUCTION CHECKLIST

- ☒ Sole firmly attached to upper.
- ☒ Toe box size adequate.
- ☒ Striping used.
- ☒ Adequate padding on sides and tongue.
- ☒ Innersole soft and resilient.
- ☒ Adequate arch cushions.
- ☒ Heel counter sturdy, resilient and reinforced.
- ☒ Toe guard used.
- ☒ Ventilation holes present.
- ☒ Stitching neat and even.
- ☒ Double stitching used.
- ☒ Heel slightly raised and cushioned.
- ☒ Flexible outer sole.
- ☒ Smooth seams.

## MATERIALS

There are several materials used in uppers.

### Nylon:

- ☒ is lightweight
- ☒ breathes well
- ☒ washable

### Canvas:

- ☒ is lightweight
- ☒ breathes well
- ☒ is more flexible
- ☒ is washable

### Leather:

- ☒ conforms to shape of foot
- ☒ gives good support
- ☒ is more expensive

## TYPES OF SOLES

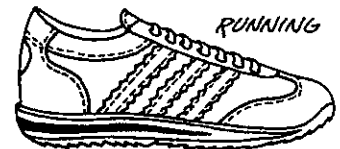
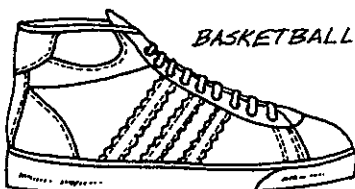
There are three types of soles.

**Waffle Soles:** are soft, give better cushioning and are good for use on dirt and hills.

**Textured Soles:** absorb contact stress and may pick up small stones.

**Crepe Soles:** have less traction and are most durable.

## STYLES

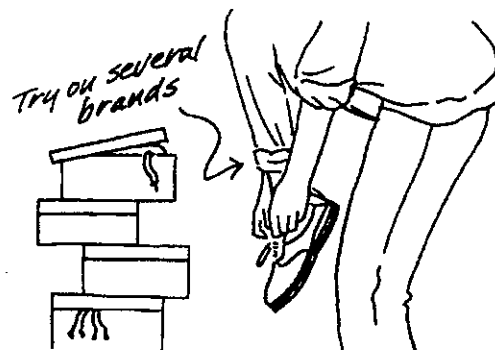


# Focus on Fit!

The most important consideration in purchasing athletic shoes is fit. It is better to shop at the end of the day when your feet are slightly swollen or at the same time of day of the athletic activity.

## Remember:

- ☑ to buy by fit and feel---not by size.
- ☑ to wear the socks that you will be wearing for the activity.
- ☑ to tell the salesperson your activity habits
- ☑ to explain the features you are looking for in an athletic shoe
- ☑ to try on both shoes
- ☑ that feet expand about 1/2 size during activity.
- ☑ that usually men's shoes have higher arches and narrower heels.
- ☑ to walk, run, jump on a hard surface in shoes to check for fit and comfort.
- ☑ to never buy shoes that you have to "break in" or have stretched.



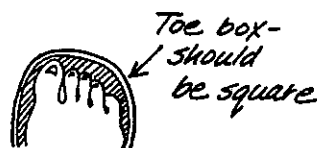
**\*IMPORTANT: WEAR SOCKS TO CHECK FIT!**



## CHECK CAREFULLY THE FOLLOWING FITTING POINTS:

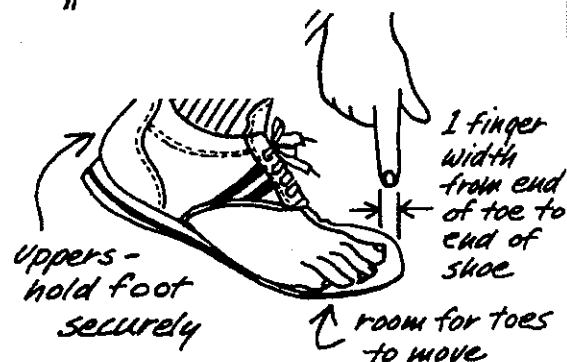
### Toe Box

Check for 1/2 inch between the end of your toes and the end of the shoe when you are standing, except for soccer shoes. Soccer shoes should barely touch your longest toe and there should be room for you to move your toes independently.



### Uppers

should hold the foot securely in place.



### Heels

should not slip out of the shoe.

### Instep

wide enough for your foot.

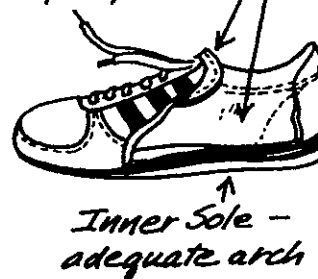
### Flexibility

bends with foot, gives sense of support.

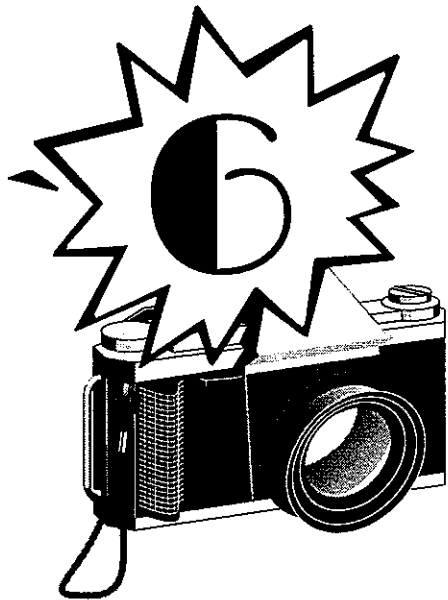
### Arch

has good support.

*Tongue & Side Padding*







# Care

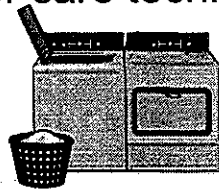
*"A place for everything and everything in its place."*

**Clothes That Click** means more than just the right garments to make a good-looking outfit. To have great looking clothes you also have to make sure they are clean, well-pressed and don't have missing buttons or rips that need mending to look great when you wear them!

