Clothing Unlimited; Advanced 4-H Clothing Project : Extension Circular 4-50-79

Gail Skinner

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CLOTHING UNLIMITED
ADVANCED 4-H CLOTHING PROJECT

EXTENSION WORK IN "AGRICULTURE, HOME ECONOMICS AND SUBJECTS RELATING THERETO."
THE COOPERATIVE EXTENSION SERVICE, INSTITUTE OF AGRICULTURE AND NATURAL RESOURCES,
UNIVERSITY OF NEBRASKA-LINCOLN, COOPERATING WITH THE COUNTIES AND THE U.S. DEPARTMENT OF AGRICULTURE
LEO E. LUCAS, DIRECTOR
# Clothing Unlimited

**Advanced 4-H Clothing Project**

By Gail Skinner  
(Former) Extension Clothing Specialist

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Dear 4-Her,

Welcome to CLOTHING UNLIMITED! As an advanced clothing member, you've already learned a lot about clothing; but you know there is more to learn too. CLOTHING UNLIMITED will help you learn those special skills and to gain knowledge so you can use clothing to your very best advantage.

As an advanced clothing member, you'll be expected to take lots of initiative in this project. You have the knowledge and maturity to make your own decisions and to find your own solutions to problems. Consequently, you won't find all the answers in this project. You will find guidance, but it will be your responsibility to plan and carry out the experiences that will most benefit you.

CLOTHING UNLIMITED is for 4-Hers who already have skill with clothing. So, before you go further, read through the following list to see if you're ready for this project. This list includes skills you should have learned in FASHION FLAIR, the middle unit 4-H clothing project. Can you answer yes to these questions?

- Do you understand how colors, textures and lines create optical illusions on the figure?
- Do you know what colors and lines are best for your figure?
- Can you apply the principles of design in your clothing?
- Do you know how to combine separates to make attractive, creative combinations?
- Do you understand how your personality and your clothing choices are related?
- Do you have some knowledge of fibers and their characteristics?
- Do you know what causes fabrics to shrink, to differ in strength and drapability?
- Can you objectively evaluate ready-made clothing and/or the clothing you sew?

If you can say yes to these questions, you're ready for the activities of CLOTHING UNLIMITED. But, if you're planning to sew as part of CLOTHING UNLIMITED, be sure you're also ready for advanced sewing experiences. Read “Sew Smart!” (Activity G) to find out.

Now take a look through your CLOTHING UNLIMITED Manual to see what experiences lie ahead for you. You'll find a number of activities in the project. Scan them to see which topics interest you most. You'll find activities on ....

- choosing accessories that are right for you (Activity A)
- keeping the “skeletons” out of your wardrobe closet (Activity B)
- shopping for clothes and getting a bargain (Activity C)
- clothing and fabric labels (Activity D)
- predicting fabric performance (Activity E)
- understanding why you dress the way you do (Activity F)
- suggestions if you plan to sew (Activity G)
- choosing the right combination of pattern and fabric (Activity H)
- evaluating the clothes you buy and make (Activity I)

With all these topics to choose from, you'll probably find you don't have time to work with all of them this year. Choose several to work with in depth now and save the others for later.

We hope you enjoy your experiences with CLOTHING UNLIMITED. This project can bring you lots of fun and learning—much more than can be squeezed into one year; so we hope you'll want to work with this project for several years.

Sincerely,

[Signature]

[Date]
CHOOSING ACCESSORIES THAT ARE RIGHT FOR YOU

Why is it the same outfit worn by two different people can have totally different effects? On one it may be stylish and striking; on the other, it seems unbecoming and not quite “together.”

The answer is often the accessories. It doesn't take lots of expensive accessories to create an exciting, attractive outfit, but it does take knowing what looks good on you.

One secret is remembering that accessories—just like the clothing you wear—are made up of colors, lines and textures. And so, just like your clothing, they create optical illusions on your figure. For instance,

1. Accessories create horizontal or vertical lines on your figure. Horizontal lines create the illusion that the body is wider than it actually is. Vertical lines add the illusion of height. What optical illusions do the lines of these accessories create?

2. The colors and textures of your accessories also create optical illusions. The brighter and lighter the colors, the bolder the color contrasts; the shinier the texture; the more attention-getting the accessories will be.

IMPORTANT IDEAS

- Accessories that draw the eye across will add width to the body at that point. So wide-brim hats or horizontally tied scarves will make your head and shoulder area look wider; wide belts will make your waist look wider; ankle straps will make the ankle look wider, and so on.

- Accessories that draw the eye up and down will add length to the body. So long scarves or necklaces will help slenderize; long ties or a tie belt will help slenderize, as will other vertical lines created by accessories.

- Lighter, brighter colors attract attention and, thus, often add size: white shoes generally make your feet look bigger than dark shoes; a light or bright belt makes the waist look wider than a dark belt; light, bright jewelry or scarves will attract more attention than darker, non-shiny accessories.

- The greater the color contrasts, the more attention-getting the accessories will be: a black belt on a white dress will draw more attention to the waistline than a white belt on a white dress; a yellow and green scarf will draw more attention than a scarf with several shades of green.

- Very shiny textures attract more attention than dull textures: a shiny belt will attract more attention to the waist than a belt without shine; shiny shoes attract more attention to the feet than shoes with a flat finish; shiny jewelry attracts more attention than jewelry with a dull finish.
Because the lines, colors, and textures of your accessories create optical illusions on you, the placement of these accessories is important. Where do you want attention drawn on your figure: your waistline, your hips, your face, your feet or hands? What are the effects of the placement of these accessories:

Now, gather together some fashion magazines and catalogs. What accessories can you find that will best help you achieve the look you like? (For more ideas on what will be best for you, see extension bulletin EC 73-487 "How to Create the Look You Like."

Accessories are a fun, inexpensive way of getting a lot of different outfits from just one! By simply changing the accessories you wear with an outfit, you can change the mood of that outfit, and make it into something entirely different. Here's an example:

We all have some figure characteristics we'd like to draw attention to and others we'd like to conceal. The lines, colors, and textures we use can help us draw attention where we want it.

Which are your best features? Where would you like to draw attention?

Which features would you like to conceal as much as possible?

Take a look at the accessories you own. What lines do the accessories create? What are the effects of the colors and textures? Which accessories are best for you?
Here are two more basic outfits and some ideas for accessories. How many ways can you think of to accessorize these outfits? Don’t limit your ideas to those pictured—check fashion magazines and catalogs for other ideas.

You probably noticed, in experimenting with the example above, that some accessories and outfits just seem to go together, while others don’t. That’s because there are some general “rules of thumb” for combining accessories and outfits. These rules are based on the principles of design to which you were introduced in FASHION FLAIR (To refresh your memory about the principles of design, review the FASHION FLAIR leaflet EC 4-20E-76 on “Getting It Together”). If an outfit and accessories just don’t seem to go together, it’s because one of those rules have been violated.

Here are some of those “rules of thumb”:

Proportion
- Don’t use equal amounts of different colors. Instead use lots of one, a little of a second color, and still less of the others. Or use one color throughout the outfit, with just a dash of a second color in the accessories.
- Use textures in the same way you use color: never use equal amounts; instead, use lots of one, some of another and less of the other textures.
- Keep the size of your accessories in proportion to your body: larger accessories (big bags, large jewelry, big hats) are best on tall people, but small accessories (delicate chain necklaces, small earrings, narrow bracelets) can generally be worn by anyone.