Being very knowledgeable of all the care instructions and options is really important **BEFORE** you buy as well as after. In these project activities on clothing care you will learn what to look for when you next shop for a new outfit as well as learn the right techniques to care for your clothes.

Proper care of clothes includes several key responsibilities. They are:

- 1** Using proper laundry or care techniques.



- 2** Treating and removing stains immediately from clothing.



- 3** Pressing and mending items that need it.



- 4** Storing garments to maintain neat, ready-to-wear clothes.



# Focus on Laundry!

Doing laundry may be physically easier than in the days of your grandparents but you have more decisions to make today! Every year there are changes in fibers, fabrics and laundry products. Knowing how to make the correct decisions becomes an important process in the proper care of today's clothes.

## ① First things first--- Read the Label!

By law your clothes must identify fiber content, country of origin and have permanent care labels. You may discover in your scavenger hunt on the next pages that you have lots of clothing with very different or very similar requirements. Regardless, following these recommendations will extend the life of your clothes.

## ② Pre-wash Prep!

Empty pockets, zip all zippers, turn down cuffs, unbutton buttons, hook all fasteners, detach unwashable trims/decorations and turn garments made of manufactured (man-made) fibers, like polyester and rayon, knits and napped (such as corduroy) garments wrong side out.

## ③ Mend It!

Mend all tears and rips or replace those missing buttons before you wash!

## ④ Conduct a Stain Check!

Pre-treat stain and heavy soil. Refer to your Stubborn Stains Fact Sheet from your group leader's guide for stain removal tips.

## ⑤ Sort It!

Careful sorting is essential if you want a clean, lint-free wash. Also, it prevents more time and energy to correct problems if you are not careful! And you've probably have had experiences where some mistakes are NOT correctable! Be sure to sort by:

**Color!**

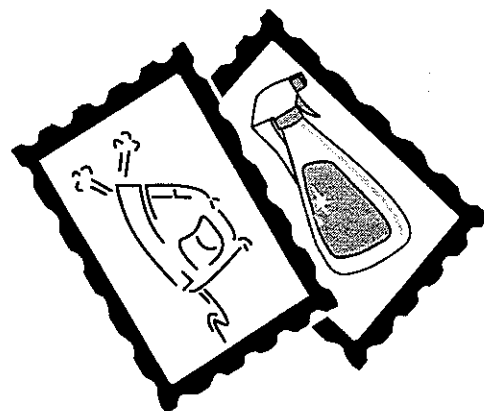
**Soil!**

**Figure Type!**

**Lint "ability"!**

## ⑥ Check that water!

Water temperature and water softness/hardness affect your clothes! Check the care label for the water temperature. There's a reason a certain temperature was recommended: shrinkage, wrinkling, or dye transfer can result.



# Laundry Scavenger Hunt

Today's ready-to-wear clothing must have a permanent label with a symbol and/or writing indicating how to properly care for it to keep it looking good. How often do you check care labels when sorting the laundry? Are you aware of the many different instructions that are given? Focus in on the clothes in your closet with this scavenger hunt for clothing care instructions.

## Look for items that fit this list:

3 garments that can be washed in cold water.

3 garments that can be washed in hot water.

3 garments that can be washed in any water temperature.

2 garments that must be dried flat.

2 garments that can be washed in warm water.

2 garments that require dry cleaning.

1 garment that must be washed by hand.

1 garment that requires a delicate wash.

1 garment that should not be placed in the dryer.

1 garment that should be turned wrong side out.

1 garment that is not colorfast.

Others:

---



---

## How did you do?

Check the boxes for each garment.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

# What Did You Find?

**What were common characteristics of items that require:**

Hot water wash?

---

---

Cold water wash?

---

---

Placed in the dryer?

---

---

Delicate wash?

---

---

Hand washing?

---

---

Dry cleaning?

---

---

What type of laundry care do you do for most of your clothes?

---

---

---

Why is it important to pay special attention to laundry specifications?

---

---

---

When do you need to read the symbol or writing on the garment care labels?

1 

---

2 

---

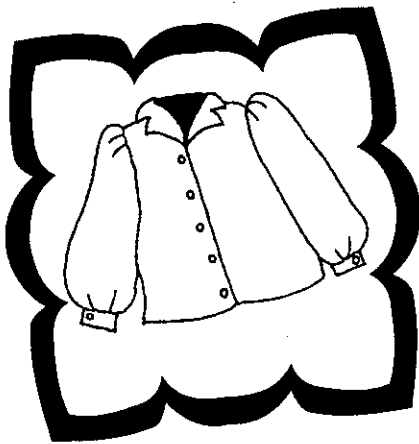
What kind of care instructions will you look for the next time you buy clothing?

---

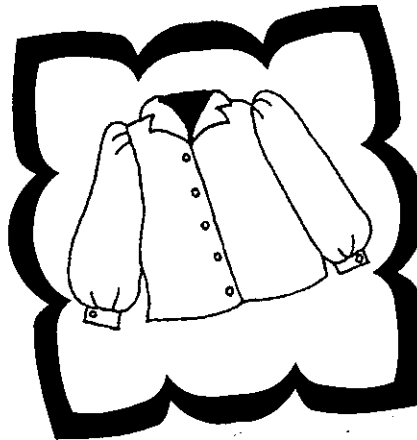
---

# CAREful

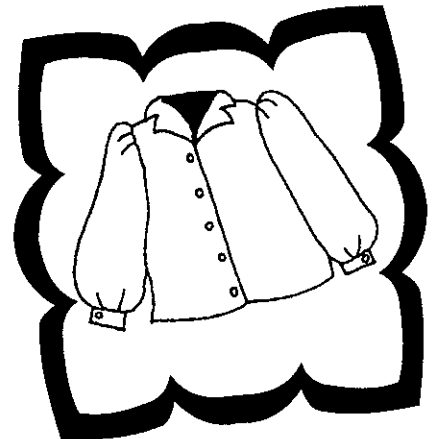
John and Ellen have decided to purchase a blouse for their mother for Mother's Day. After shopping in three stores they found three blouses which they like and which they think she will like. Now they need to make a decision of which is the best buy.



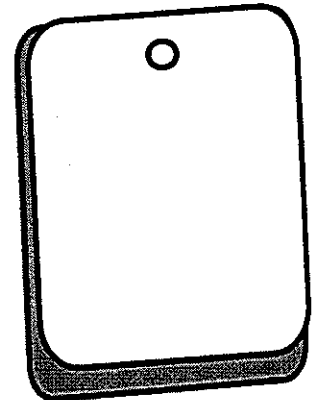
1



2



3



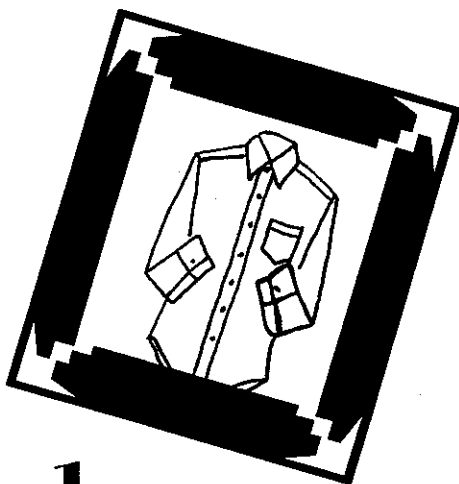
**Which one would you buy?** \_\_\_\_\_

### What characteristics influenced your decision?

---

# Decisions!

Carlos and Isabel have decided to purchase a shirt for their father for Father's Day. After shopping in three stores they have found three shirts they like and which they think he will like. Now they need to make a decision of which is the best buy.



1



2



3



**Which one would you buy?** \_\_\_\_\_

**What characteristics influenced your decision?**

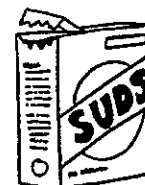
---

---

# Stubborn Stains

Accidents happen, right? Stains are a common occurrence in daily life. Removing stains requires special care, certain techniques and using products carefully. You need to take care of these stains quickly so you can keep your clothing looking new and clean. The older a stain---the more difficult to remove!

## What You Need:



### 1 Fabric Swatches (2 in. by 2 in.):

- 100% cotton T-shirt knit
- 50/50 cotton/polyester T-shirt knit
- 100% cotton woven fabric
- cotton/polyester blend woven fabric

### 2 Staining Substances:

blood	lipstick/cosmetics
grease	grass
rust	ballpoint pen ink
soft drink	

### 3 Stain Removal Products:

- Liquid detergent
- Granular detergent
- Drycleaning solvent
- Chlorine bleach
- Oxygen bleach
- Pre-wash stain removal product(s)

### 4 Other Supplies:

- Jars with tight lids
- Measuring spoons
- Hair dryer
- Paper towels or newspapers

## What You Do:

### Stain Prep:

- ☐ Choose 1-2 stains from the list above that often happen to your clothes.
- ☐ Choose 1-2 fabric types for each stain for your experiments.
- ☐ Choose the Stain Removal Product(s) you want to test.
- ☐ Stain one set of fabric swatches with stains at least 24 hours prior to your test, stain one set one week prior to your test.
- ☐ Stain the others immediately prior to removal testing.

### Setting Up Your Test Area:

- ☐ Cover your work area with newspaper or paper towels.
- ☐ Organize the Other Supplies needed.
- ☐ Read the instructions carefully on the chosen Stain Removal Products.
- ☐ Prepare your recording sheets as directed on the next page.

**DO NOT**  
mix  
Chlorine Bleach  
with  
Oxygen Bleach!



# A Laundry Experiment

## Data Chart

Create a chart like this for each fabric and stain you are testing.

Fabric: \_\_\_\_\_

Stain: \_\_\_\_\_

CONDITION OF STAIN	PRODUCTS USED	WATER TEMP.	OBSERVATIONS
# 1 Dried in Dryer			
# 2 Stained Overnight			
# 3 Just Happened			
# 4 Stained a Week ago			

**Test stains that are one week old and compare to the ones above.  
Is it true--the older the stain---the less success in removing it?**

## What did you discover?

What stain did you use? \_\_\_\_\_

Which laundry/stain removal products did you use? \_\_\_\_\_

\_\_\_\_\_

Which was the most effective product you used to remove the stain? \_\_\_\_\_

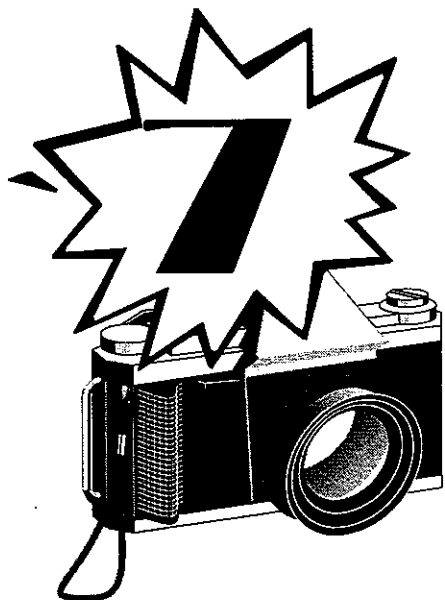
What happened when the stain had set for too long? \_\_\_\_\_

What effect did drying have on the stain? \_\_\_\_\_

What was the most important thing you learned from this activity? \_\_\_\_\_







# Culture

Look around you....the international and cultural influences of countries around the world can be found in our homes, the clothes we wear, the accessories we choose, and the art we enjoy.