Balance
- Use the attention-getting colors and textures sparingly: a little splash of bright color or shiny
texture is more effective than a lot. For instance, one bright bangle bracelet will be more effective than the bracelet with bright earrings, necklace and purse.

Emphasis
- Decide on a center of interest in your outfit; then let other accessories blend in to complement the center of interest. If the garment itself is the center of interest, keep the accessories at a minimum.
- If an accessory is the center of interest, keep the other accessories simple and “quiet.” For instance, if an unusual necklace is the center of interest, don’t wear a bracelet or a pair of shoes that will distract attention from the necklace.

Rhythm
- If you’re wearing more than one accessory, don’t have the accessories match exactly: matching accessories, especially if they contrast with the garment, tend to look spotty. Instead, wear accessories that blend together but don’t match.
- If you’d like your accessories to all be the same color, stick to neutrals like navy, brown, black or beige. Then vary the shades and textures so the accessories don’t match exactly.

Unity
- Be sure the character of your accessories is compatible so you create just one “look”: sporty, tailored, feminine, dramatic, casual, or any other mood you choose to create.
- Limit your variety of colors and textures: if your garment and accessories have lots of colors, keep the textures similar. If you’d rather vary the textures a lot, limit your colors to two or three.
- If you want to combine an outfit and accessories that each have a different design (i.e., plaids, checks, floral prints, etc.), be sure the colors, textures, and character of the patterns are all very similar.

Now that you’re acquainted with some of the “rules of thumb” for combining accessories, see if you can determine what is wrong with the following two combinations. Which rules were broken?

What could you do to improve each outfit? The answers are at the end of this activity.

Answers to the question on accessories:

Example A doesn’t have one center of interest. The top, the turtleneck sweater and the earrings both compete for attention and make the outfit look too busy. Either a more subdued top, a “quieter” turtleneck sweater, or smaller earrings should be substituted.

Example B accessories are all matching and the effect is one of spottiness and lack of rhythm. In addition, because of the distinctive lines of the outfit, more subdued accessories should be chosen so they don’t distract from the outfit.

Now try some experimenting with your own accessories and clothing: try combining them in new ways. Which combinations go well together? Which ones don’t? Which rules did these combinations break? Remember, it’s just as important to know why some combinations don’t look right as it is to know why others do!
KEEPING THE "SKELETONS" OUT OF YOUR CLOSET

Wardrobe planning may not seem terribly exciting, but everyone knows how important it is! After all, if you don’t plan your clothing purchases and sewing, you could wind up like Suzy.

Is your closet full of “skeletons” (garments you don’t wear) like Suzy’s? Take a good, hard look at the clothes you never wear. Why don’t you wear them? Is it because:

• they’re out of style?
• they don’t fit?
• you just don’t like them very well?
• they’re worn out?
• they’re not comfortable?
• you never get the chance to wear them?
• they’re too much trouble to take care of?

But some of the skeletons in your closet may be the “oldies but goodies”—clothes you just love but that are worn out because of so much use! These clothes can also give you hints for future buying. What is it that makes them your favorites?

Is it because of:

• the color?
• the style?
• the texture?
• the fit?
• the comfort?
• other characteristics?

Decide what it is about these items that makes them so desirable. Then remember these things as you add new clothes to your wardrobe.

If you answered yes to any of the questions about buying habits on this page, you need to learn more about wardrobe planning. Collecting and planning a wardrobe you’re happy with is a continuous process. You look at the clothes in your closet and get rid of the skeletons; then you add to and look again, and then you add and subtract some more. It’s a never-ending process.

Even though this process is always going on, it’s also important to set aside a specific time about twice a year (early spring and early autumn are good times) to do some serious wardrobe planning.
If you haven’t already done it, now’s a good time for you to really take stock of your wardrobe for the next season. Use the following chart to list everything you have. (But please note—that’s everything you wear. Those skeletons in your closet don’t count and shouldn’t be included in this list!)

<table>
<thead>
<tr>
<th>PRESENT WARDROBE INVENTORY</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Season)</td>
</tr>
<tr>
<td>Suits or Dresses</td>
</tr>
<tr>
<td>Separates:</td>
</tr>
<tr>
<td>pants</td>
</tr>
<tr>
<td>skirts</td>
</tr>
<tr>
<td>sweaters</td>
</tr>
<tr>
<td>shirts</td>
</tr>
<tr>
<td>blouses</td>
</tr>
<tr>
<td>jackets</td>
</tr>
<tr>
<td>Coats:</td>
</tr>
<tr>
<td>jackets</td>
</tr>
<tr>
<td>topcoats</td>
</tr>
<tr>
<td>overcoats</td>
</tr>
<tr>
<td>raincoats</td>
</tr>
<tr>
<td>Accessories:</td>
</tr>
<tr>
<td>shoes, gloves,</td>
</tr>
<tr>
<td>scarves, ties,</td>
</tr>
<tr>
<td>jewelry, belts,</td>
</tr>
<tr>
<td>purses</td>
</tr>
</tbody>
</table>

- **Casual clothes and sportswear** for relaxing or working at home, dates, spectator and active sports, school
- **Tailored clothes** for school, work, dates, shopping, travel, special occasions
- **Semi-dress clothes** for dates, parties, entertaining, dinner out
- **Evening-dress clothes** for parties, dances, formal occasions

In addition to the articles listed above, also include:

<table>
<thead>
<tr>
<th>Undergarments</th>
<th>Sleepwear</th>
<th>Miscellaneous</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Now, look back through your list of clothing. What would you like to add to your wardrobe for next season?

WARDROBE ADDITIONS

<table>
<thead>
<tr>
<th>Suits or dresses</th>
<th>Separates</th>
<th>Coats &amp; jackets</th>
<th>Accessories, misc.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Juggling your list of wardrobe additions with your budget takes a little practice and planning. To give you some practice, here is an example. Try this example by yourself or with other 4-Hers at a club meeting. Either way, gather together a mail-order catalog and fashion magazines for resources.

Betsy is going to be a freshman in college in September and she needs to plan her college wardrobe. This is what she has (for this situation we won't worry about such items as lingerie, sleepwear, outerwear and shoes):

- 2 pairs of jeans
- 1 pair of green tweed pants
- 1 pair of dark brown pants
- 1 pair of charcoal grey pants
- 1 brown and rust A-line skirt
- 1 jean skirt
- 1 navy blue skirt
- 1 casual dress, blue with red trim
- 1 rust corduroy jacket
- 1 beige jacket
- 1 beige tailored blouse
- 1 blue tailored blouse
- 1 red and white polka-dot tailored blouse
- 1 white fancy tailored blouse
- 1 green cotton knit turtleneck top
- 1 green t-shirt top
- 1 blue chambray shirt
- 1 beige jumpsuit
- 1 dark green wrap sweater
- 1 grey wrap sweater

First, make a list of what additional items you think she should have for college next year.

Suits or dresses:

- Separates:
- Coats & Jackets:
- Accessories (assume she needs all new accessories):

Let's suppose Betsy has $300 to spend on her new wardrobe additions. Assume Betsy does not know how to sew. Using the catalogs as a guide for prices, what do you think she should get?

Now let's suppose Betsy has only $150 to work with. What items should she get? Try to stretch the use of her present wardrobe as much as you can.