## The World is Around You!

Conduct a cultural or ethnic scavenger hunt within your own neighborhood, school or immediate area surrounding home. What items did you find that have a historical and cultural story behind them?

- ☞ List the items you found.
- ☞ Choose one to share with your group at the next meeting.
- ☞ Research the culture or ethnic group the item/design originates from, the period of history it represents and any other interesting findings about the people that created the design or the use of the item.

Interview friends and classmates from different ethnic backgrounds to learn more about any cultural influences on clothing. Record some things you learned here:



---

---

---

---

---

The people of different countries and cultures from around the world have provided us with many wonderful art forms that have influenced textile and clothing design. Many of the decorative arts in textile design originated in China, India or Egypt. Some of these early methods included wood block printing, batik and tie dyeing. Hand stenciling is also another method that has become quite popular in recent years, especially for home furnishings.

Two of these early forms of fabric design featured in the project activities are *batik*, a wax resistant dyeing technique, and *molas* created by the Cuna Indians of the San Blas Islands. Molas are a type of appliqué using colorful blocks of geometrical or animal motifs. They are often used on yokes of shirts and jackets or the backs of vests.

Have fun trying these techniques on the next 3 pages. Create and display your "Art Gallery" of samples from the following activities. Research and add other culturally influenced printing and dyeing methods.

The molas on the next page are an adaptation using today's quick methods.

# A Gallery of Cultural Influences

## Molas.. from Panama

### What You Need:

- ☒ 100% cotton fabrics, in bright colors
- ☒ paper-backed fusible web
- ☒ 100% cotton or rayon coordinating thread
- ☒ iron-on transfer marking pens
- ☒ suitable design for mola



### What You Do:

- U Select a design and foundation fabric. A dark color should be selected for the design layer and a lighter color is suitable for the foundation layer.
- U Fuse the paper-backed web to the design layer.
- U Trace your mola design with the iron-on transferable pen, lay design face down on the fused paper side of the design layer. Transfer design with heat. It is best to hold iron in place a few seconds then pick up and move to another area of design, hold and move. Do not slide side-to-side.
- U Cut design layer according to where you wish to see foundation layer or inlay fabric. Remove paper backing of the design layer.
- U Lay design layer over foundation layer, but DO NOT fuse yet! Decide where and what colors will be the inlay appliqué.
- U Place inlay fabric between the design layer and the foundation layer. Cut inlay pieces so that there will be no foundation uncovered in that area. However, be careful not to overuse the inlay or you will lose the effect of the foundation color.
- U Authentic molas use several hand stitches that are available on many of the newer models of machines. The most typical stitches found on molas are the cross stitch, blanket stitch, chainstitch and embroidery or satin stitch.
- U Frame the mola design with a solid coordinate that is 1 1/2 inches wide and 3 inches longer than the side it will bind. Stitch the binding on with a 1/2 inch seam allowance with right sides together.
- U Pin the mola in a desired placement to a shirt, jacket or use it on your next vest! Using a straight or decorative stitch, apply your completed design.

# Batik... An Indonesian Art

Batik is a process of creating fabric designs by applying liquid wax to the fabric which is then dipped into the dye. The areas covered in the wax "resist" the dye and retain their previous or original color.

The working process is repeated with each new color. This means you have to think ahead and plan your design and colors -- beginning with the lighter colors and adding darker colors. Yes, each color will affect the previous color dyed! Do you remember your color

## Materials Needed:

- ☒ A piece of white 100% cotton fabric with a smooth finish, like percale.
- ☒ Dye, liquid or powder, preferably cold-water dye
- ☒ Large flat container for the dye
- ☒ Latex gloves
- ☒ Newspapers
- ☒ Canvas stretcher, old picture frame, or heavy cardboard
- ☒ Iron
- ☒ Assortment of batik design tools
- ☒ Wax (paraffin, beeswax) or old candles
- ☒ Melting container, metal can in pot or electric skillet

## Fabrics

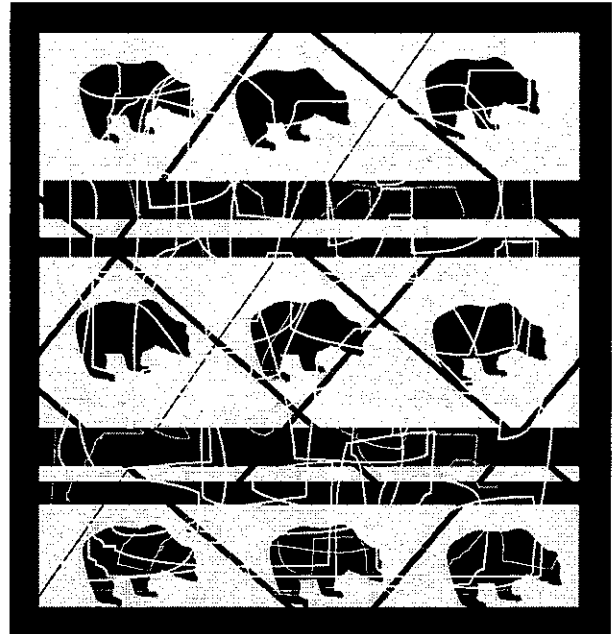
A variety of fabrics can be used for batik, each providing different results. Here's a few:

*Cotton Percale:* 100% cotton is recommended. An old cotton bedsheet absorbs dye well!

*Batiste:* a sheer, lightweight fabric with a smooth finish. Absorbs dye very well.

*Muslin:* can be used but must be washed several times to remove sizing. Muslin is inexpensive and a good choice for beginners.

*Others:* Broadcloth (100% cotton), linen, organdy, silk, voile, chiffon, and even corduroy and velveteen can be used depending on your desired end product.



## Waxes

There are four types of waxes:

*Paraffin:* available from grocery or craft stores. Paraffin is brittle and creates the crackling effect typical of batik.