Now let's assume Betsy can sew. How would she use that $150 differently?

Are there other ways besides buying or sewing by which Betsy could stretch her budget? (An example might be swapping clothes with a friend.)
Now, think about your wardrobe plan for next season. How much money do you have to work with?

Look back again at your list of wardrobe additions on page 11. What can you really get with the money you have? Use mail order catalogs or do some comparison shopping as a guide for prices. Make your new list below:

<table>
<thead>
<tr>
<th>WARDROBE ADDITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suits or Dresses</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Are there ways you can stretch your budget to include as many new items as possible? Sewing? Buying second-hand clothes? Other ways?

One alternative to getting new clothes is to recycle some of those closet skeletons of yours! List on the chart below the clothes you never wear. Can you update any of these clothes to add to your wardrobe?

<table>
<thead>
<tr>
<th>WARDROBE UPDATES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Simple repairs needed (buttons, hems, etc.)</td>
</tr>
<tr>
<td>Moderate repairs or changes made</td>
</tr>
<tr>
<td>Major overhaul needed</td>
</tr>
</tbody>
</table>

Activity G ("Sew Smart!") includes a list of resources that you can go to for some good recycling ideas. You'll find this list on page 30.

Remember, wardrobe planning is a never-ending process. But with careful planning, smart buying and creative recycling, you can have a great wardrobe and still stay within your budget.
SHOP TALK

SHOPPING FOR CLOTHING

It's time to go shopping! But, before you dash off to the nearest store, there are some things to think about. For instance:

• what quality should I look for in the item I want?
• where should I go to buy it?
• when should I buy it—should I wait for a sale?
• when I find what I want, how should I pay?

What Quality to Look For

Every time you buy a clothing item, you need to decide what quality you want. You may not always want the same quality in everything you buy. For instance, you might want medium-to-high quality in a winter coat to last you three years. But, for a pair of shoes to match your prom dress (shoes you don't think you'll wear more than a few times), you might decide to look for a lower quality.

Generally, price and level of quality are related: the higher the price, the higher the quality. But a high price doesn't always indicate high quality or a low price, low quality; so don't get caught making that assumption! Sometimes, one item may be more expensive than a similar item just because it's more fashionable, or because it has a certain brand name—not because it's a higher quality!

What quality should you look for when you buy clothing items? The following guidelines will help you decide:

1. **High quality** items are generally more expensive. They offer better material, design and workmanship and are generally the most durable. High quality may be your best buy if:
   - You can afford it without sacrificing other things you need.
   - The item is meant to last a long time and isn’t likely to go out of style in that time.
   - The fine points (such as custom touches, extra details and handwork) are important to you.

   Can you think of clothing items you’d want to be high quality?

2. **Medium quality** items are generally moderately priced and are reliable and durable. Medium quality may be your best buy if:
   - The price fits your budget.
   - Durability and practicality are the most important thing for that item.
   - The "extras" and the fine points are not a major concern for you.

   Can you think of clothing items you’d want to be medium quality?

3. **Lower quality** items usually feature the lowest prices and the least durability. Lower quality may be your best buy if:
   - The item is necessary and you can’t afford to pay more.
   - The item suits your purpose.
   - The item will have temporary or short-term use.
   - The item is “high-style” or “faddish” and will be out-dated quickly.

   (A good way to understand which items may be fads and which may stay in style longer is to go to the library and check out a fashion magazine from one year ago and one from two years ago. Then look at a current copy of the same magazine and compare styles. Which ones are gone after a year? Can you identify some reasons why? Look at the style or items that you find in all three magazines. Why do they stay in style longer than the fad items?)

   Can you think of clothing items you’d want to be lower quality?

What level of quality would you look for if you were buying the following items? There are no “right” or “wrong” answers because your answer will depend on your values, on how much you can spend, and on how long you want the item to last.

- winter coat
- jumpsuit for school
- bridesmaid’s dress
- jeans for school
- shorts and top
- pajamas
- casual jacket
- sweatshirt for camping
- party dress for your 5-year-old sister
- school shoes
- purse to match your prom dress
Where To Go To Shop

There are lots of different kinds of stores available where you can get the clothing items you need. Which one is your best choice? Ask yourself these questions to help find the answer.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>DOESN'T MATTER</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Do you like personal help from store clerks when you’re buying clothing?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Do you want to be able to return the item in case you find you don’t want it after all?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Do you want to try on the item before you buy it?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Do you want to get ideas on what to buy and how to accessorize from displays?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Do you want to buy something that is a “one-of-a-kind”?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Do you want to have lots of choice in styles, colors, and types of garments?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Do you want as inexpensive an item as possible for your purposes?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Do you want a choice of items in several price ranges?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

If you answered yes to all of these questions, you may need to go back and decide which of those “yeses” are most important because no store can offer you all these advantages!

There are basically four types of stores that sell clothing:

**Specialty Stores**—these stores specialize in clothing only (or other limited items). Boutiques, dress shops and shoe stores are all specialty clothing stores.

**Department Stores**—these stores carry a whole range of items besides clothing, including household items, books, and many other products.

**Chain Department Stores**—these are also department stores, but are part of a set of similar stores across the state or nation. As a result of greater buying powers, prices are somewhat lower than those of a department store.

**Discount Stores**—these stores also carry a variety of items besides clothing, but specialize in more self-service and lower prices than department or chain department stores.

Think about the stores where you shop for clothing. Which of these four types do they fit?
The chart below identifies the basic features *usually* characteristic of each type of store. Are these characteristics true of the stores where you shop?

<table>
<thead>
<tr>
<th>Speciality store</th>
<th>Department store</th>
<th>Chain Department store</th>
<th>Discount store</th>
</tr>
</thead>
<tbody>
<tr>
<td>provides personal help to customers</td>
<td>yes</td>
<td>yes</td>
<td>some</td>
</tr>
<tr>
<td>allows customer returns</td>
<td>yes*</td>
<td>yes*</td>
<td>yes*</td>
</tr>
<tr>
<td>has dressing rooms so customers can try on clothing</td>
<td>yes (may be small)</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>has displays in store and windows of coordinated outfits</td>
<td>yes</td>
<td>yes</td>
<td>some</td>
</tr>
<tr>
<td>features &quot;one-of-a-kind&quot; clothing</td>
<td>yes</td>
<td>some</td>
<td>no</td>
</tr>
<tr>
<td>provides wide choice of styles, colors, and type of garments</td>
<td>usually not</td>
<td>yes</td>
<td>no</td>
</tr>
<tr>
<td>features low prices for quality</td>
<td>no</td>
<td>no</td>
<td>yes</td>
</tr>
<tr>
<td>provides several price ranges for same types of garments</td>
<td>no</td>
<td>yes</td>
<td>no</td>
</tr>
</tbody>
</table>

*Check each store's policy to be sure!

Now look back at the answers you gave to the questions on page 14. Which of these types of stores do you think best suits your needs? Are those the stores you shop in now?

You may also have other important reasons for choosing stores to shop in, such as:

- is it nearby and easy to get to?
- can I get other items there as well?
- can I charge my purchases?
- can I find parking easily?
- can I shop there at night?
- can I find my size there?
- other reasons:

Or you may find other places to get your clothing, such as mail order catalogs, factory outlets or second-hand stores. What are the advantages or disadvantages of these shopping places?

Wherever you do your shopping, it's always smart to shop around before you buy. After all, you may find that the price in that "more expensive" shop is actually lower for the item you want than the "less expensive" store!
Do some comparison shopping for a clothing item you'd like to buy. Using the chart below as a guide, find out what each store you shop in can offer you for the quality and price you want.

| quality of item (high, medium, lower) | Specialty store | Department store | Chain Department store | Discount store | Other |
| price | | | | | |
| color, style, fabric | | | | | |
| care requirements | | | | | |
| shopping conditions and store policies | | | | | |
| advantages of buying the item in this store | | | | | |
| disadvantages of buying the item in this store | | | | | |

From which store should you buy your clothing item?

When To Buy

When is the best time to shop? Is it the beginning of the season or when the merchandise is on sale? The answer depends on you. Rank the following statements according to their importance to you:

1. Having a wide selection of styles to choose from.  
2. Having the newest fashions at the beginning of a new season.  
3. Getting a good bargain in price.  
4. Getting as many items as possible for the money.  
5. Easily finding something in my size.

If you ranked 1, 2, and 5 high, buying your clothing at the beginning of the season is probably best for you. That’s when you’ll find the most selection, and if you have an especially hard-to-fit size, that may be very important. You’ll also be able to wear your purchases for the whole season. The disadvantage is that you’ll pay higher prices than you might later in the season.

If you ranked 3 and 4 high, then sales may be your best time to do lots of shopping. You can find real bargains if you look the merchandise over carefully and do some price comparisons; but you won’t have as much selection as you would earlier in the season. If you shop at sales, look for items that will be wearable next year since you can’t wear them much longer for the current season. And plan on spending lots of time—watching ads, sorting through sale tables and racks, and checking prices and quality—to get your money’s worth.

How to Pay

After you’ve done your shopping homework and found the item you want, you’re ready to pay for it. But how? Cash or check? Lay away? Charge account? Charge card?
Stores will vary in their policies on payment, so you may not always have complete choice of how to pay. Know the store policy before you buy.

If you pay by cash or check, you pay the total cost of a garment when you buy it and you take the garment with you. If you buy a garment on lay away, you pay only part of the cost right away, usually 10 percent to 25 percent. The garment is held by the store and you pay a certain amount weekly or monthly until you’ve paid the total cost of the garment. Then it’s yours to take.

Stores usually have a time limit on lay away. If you don’t pay within that time, the garment goes back on the racks and you forfeit the amount you’ve already paid. But lay away generally doesn’t cost any more than will paying cash or check. Some stores do charge a small fee for lay away, so be sure to check.

Some stores may offer a 30-day charge privilege. You charge your purchases during the month and then pay the total amount at the end of the month. This costs no more than paying cash.

You might also use a charge card to purchase a clothing item. The purchase is charged and the amount can be paid in full when the bill comes or it can be paid off monthly. If it is paid in full right away, there is usually no charge. But if the bill is paid monthly, you pay interest each month on the unpaid balance. How much does it cost? Check the chart below to compare the cost with that of other methods of paying.

<table>
<thead>
<tr>
<th></th>
<th>Cash</th>
<th>30-day charge</th>
<th>Lay-Away</th>
<th>Charge Card</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price of jacket</td>
<td>$35</td>
<td>$35</td>
<td>$35</td>
<td>$35</td>
</tr>
<tr>
<td>Down payment</td>
<td>pay full amount</td>
<td>none</td>
<td>10% or $3.50</td>
<td>none</td>
</tr>
<tr>
<td>Interest charge</td>
<td>none</td>
<td>none</td>
<td>none</td>
<td>1 1/2% a month</td>
</tr>
<tr>
<td>Time to pay</td>
<td>when bought</td>
<td>at end of month</td>
<td>6 - 8 weeks</td>
<td>can be indefinite but a minimum payment of $10 for the whole bill is required each month</td>
</tr>
<tr>
<td>Total Cost of Jacket</td>
<td>$35</td>
<td>$35</td>
<td>$35</td>
<td></td>
</tr>
</tbody>
</table>

- if paid in full when bill arrives $35.
- if paid in 2 months - $36.00
- if paid in 6 months - $38.27
- if paid in 12 months - $41.23

Compare the cost of different ways of paying for a clothing item you plan to buy:

<table>
<thead>
<tr>
<th></th>
<th>Cash</th>
<th>30-day charge</th>
<th>Lay-away</th>
<th>Charge card</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price of item</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Down Payment</td>
<td></td>
<td></td>
<td>%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest charge</td>
<td></td>
<td></td>
<td>%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time to pay</td>
<td></td>
<td></td>
<td>wks</td>
<td>mths.</td>
<td></td>
</tr>
</tbody>
</table>

TOTAL COST
WHAT'S IN A NAME?

CLOTHING LABELS

Labels—you see them on every piece of clothing you buy; but have you ever stopped to think how important they are?

These are some of the labels you could find on a garment. What do they tell you about the garment?

- 100% COTTON
- SANFORIZED
- MADE IN TAIWAN

- Made in Italy
- 100% WOOL
- Hand or machine wash separately
- Dry Flat

- STELLAR, INC.
- 100% POLYESTER
- WPL 10918
- MACHINE WASH WARM
- TUMBLE DRY; REMOVE PROMPTLY

Here is a label you might find on the end of a bolt of fabric. What kind of information does it give you about the fabric?

- STAGE50
- 85% polyester 15% cotton
- Machine washable
- 35/36" wide
- Little or no iron
- $1.98/yard
- Colorfast
- 1% max. shrinkage

We often take them for granted, but these labels are an essential part of the clothing and fabric we buy. We wouldn't really know what characteristics to expect of our clothing, and we'd have to guess at how to take care of them.

The next time you're in a clothing store, do some "label-gazing." Do all the garments have the same types of information? What do they tell you about the garments? Are some labels more informative than others?

How are the labels attached? Which ones are permanently attached and which are meant to be removed? Take a look at the labels that would be removed when the garment is worn. Do you think these labels should be saved, or can they be thrown away?

There is one type of label required by law to be permanently attached to the garments we buy: these are the care labels. These labels are supposed to be attached and be readable for as long as you wear the garment. Check through the clothes in your closet that you have purchased. Do they all have care labels? Are the labels still attached and readable?

Some garments are not required to have care labels permanently attached: shoes and socks, gloves and mittens, hats, caps and headgear of any kind, underwear, and items selling for $3 or less. But all other garments should have labels!

Care labels are also supposed to be given to you when you purchase fabric. The triangular symbol on the end of the bolt indicates the care label you should receive:
If you’re not automatically given a care label with the fabric you buy, ask for one. That’s your customer right! Then you have a consumer responsibility: sewing the label into the garment you make from that fabric!

Now, what do these care labels mean? Here’s a little quiz to test your knowledge of care labels:

T F 1. The fiber content of a fabric is what determines the kind of care requirements the fabric will have.
T F 2. If a label says, "hand wash," the garment could be dry cleaned, too.
T F 3. If a white garment says, "machine wash warm separately," you could wash it with other white garments that use warm water washing.
T F 4. If a label says, "professionally dry clean only," it means you can take it to a self-service dry cleaning business.
T F 5. Care labels will usually give you instructions for removing stains.
T F 6. If a label says, "wipe with damp cloth," it means that garment cannot be washed at all.
T F 7. Garments that have labels saying, "tumble dry," could also be line dried.
T F 8. If a label says, "do not use soap," that means no detergent should be used when washing the garment.
T F 9. If a label says, "do no use chlorine bleach," oxygen bleaches would still be safe to use.
T F 10. If a label says, "cool iron," set the iron at its lowest possible setting to press the garment or fabric.