*Beeswax:* can be purchased at craft stores or from a beekeeper. The unprocessed beeswax works the same, it just leaves some residue of pollen that will collect in your melting container.

*Sticky wax:* is an inexpensive substitute for beeswax, also available from craft stores.

*Batik wax:* sold at craft stores is a mix of beeswax and paraffin. You can mix your beeswax or sticky wax with paraffin. A 2/3 to 1/3 mix of beeswax to paraffin or a 50/50 ratio of sticky wax with paraffin will give the effect of Batik wax. The mixing limits the amount of cracking that allows the dye to seep into your design.

## Batik Design Tools:

### *The Tjanting*



The traditional tool of Indonesian batik is the tjanting (jon' ting). It is a wax pen resembling a pipe with a spout, that is used to apply the wax to the fabric. The size of the lines depends on the spout size of the tjanting used.

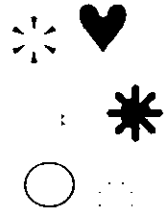
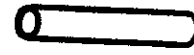
The bowl of the pen is made of brass or copper for heat conductivity and has a wooden handle. The wax is chipped and placed in the bowl then melted over an alcohol lamp.

### *Brushes*



A variety of natural bristle brushes can be used to apply the wax to fabric. Plan on using the brushes exclusively for batik since it is most difficult to remove all the wax. They will stiffen when dry but will become flexible and useable again when placed in heated wax.

### *Stamping Tools*



Anything can be used to stamp shapes and patterns onto your fabric. The traditional tool of Indonesia is called a tjap (jap'). It is like a printing block, made of wood and copper with a wooden handle.

Repetitious stamping is typical of batik designs. Corks, bamboo, wooden blocks, dowels, cardboard rolls, nails pressed into corks or wooden blocks are all interesting possibilities. Look around the house and gather several different tools!

### *Stretcher, Frame or Cardboard*

When the wax is applied it will penetrate through the fabric therefore you need to prevent your fabric from sticking to your work surface. Tacking your fabric to an art stretcher, old picture frame or stiff cardboard will help prevent this. You may still have to lift your fabric periodically. Waxpaper works well under your fabric.

## What You Do:

Be sure to wash and dry your fabric before starting your project. All those finishes you learned about in Cutting Edge must not be present for the fabric to absorb the dye.

Cover work area with newspaper.

Lay fabric out and create your own design or trace patterns and shape desired.

Prepare wax by melting in metal can in pot of boiling water, or in an electric skillet where you can regulate the heat easily.

Tack fabric to art stretcher, frame or cardboard.

Apply wax to design areas. Wax hardens in seconds. Wax must penetrate fabric, be sure to lift the fabric every few strokes to prevent sticking, if using cardboard.

Prepare dye according to package instructions. Some dyes require additional "fixers" like vinegar or

salt to help the dyes bond to the fibers. Read dye directions before using.

**WARNING:** Dye should be cool or cold before dyeing fabric since wax will melt, if it is hot.

Rinse the waxed fabric in warm water and place it unfolded in dye bath. The warm water prevents blotching and uneven dyeing.

Rinse carefully to not break wax.

Remove and gently blot your batik with paper towels or newspapers to absorb excess.

Hang in shade to dry on a clothesline. Always hang batiks loosely from line; do not drape over the line.

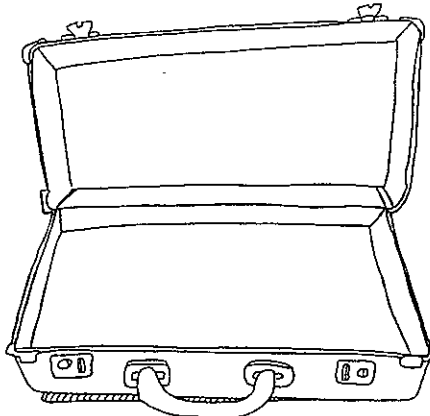
Let dry completely before rewaxing and continuing the dyeing process.

Finally, remove wax, press the batik between old newspapers (no color). Place 5-6 layers on bottom and 1 layer on top. Gently press.

# Be a Photo Journalist and

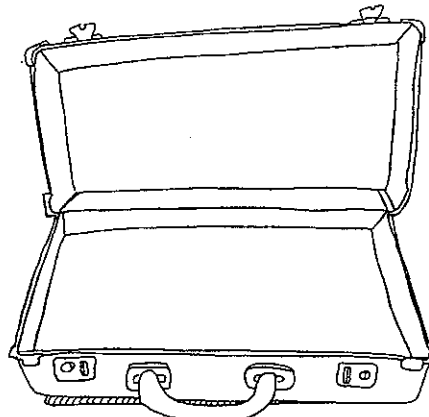
Summer time is here and you have the opportunity to travel around the world as an intern with a photo journalist. Your first stop will be a safari in South Africa. From there you will go to the heart of the Middle East -- Saudi Arabia. Finally your journey will take you to a bustling Japan. What will you pack to wear on your trip? Why?

Read each of the country descriptions for hints for cultural influences on clothing. Using the garments on the "Packing List" select and record which clothes you would pack for each place.

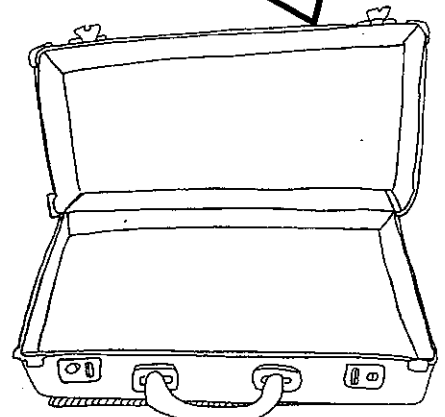


SAUDI ARABIA

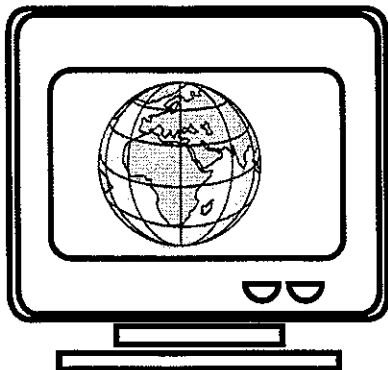
What else would you recommend and why?