The answers to the quiz are at the end of this activity. But, before you look for them, read further! You’ll find all the right answers for yourself as you read the following paragraphs:

Always check care labels before you buy a garment or fabric and before you clean it. You may think you know how to care for the fabric because you know its fiber content, but that’s an assumption you can’t make! Fiber content does, of course, affect the care a fabric requires, but it’s not the only factor. For example, some acrylic fabrics must be dry cleaned; others should not be dry cleaned; still others must be dried flat without wringing or twisting. In these cases, the fiber content doesn’t give you enough clues to know how to care for the fabric. And if you use an incorrect procedure, you might ruin the fabric.

Many factors besides fiber content will affect the care requirements of a garment or fabric: the garment may have a trim that bleeds in water so it must be dry cleaned. Or the fabric might have a finish that will be affected by certain kinds of soaps or detergents. Possibly the fabric dye will dictate the care required. Many factors affect care requirements, so we can’t tell how to care for a garment or a fabric by simply looking at the fabric, by feeling it, or by knowing its fiber content; we must consult its care label.

Care labels will describe the care a garment or fabric needs, including instructions for washing, drying, ironing, dry cleaning, and using bleach. No instructions for treating stains are included.

Most care labels don’t include all the types of care possible for that garment or fabric. If they did, they might look like this label:

MACHINE WASHABLE IN COLD, WARM OR HOT WATER; TUMBLE DRY; CAN BE LINE DRIED OR DRIED FLAT. USE COOL IRON; CAN BE BLEACHED; HAND WASHABLE; DRY CLEANABLE.

Such labels are not very practical because of their length, so most care labels list only the most vigorous care possible. You can then assume that any more gentle care is suitable for that garment or fabric unless the labels makes specific limitations such as those shown:
The following chart lists the most vigorous care used for cleaning clothes to the most gentle:

<table>
<thead>
<tr>
<th>WASHING</th>
<th>DRYING</th>
<th>IRONING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Machine Wash Hot</td>
<td>Tumble Dry</td>
<td>Hot Iron</td>
</tr>
<tr>
<td>Machine Wash Warm</td>
<td>Tumble Dry—Warm</td>
<td>Warm Iron</td>
</tr>
<tr>
<td>Machine Wash—</td>
<td>Remove Promptly</td>
<td></td>
</tr>
<tr>
<td>Gentle Cycle</td>
<td>Line Dry or Cool</td>
<td></td>
</tr>
<tr>
<td>Hand Wash</td>
<td>Drip Dry</td>
<td></td>
</tr>
<tr>
<td>Dry Clean Only</td>
<td>Dry Flat</td>
<td>Do Not Iron</td>
</tr>
<tr>
<td>Professional Dry Clean Only (no self-service)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This chart does not include all the care instructions possible, but it should give you a basic understanding of the labeling system. Some additional instructions and their meanings are:

- **Wash separately**—wash alone or with like colors
- **Damp wipe**—do not wash or dry clean; wipe with damp cloth
- **No chlorine bleach**—Do not use chlorine bleach; oxygen bleach may be used (labels on the bleach will tell you if it is oxygen or chlorine.)
- **Do not bleach**—no bleach of any type should be used
- **Do not use soap**—use detergents (such as Tide, Cheer or Oxydol) instead of soap (such as Ivory Snow, Duz, or Lux Flakes). The label will tell you if a product is a soap or a detergent.

Now let's see how well you understand the labeling system: Explain the meaning of each care label below. What additional procedures besides those listed on the label could be used for a garment with that label?

Remember, the care you give your garments is important for an attractive wardrobe. So be sure to look for labels when you buy and clean your clothes.

Some Experiments To Try:


If you’re interested in stain removal, here are some experiments to try. Make the following stains on some scraps of washable fabrics: candle wax, chewing gum, chocolate oil (try on a polyester fabric because polyester is extremely susceptible to greasy or oily stains), grass, felt tip ink, and any others you’d like to try.

Following the instructions in the Extension Bulletin listed above, try to remove the stains. You might like to extend the experiment over time: make two samples of every stain; then try to remove the stain from one sample of each pair immediately, but let the other stain set for several days or a week. Then try to remove the stain. Is it harder to remove?

PREDICTING FABRIC PERFORMANCE

Textile performance is important for all of us! When we buy a fabric or a garment, we want to be sure the fabric has the characteristics we're looking for: Will it be comfortable? Will it last as long as we want? Will it retain its present appearance?

Three factors—APPEARANCE, DURABILITY and COMFORT—are important to consider whenever you buy clothing or fabric. Furthermore, you need to be able to predict a fabric's performance in these three areas before you buy, or else you may have later disappointments.

To be able to predict a fabric's performance, you need to check three different aspects of the fabric:

1. What is the fabric's fiber content? Is the fabric made of man-made or natural fibers? Is the fabric a blend of two or more fibers? How much of each fiber is in the fabric? This is important because the kinds of fiber and their amounts will influence the fabric's performance. (To refresh your knowledge of fibers, review the FASHION FLAIR activity leaflets "Watch Those Bolts" and "Fabric Facts.")

2. How is the fabric constructed? Is the fabric woven, nonwoven, or a knit? (There are other methods of constructing fabrics, such as crocheting, but these three methods are the most common.) Is the fabric loosely or tightly constructed? This too has an effect on a fabric's performance.

3. What kind of finishes have been used on the fabric? Check labels for this information. Some finishes you might find are:

<table>
<thead>
<tr>
<th>Finishes</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>crease-resistant, wrinkle-resistant, wash and wear, permanent press, durable press or similar finish</td>
<td>reduces fabric's tendency to wrinkle, fabric needs little or no ironing</td>
</tr>
<tr>
<td>shrink-resistant (Sanforized or Redmonized are trademarks for this finish)</td>
<td>helps fabric retain its original shape after laundering. Labels should give percent of shrinkage to expect</td>
</tr>
<tr>
<td>flame-retardant</td>
<td>slows burning of fabric; helps fabric extinguish itself when removed from flame</td>
</tr>
</tbody>
</table>

Other finishes may be added to reduce the fabric's tendency for static electricity to make the fabric waterproof or water repellent, to make the fabric resist spots and stains, or to otherwise improve the characteristics of the fabric.

These three factors—fiber content, fabric construction, and finishes—are what determine a fabric's performance. So, in order to predict a fabric's performance, you need to be able to identify its fiber content, its method of construction and its finishes.

Try some experimenting to see how well you can do on identifying these fabric characteristics. Obviously, you have to read the label to know the fiber content and the finishes; you can't tell these things by looking at or feeling the fabric. But you should be able to identify the fabric's construction by feeling and looking at it. So, take a look at the fabrics or fabric scraps you have, or the clothes in your closet. Can you identify the construction of each fabric? If you have any difficulty, ask your 4-H leader for help—there is additional information
on fabric construction in the Leader’s Guide for this project.

Now that you’re familiar with the three factors that affect a fabric’s performance, let’s talk about some of these performance characteristics that are so important to us.