SOUTH AFRICA



JAPAN



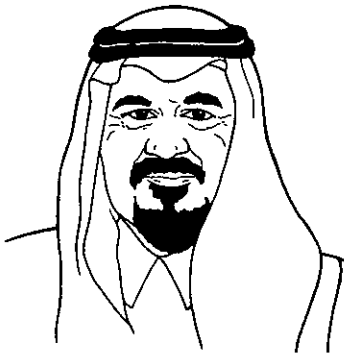
DISCOVER the WORLD of  
the **WORLD WIDE WEB...**

Travel the Information Super Highway and research other countries of interest. The Internet is your vehicle to make your travel plans for anywhere in the world!

# Travel the World!



## SAUDI ARABIA



The religion and customs of the people of Saudi Arabia follow the rule of a more conservative look for both men and women. Many times foreigners are given some leeway about what they wear in general. But out of respect, foreigners are required to follow the local customs in public places.

As a general rule, foreign men should wear long trousers and shirts that cover the upper torso. Foreign women should wear clothes that are loose fitting. This should mainly consist of skirts that are well below the knee, neckline should be quite modest, and sleeves should at least be to the elbow.

## SOUTH AFRICA

South Africa is a wonderful country full of sights to see. South Africa's cultural diversity is one of its most dynamic components. If you were to take a stroll down the street you would pass an uniformed brigade, socialites wearing French dresses, cloaked Islamic women, beaded and blanketed Zulus, and students in faded jeans.

One of the things that dictates what one should wear is the climate which is generally sunny and pleasant. Since South Africa lies south of the equator the seasons are the reverse of those in the northern hemisphere. Lightweight cottons and linens in sun reflectory colors are recommended. Warmer clothes are needed for the winter months.

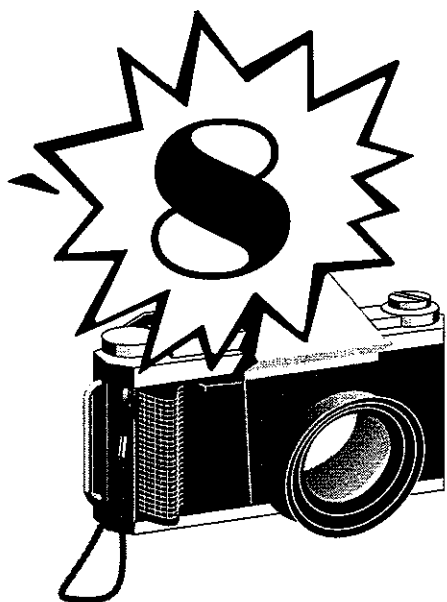
## JAPAN



Traditionally people in Japan wear what is called a kimono. The cut, color, fabric, and decorations of a kimono may vary according to the sex, age, and marital status of the wearer, the season of the year, and the occasion for which the kimono is worn. But nowadays, the kimono is only worn during formal functions such as a wedding.

Buying clothes in Japan can prove to be quite difficult. First of all, the sizes run small, prices are high, and the fabrics are not what we are used to. One of the main things to remember when packing to go to Japan is to bring clothes made from man-made fibers or durable material. Japanese washing machines are not very sensitive to delicate fabrics.

For winter time, since most places do not have central heating but rather a large kerosene stove, warm clothes are recommended (flannel, turtlenecks, long underwear...etc). Most importantly, pack shoes that you can slip on and off easily. Japanese culture dictates no shoes in the house as a sign of respect.



# Careers

Perhaps you already have an interest in career opportunities in the clothing and textile field. Now is a time to explore these interests. There is a wide variety of career options for men and women in these areas. The diagram illustrates the many areas or "clusters" of jobs available in the clothing and textile industries. Knowing your own interests and skills is important in developing career goals. Project activities in this section will help you compare your interests with various career opportunities and make appropriate clothing decisions for job success!

Exploring the job opportunities available to you is one of the early stages of career planning. What possibilities exist for you in clothing and textiles near you? Can you identify types of jobs in your geographic area to match the career areas in the diagram? If you have trouble, pull out the Yellow Pages of your local phone book for further reference or contact your local Chamber of Commerce for business listings.

How does moving to new cities and states interest you? Will this be something you need to consider as you explore your career possibilities? What other considerations do you need to think about?