**APPEARANCE**

- Color, design, texture
- Wrinkle resistance
- Shrinkage

We usually think of color, design and texture of a fabric or garment when we think of appearance. But there are also other appearance characteristics to watch for:

**WRINKLE RESISTANCE**—or resilience, is affected by:

- **Fiber content**—generally, nylon, polyester, acrylic, wool, and blends containing mostly these fibers are wrinkle resistant. Acetate, cotton, linen and rayon wrinkle more easily.

- **Fabric construction**—knit fabrics are usually very wrinkle resistant regardless of the fiber content. Woven fabrics that are loosely made, or made of thick yarns, are generally more wrinkle resistant than tightly woven fabrics of fine yarns.

- **Finish**—permanent press, durable press, or any similar finishes reduce wrinkling. Fabrics made of 100 percent synthetic fibers are naturally wrinkle resistant (except for rayon and acetate) and do not require a finish for wrinkle resistance. You can test a fabric’s wrinkle resistance by crushing it. Try this test on some of your fabrics or clothing. Can you identify why each fabric does or doesn’t wrinkle?

Based on the information and your tests, which of the following fabrics would you predict might wrinkle badly? You’ll find the answers at the end of this activity.

- a. 100% cotton knit
- b. 100% nylon knit
- c. 50% polyester/50% cotton woven permanent press
- d. 100% acetate woven fabric
- e. 100% rayon “linen-cotton” woven fabric permanent press
- f. 60% nylon/40% wool woven tweed

**SHRINKAGE**—is an important consideration. A fabric’s shrinkage is affected by:

- **Fiber content**—all fibers may shrink if not cared for properly, but synthetic fibers (with the exception of rayon) rarely shrink. Cotton, wool, linen and rayon will shrink unless treated with a shrink-resistant finish.

- **Fabric construction**—knit fabrics tend to shrink more than woven fabrics. Loosely woven fabrics will shrink more than tightly woven fabrics. Non-woven fabrics rarely shrink.

- **Finish**—shrink-resistant finishes control shrinkage for cotton, rayon, linen, and wool fabrics. Wrinkle-resistant finishes (permanent press, etc.) also control shrinkage. Washable wools also have a finish that controls shrinkage.

Based on the above information, which of the following fabrics do you think would probably shrink a lot? The answers are at the end of this activity.

- a. 100% washable wool
- b. 50% cotton/50% polyester woven permanent press
- c. 100% cotton gauze
- d. 100% nylon knit
- e. 100% cotton knit
- f. 80% cotton/20% polyester woven terry cloth
- g. 12% wool, 36% rayon, 36% nylon, 12% acetate woven permanent press
- h. 100% rayon "linen-like" woven fabric permanent press

Even though some fabrics rarely shrink, it is a good idea to pre-shrink all fabrics before cutting them out for sewing. You can never be 100 percent sure a fabric won’t shrink!
COMFORT

Garments should be comfortable as well as attractive. The fit of a garment and the stretch of the fabric will affect the garment's comfort. Another factor in comfort is:

ABSORBENCY—a fabric's ability to absorb moisture. Fabrics which are very absorbent will be more comfortable in hot, humid weather, will be warmer in the winter, and will not be plagued by static electricity. Absorbency is affected by:

Fiber content—natural fibers (cotton, linen, wool) are more absorbent than synthetic fibers (such as nylon, polyester, acrylic).

Fabric construction—knits are more absorbent than woven fabrics. Loosely made knits are most absorbent. Loosely woven fabrics are more absorbent than tightly woven fabrics. Dense non-woven fabrics are non-absorbent.

Finish—permanent press finishes used on cottons and cotton blends cut down their absorbency; finishes to make wool fabrics washable reduce their absorbency.

To test a fabric's absorbency, drip one or two drops of water onto the fabric. Those fabrics that soak up the water immediately are very absorbent; those fabrics on which the drop of water beads and doesn't penetrate are very non-absorbent. Try this experiment on some of the fabric scraps you have.

Based on the information and your tests, which fabrics on this list do you predict would be very absorbent? You'll find the answers at the end of this activity.

a. 100% nylon knit
b. 80% wool/20% nylon socks
  woven machine
e. 100% acrylic woven
  washable tweed
f. 100% cotton knit
c. 100% polyester woven

DURABILITY

Durability may be very important for one item, but much less important for another, depending on their purposes. Durability involves such factors as:

STRENGTH—the strength of a fabric is affected by:

Fiber content—nylon, polyester and acrylic are the strongest fibers; acetate and rayon the weakest.

Fabric construction—there is generally no difference in strength between knits and woven fabrics. Tightly made fabrics are stronger than those which are loosely made. Non-wovens are generally not as strong as knits or wovens.

Finish—permanent press finishes for cottons and cotton blends will reduce the strength of these fabrics by about one-third.

Based on the above information, which fabrics on this list would you predict to be quite strong? You'll find the answers at the end of this activity.

a. 100% woven acetate
d. 100% wool tricot
b. 100% cotton gauze
e. 100% wool loose
  basket weave
f. 90% nylon/10%
  double knit
  wool woven
c. 100% polyester
  double knit
  fabric
Look through the fabrics in your wardrobe. Which have held up to long wear? Which have worn out relatively soon? Can you identify the reasons?

ABRASION RESISTANCE—is the resistance to wear a fabric receives when it rubs against itself, another fabric, or another surface. Abrasion is most often seen at folded edges such as cuffs, collar points, front facings, and other folded edges.

Stronger fibers (such as nylon and polyester) are more resistant to abrasion than weaker fibers (such as acetate, rayon and cotton). Also fabrics with firm, smooth surfaces are most abrasion resistant. Fabrics with irregular surfaces—loops, pile, nubs—or those that are loosely made, generally have low abrasion resistance and show wear more rapidly.

SNAGGING—occurs whenever a yarn catches on a rough object and is stretched or pulled to the surface without being broken. Snagging is affected by:

Fiber content—stronger fibers, such as nylon and polyester, are more likely to snag than the weaker fibers such as rayon, cotton and wool.

Fabric construction—knits are more susceptible to snagging than woven fabrics. Woven fabrics that are loosely woven, that have loops on the surface, or that have floats on the surface (like satin) snag easily.

Which of the following fabrics do you think would be most likely to snag? You'll find the answers at the end of this activity.

a. 100% nylon knit  
d. 100% cotton knit  
b. 100% wool loose terry  
c. 50% cotton/50% polyester permanent press woven  
e. 100% acetate woven satin  
f. 50% cotton/50% polyester woven denim

Look at the fabrics in your wardrobe. Which ones have snags? Can you identify the reasons why?

Being able to predict a fabric’s performance will help make you a good consumer when it comes to buying fabric and garments. Now that you’ve learned more about predicting fabric performance, be sure to use your knowledge! The next time you shop for clothes or fabric, look for the fabric performance characteristics you want before you buy.

Answers to fabric performance questions:

Wrinkle resistance: d, e  
Shrinkage: c, e, f  
Absorbency: d, f  
Strength: c, d, f  
Snagging: a, b, d, e
UNDERSTANDING WHY WE DRESS THE WAY WE DO

Do you think much about your appearance? Does it reflect what kind of person you are: your personality, your likes and dislikes, your values? If you've thought about it, you've probably discovered that your appearance is really an outward reflection of the “inner you.” It reflects the way you see yourself, what's important to you and what isn't; it reflects YOU!

Think about your appearance for a moment. Why do you wear the clothes, the hairstyle, the make-up you wear?