---



---



---



---

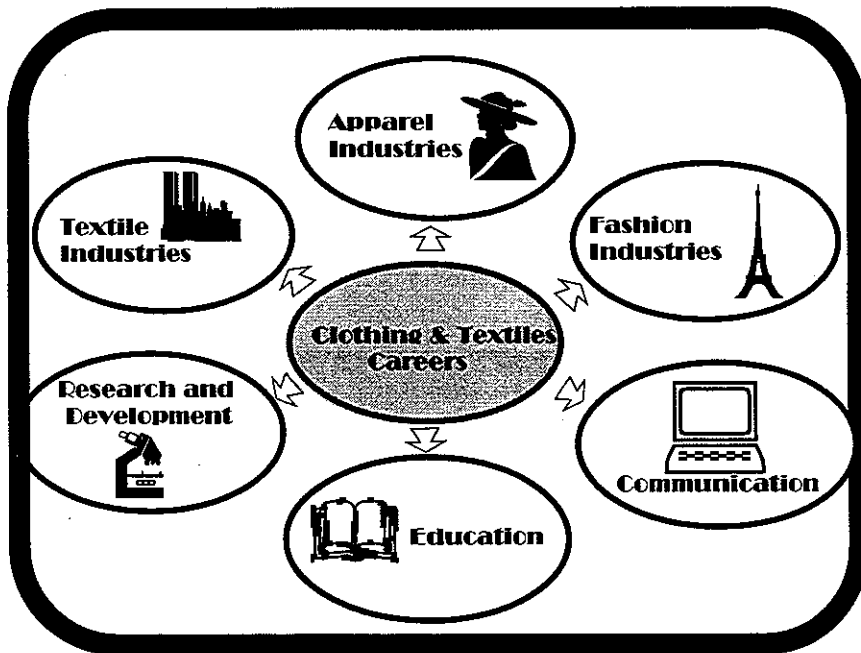
*Research and Development:*

*Textile Industry:*


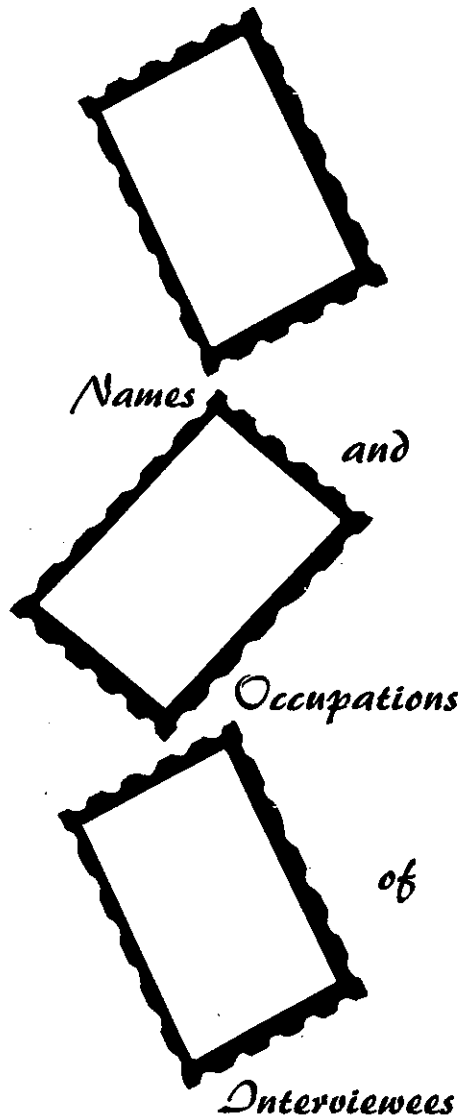
*Apparel Industry:*

*Fashion Industry:*

*Communication:*



# Snapshots of Career Options!



- < What are some things about your work that you like best?  
\_\_\_\_\_
- = What skills and education are needed for your job?  
\_\_\_\_\_
- > What courses in school helped you the most?  
\_\_\_\_\_
- ? What experiences helped you the most?  
\_\_\_\_\_
- @ Does your job require more physical or more mental work?  
\_\_\_\_\_
- A Does your job require you to travel? How often and how long are you away from your family?  
\_\_\_\_\_
- B What hours does your job require that you work?  
\_\_\_\_\_
- C What kind of education did you get after high school?  
\_\_\_\_\_
- D What is the starting salary for a job like yours?  
\_\_\_\_\_

Identify at least 3 different people who work in some phase of the textile and clothing industry. Schedule an interview with them. Prepare your questions in advance. Listed above are some to get you started.

**What did you learn?**



# Dressing for Success!

Throughout earlier activities you've learned that clothing influences your feelings and how people react to you. Don't you feel good when you know you look good? There is probably no other place where this is more important than the JOB INTERVIEW. Your personal self-confidence at this time is a major portion of the image you project!

Dress codes are seldom put in writing but management usually sets them by implication. You might get the job, but how you dress may limit your advancement in the company.

Earlier you focused in on Values and Clothes. From the view of the working world, what images could these views project to your employer?

<b>Sloppy Appearance</b>	<b>=</b>	_____
<b>Neat, Appropriate Appearance</b>	<b>=</b>	_____
		_____

**You are trying to get a summer job. Your mom has helped you get an interview at the office where she works. Rate these choices as ☐ A Appropriate or ☐ NA Not Appropriate if you were dressing for your job interview?**

- |   |                                       |
|---|---------------------------------------|
| . Dressy outfit                             | . Revealing necklines                 |
| . Flashy fabrics                            | . Lots of makeup/cologne              |
| . Simple styles                             | . Hair that's unkept or dirty         |
| . Jangling jewelry                          | . Chewing gum                         |
| . Conservative appearance                   | . Well polished shoes                 |
| . Slacks too long or short                  | . Well-groomed hands                  |
| . Hosiery that blends with outfit and shoes | . Clothing that reveal under garments |

# Choices for the Interview Scene!

Read each of the scenes below and describe what would be an appropriate choice for each. Identify why you chose the outfit.

Jackie is going to apply for summer jobs at several of the women's specialty dress shops in town. How should she dress for her trips for applying for these jobs?



Juan is going to apply for a job at the local nursery. He plans to major in landscape design and wants the experience for the summer to help in his future studies. What would be appropriate for Juan to wear for applying and interviewing for his summer job?



Mike is applying for a summer job at the local YMCA for a summer lifeguard. What should he wear for his interview?

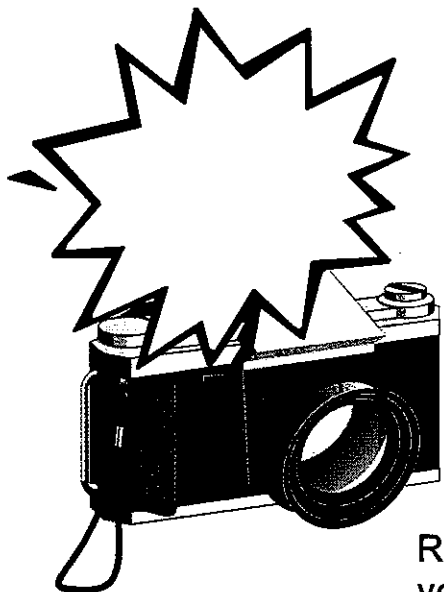


Priya has an opportunity to work at the local library this summer. She has been asked to come in for an interview with the librarian to determine her interests and abilities. What should she wear to this interview?



**What characteristics of the jobs were similar or different in these situations?**

**How do the job environments affect clothing choices and expectations?**



# A "STORY BOARD"

Reflect on the many experiences and significant things you've learned in this project.



**What were the most significant things you learned that will help you now?**



**What skills did you learn that will help you in the future?**



**What changes have you made in your appearance or clothing choices as a result of the project?**



**What consumer skills have you practiced as a result of this project?**



# of Experiences!



You are encouraged to use your creativity and photography skills to design and display a true storyboard of your project activities from **"Clothes That Click."**

**What clothing care practices have you conducted resulting from the project?**

**Check if you completed the following experiences:**

- ☐ **Constructed a vest.**
- ☐ **Embellished a vest or other item.**
- ☐ **Comparison shopped for your clothing purchases.**
- ☐ **Read care labels as you've shopped.**
- ☐ **Treated stains on your clothes immediately.**
- ☐ **Designed and appliqued a mola.**
- ☐ **Created a batik product.**
- ☐ **Conducted 3 job interviews.**



# EVALUATION

## CLOTHING: Clothes That Click (12-18)

LESSON/ACTIVITIES	USED ACTIVITY ( )	APPROPRIATE FOR AUDIENCE ( )	SUGGESTIONS FOR IMPROVEMENT
<b>Lesson 1: CREATIVITY</b>			
Activity 1: What's the Point?			
Activity 2: Special Feet			
Activity 3: Splendid Seams and Finishes			
Activity 4: Special Threads			
Activity 5: Interfacing			
Activity 6: Embellishments			
Activity 7: Pattern Success			
Activity 8: A Special Vest			

LESSON/ACTIVITIES	USED ACTIVITY	APPROPRIATE FOR AUDIENCE	SUGGESTIONS FOR IMPROVEMENT
<b>Lesson 2: COMMUNICATION OF SELF</b>			
Activity 1: Different Views on Appearance			
Activity 2: Capture the Message!			
Activity 3: Values and Clothing			
Activity 4: Creating My Own Style			
Activity 5: Improvement in Your Movement			
Activity 6: ZOOM in on Skin, Hair, and Nails			

LESSON/ACTIVITIES	USED ACTIVITY ( )	APPROPRIATE FOR AUDIENCE ( )	SUGGESTIONS FOR IMPROVEMENT
<b>Lesson 3: CUTTING EDGE</b>			
Activity 1: What Happens When A Fabric Burns?			
Activity 2: Simple Fabric Tests			
Activity 3: Fabulous Finishes			
Activity 4: Fabric Strength, Abrasion and Stretchability			
Activity 5: Dyeing Fabrics			
Activity 6: Label Analysis			

LESSONS/ACTIVITIES	USED ACTIVITY ( )	APPROPRIATE FOR AUDIENCE ( )	SUGGESTIONS FOR IMPROVEMENT
<b>Lesson 4: CHOICES</b>			
Activity 1: Composing Great-Looking Outfits!			
Activity 2: Figuring Your Assets!			
Activity 3: Hocus-Pocus Flattery Focus			
Activity 4: Disguise or Emphasize			
Activity 5: Can This Garment Be Saved?			
Activity 6: Wardrobe Multiplication			
Activity 7: The Magic of Accessories!			

LESSON/ACTIVITIES	USED - ACTIVITY ( )	APPROPRIATE FOR AUDIENCE ( )	SUGGESTIONS FOR IMPROVEMENT
<b>Lesson 5: CONSUMERISM</b>			
Activity 1: Textile Laws			
Activity 2: Ads and More Ads			
Activity 3: Quality Counts			
Activity 4: Budget Buy Wise			
Activity 5: Store Savvy			
Activity 6: Shopping for Athletic Shoes			
Activity 7: Your Best Buy			

LESSONS/ACTIVITIES	USED ACTIVITY ( )	APPROPRIATE FOR AUDIENCE ( )	SUGGESTIONS FOR IMPROVEMENT
<b>Lesson 6: CARE</b>			
Activity 1: Laundry Scavenger Hunt			
Activity 2: CAREful Decisions			
Activity 3: Is Your Water Soft?			
Activity 4: Bleach Experiments			
Activity 5: Stubborn Stains			
Activity 6: Stiffen Up With Sizing			
Activity 7: Pressing Pointers			
Activity 8: Storage Savvy			

LESSONS/ACTIVITIES	USED ACTIVITY ( )	APPROPRIATE FOR AUDIENCE ( )	SUGGESTIONS FOR IMPROVEMENT
<b>Lesson 7: CULTURE</b>			
Activity 1: History, Clothes and Culture			
Activity 2: Your Cultural Heritage and Heirlooms			
Activity 3: MOLA: A Folk Art Applique			
Activity 4: Batik..An Indonesian Art			
Activity 5: A Trip Around the World!			
LESSONS/ACTIVITIES	USED ACTIVITY ( )	APPROPRIATE FOR AUDIENCE ( )	SUGGESTIONS FOR IMPROVEMENT
<b>Lesson 8: CAREERS</b>			
Activity 1: Occupation Locations			
Activity 2: Unseen Opportunities			
Activity 3: What Do I Want To Do?			
Activity 4: Dressing For Success!			
Activity 5: A Closer Look			



**Clothes  
That  
"CLICK"**



**Clothes  
That Click!**

# **RECOGNITION** *to*

---

**For successful completion of the  
4-H Clothes That Click! Project**

---

**Volunteer Leader**

---

**Extension Representative**

---

**Date**