- to be like your friends?
- to be unique, different?
- to please your parents?
- to gain recognition and be noticed?
- to be comfortable?
- to fit an image?
- other reasons?

It isn't easy to understand how your appearance and your “inner self” are related, so this activity has an experiment to help you discover more about that relationship.

On the last page of this manual is a set of statements about appearance. Tear off this page and cut the statements into separate slips of paper. Then read the statements and ask yourself how much each statement sounds like something you might say.

If the statement sounds a lot like you, put it in a pile to your left. If the statement doesn't sound like you at all, put it in a pile to your right. If the statement sometimes sounds like you, or you're unsure about where to put it, place it in a pile in the middle. There is no right or wrong way to sort these statements and none of the statements are meant to be "good" or "bad."

You may find, as you sort these statements, that you put lots of the statement into one pile and few in another; or all three of your piles may have about the same number of statements in them. Don’t be concerned about how you sort these statements. Instead, concentrate on how closely they describe your ideas.

Once you have sorted the statements into three piles, take a closer look at each pile. Can you rank the statements in each pile from those that sound most like you to those that sound least like you? (This won’t be easy.)

After you've sorted the statements, think about these questions. If you're doing this experiment as a group, you'll want to discuss these questions:

1. Do you think your appearance is really related to the “inner you?” (Whether you answer yes or no, are there any statements you sorted that serve as examples?)

2. Do you think it’s important for your appearance and inner self to be related?

3. Do you think other people judge the “inner you” by the way you look on the outside?

Now look back over the way you sorted the statements. All of the statements are about how you feel about appearance. Is there a message there? The pattern you’ve made by sorting these statements should give you some clues to the way you use appearance. What clues do you get?

Now take a closer look at some of the statements:

- Some of these statements are about positive feelings; some are about negative feelings. Are many of the negative ones in your first (most like you) pile, or the last? How about the positive statements? What clues does this give you about how you feel about your appearance?

- Some of these statements talk about your friends; some about your parents. How are these statements distributed? What does this tell you?
- Some of these statements talk about dressing differently from others; some about dressing like others. How are these statements distributed? Does this give you any clues to your pattern or appearance?

Here are some additional questions you may want to think about. If you are doing this experiment with a group, discuss these questions:

1. Do you feel comfortable with your appearance (look at the way you sorted the statements) or do you worry about your appearance? What does this say about the inner you?

2. Is your appearance ever a source of problems with yourself? your parents? your friends? your teachers?

3. Do you use your appearance to enhance your inner self or do you use it to disguise what you're really like? (For instance, sometimes people dress up more than anybody else to get attention, or they may dress sloppily and pretend clothing doesn't matter—just to try to be someone they're not!)

Can you think of examples of people who use appearance as a "mask" or a disguise of their real selves? Why do you think they do it?

4. If you do worry about your appearance and don't always feel comfortable with it, what can you do about it?

This experiment should help you recognize the relationship between your appearance and your personality. But that relationship constantly changes, as you change.

Save your statements in an envelope so you can come back to them later (in a few months, perhaps a year or two) to see if you sort them the same way. To save the statements, mark them so you have a record of how you sorted them. Mark 1 for the statements that were most like you, 2 for the statements that were somewhat like you, and 3 for the statements least like you. You may find, as you change and grow, that you'll sort the statements quite differently!
SEW SMART!

IF YOU PLAN TO SEW

Sewing is one of the most exciting and challenging parts of learning about clothing. And it's a good way to use all the things you have learned about clothing in the other activities of this project.

Sewing will be an experience you'll enjoy. But it should also be something you learn from. Remember, CLOTHING UNLIMITED is an advanced clothing project. That means the sewing you do as part of this project should be advanced sewing. Are you ready for these advanced skills? Can you answer yes to these questions?

YES NO

1. Can you easily identify the skills required to sew a particular pattern?

2. Can you easily identify how difficult a particular fabric will be to work with?

3. Can you create original and attractive garments when you combine patterns and fabrics—rather than copying the pattern cover ideas?

4. Have you acquired the skill to sew:
   - a variety of seam techniques (felt-felled, French, welt, others)
   - a variety of zipper techniques (lapped, invisible, fly, others)
   - a variety of hemming techniques (eased hems, tailors hem, fused, rolled, others)
   - a variety of collar techniques (mandarin collar, shirt collar, round collar, others)
   - a variety of sleeve techniques (set-in, raglan, others)

   Can you answer yes to most of the questions? If so, then you're ready for the sewing experiences of CLOTHING UNLIMITED. But if there are many skills on the list you don't have, you'll find FASHION FLAIR a more appropriate project for you. Remember, the sewing in this project is for the 4-H'er who has a solid background of sewing experiences. You may need to expand your skills to more of those on the list before you're ready to move into the sewing level of CLOTHING UNLIMITED.

Even if you find that FASHION FLAIR is more appropriate for the level of sewing you do, you can still enjoy and learn from the other activities in CLOTHING UNLIMITED. But your sewing experiences in this project should wait until you're ready for this advanced level.

If you are ready for the sewing experiences of CLOTHING UNLIMITED, you'll need to decide what to sew. You should ask yourself two questions to make that decision:

1. What type of item do I want to make? Is it a pant suit using a particular pattern? Is it a coat? Is it something from the synthetic suede you've been eyeing in the fabric store? Think of some specific items you'd like to sew.
2. What new things should I learn from this sewing experience? Will I work with a fabric I’ve never worked with before? Will I use some new construction techniques? Will I do lots of planning and altering to make the garment fit?

It’s important that you learn one or two new things with each new sewing experience. Each time you’ll expand your sewing experience and you’ll become more of an “expert!”

Because this is an advanced project, the new things you learn should be advanced level skills. Listed below are four general types of advanced skills you might choose to learn more about:

- An advanced sewing experience can involve learning new skill in advanced construction techniques. You might choose one or more of the following skills to learn:
  - hand-tailoring techniques
  - completely lined garments
  - contemporary tailoring techniques (using fusible interfacing in place of hand work in tailoring)
  - bound buttonholes, button loops, or other handworked closures
  - special pockets—in-seam, welt, pocket flaps or others
  - gussets, special insets, or other detailed pattern pieces
  - special seams—piped, corded, slot, welt or others
  - extensive pleating or tucking
  - special detailing such as mitered corners or vented openings

- Or an advanced sewing experience could mean working for the first time with a fabric requiring advanced skill such as:
  - fake fur or deep pile fabric
  - real fur
  - leather-like or suede-like fabric
  - real leather or suede
  - vinyl
  - quilted outerwear fabric
  - velvet or velveteen
  - sheers (chiffon, organdy, voile, etc.)

- An advanced sewing experience could involve advanced design skill, such as:
  - tie-dying, batiking or printing a fabric and then making a garment from it
  - creating an original pattern design and then making the garment (combining pattern pieces from several different patterns does not constitute an original pattern design)
  - quilting, embroidering, appliqueing or using some other creative surface technique to make an entire garment into a unique design
  - weaving a fabric and then creating a garment from it

- Or an advanced sewing experience may involve learning advanced planning ability, such as:
  - making a different garment out of a garment no longer worn
  - making a garment to accommodate a physical handicap
  - making extensive pattern alterations to create a garment

You should pick one or two advanced skills to learn with each sewing experience. You may choose to learn skills in just one of the areas (such as learning several new construction techniques) or you may try an advanced sewing experience that involves learning something new from several of the categories. For example, you may work with a fabric you’ve never worked with before and then also try out some new construction techniques on it.

As you can see, what you learn is an important part of your sewing experience. You can make nearly anything you want as part of this project—as long as it is of advanced skill and you have learned something new from the experience. You can make something for yourself or for someone else. You can make anything from coats and capes to pant suits, dresses, evening wear and sportswear. The important thing is not what it is, but what advanced skills you learn from making it.
As you can see, there are many possibilities for sewing experiences in CLOTHING UNLIMITED. And there are just as many resources you can consult for help. Consequently, we have not included a set of sewing resources with this manual. Instead, included on the following pages is a list of resources you can consult.

We realize it would be much more convenient for you if all the information were included in this manual. But we have decided to include a list instead for several very important reasons, and we'd like you to know why:

1. The sewing techniques you will use in this project are the same techniques you would use in any other advanced sewing—there is no special "4-H Way" different from the techniques shown in the many sewing books and pamphlets on the market. Sewing in 4-H does mean using high quality workmanship, but it does not mean using different techniques than you would use in other sewing you do.

2. This project provides for lots of flexibility in what you might sew; that means each person will need different information for the sewing he or she will do. We simply cannot afford to include all the information we would like on tailoring, other construction techniques, working with special fabrics, designing ideas, recycling ideas, etc., so each person could have the information needed. Since some excellent resources already exist, we have chosen to provide a very complete list of those resources so that, after you decide what sewing experience you'd like, you can select the resources you'll get. Because you are an advanced clothing member, we believe you will be able to handle this responsibility.

We particularly call your attention to the NebGuides and extension bulletins you can obtain free at your county extension office. The list also includes resources you can send for that are either free or available at a small cost. Also included on the list are books you may wish to buy or check out of your local library.

RESOURCES FOR ADVANCED SEWING EXPERIENCES

The resources listed here are just some of the sources you can go to for information. Feel free to use any others you believe are good resources.

If you have not already purchased a complete sewing book, you may wish to since you are an experienced sewer. (If you don't want to purchase a sewing book, check to see if your library carries one or more of these books.) Any of the sewing books listed below would be excellent resources for all the sewing you do.

<table>
<thead>
<tr>
<th>Vogue Sewing Book</th>
<th>McCall's Sewing Book</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ready-Sew-Sew (Butterick)</td>
<td>Simplicity Sewing Book</td>
</tr>
<tr>
<td>Singer Sewing Book</td>
<td>Complete Guide to</td>
</tr>
<tr>
<td>Time-Life Series on the</td>
<td>Sewing (Reader's Digest)</td>
</tr>
<tr>
<td>Art of Sewing</td>
<td></td>
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<tr>
<td>Bishop Sewing Book</td>
<td></td>
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<tr>
<td>Coats and Clark</td>
<td></td>
</tr>
<tr>
<td>Sewing Book</td>
<td></td>
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</tbody>
</table>

Listed below are other resources which cover specific topics:

1. Construction Techniques

   Extension Bulletin EC 69-452—"Taping and Pad Stitching" (hand-tailoring techniques)
   Extension Bulletin EC 74-496—"Tailoring Touches"
   Extension NebGuide HEG 78-88—"Interfacings in Tailoring"
   Extension Bulletin EC 70-461—"Interlining a Coat"
   Extension Bulletin EC 71-473—"Custom Touches"
   Extension Bulletin EC 71-474—"Shutter Buttonholes"
   Extension Bulletin EC 71-429—"Bound Buttonholes"
   Extension Bulletin EC 71-484—"Exalted Notions"
   Extension Bulletin EC 72-428—"Lining Skirts and Dresses"
   Extension Bulletin EC 69-454—"Lining a Jacket or Coat"
   Extension Bulletin EC 69-430—"Sleeve Gussets"
   Extension Bulletin EC 73-412—"Belts and Buckles"
   Extension Bulletin EC 73-491—"Menswear: Fly Front Zippers"
   Extension Bulletin EC 74-493—"Menswear: Front and Back Interfacings"
   Extension Bulletin EC 74-494—"Menswear: Shoulder Pads and Sleeve Strips"
   Extension Bulletin EC 74-495—"Menswear: Tailoring Collar and Front Facing"
Coats and Clark pamphlet, "Custom and Fusible Tailoring" (Check with your county extension home economist about ordering this pamphlet.) … or check one of the sewing books listed above for additional construction techniques.

2. Special Fabrics

Extension Bulletin EC 69-457—"As You Sew Laces"

Extension NebGuide HEG 76-42—"Wool and Wool Blends"

Extension NebGuide HEG 76-39—"Pile Fabrics"

Extension NebGuide HEG 76-40—"Sheer Fabrics"

Extension Bulletin EC 77-498—"Working with Leather"

Extension NebGuide HEG 77-71—"Man-Made Furs"

Butterick series of sewing booklets:

"Furs and Fur-Like Fabrics"
"Leather and Leather-Like Fabrics"
"Special Fabrics" (taffetas, laces, velvets, etc.)

(Each booklet has 48 pages and costs about $1.50; order through your local fabric store or check with your county extension office.)

Ready-Set-Sew sewing book by Butterick and the Coats and Clark Book include several sections devoted to special fabrics.

Wool Education Center bulletins include:

"How to Select Wool Fabrics"
"Pressing, Blocking, Shaping"
"Machine Washable Wools" (Order free from Wool Education Center, American Wool Council, 200 Clayton Street, Denver, Colorado 80206)

3. Recycling Ideas

(You may want to consult these sources for ideas, but your final plan should be your own.)

Extension NebGuide HEG 77-60—"Restyling or Remodeling a Garment"

The Yesterday Clothes Book by Diana Funaro, Chilton Book Co., Radnor, Pennsylvania

Ask your leader about the slides on recycling ideas that can be borrowed through your county extension office. Information is in the leader's guide in the section on "The Closet Case."

4. Design Ideas

(You may want to consult these sources for ideas and techniques, but your final design plan should be your own.)

Coats and Clarks leaflets in the "Decorating Your Duds" project

Sunset Book series on "Macrame," "Weaving," "Quilting and Patchwork"

Craft magazine such as McCall's "Fashion Creative Clothing" or Better Homes and Garden's "100's of Needlecraft Ideas"

Erica Wilson's Embroidery Book by Erica Wilson, Charles Scribner's Sons

American Denim—A New Folk Art by Peter Beagle, Harry Abrams, Inc.

Handweaving and Cloth Design by Marianne Straub, Viking Press

This list is just a sampling of the resources you can find for the information you need. For other resources, check library, fabric stores, book stores, magazine racks at grocery stores; or check with your county extension home economist.

As you can see, there is much you can learn about sewing in CLOTHING UNLIMITED. This project can serve as a guide for several years, so don’t be concerned about trying everything in one year!

Because you’re planning to sew as part of CLOTHING UNLIMITED, there are two other activities in this project you'll especially want to look at: Activity H on combining fabrics and patterns and Activity I on evaluating your sewing.
CHOOSING A PLEASING COMBINATION OF PATTERN AND FABRIC

One of the most exciting things about sewing is that you can experiment to your heart's content with patterns and fabrics. You can turn all your ideas into real creations—unique because there's not another outfit like the one you've made!

But with all that opportunity for creativity, combining patterns and fabrics can be frustrating, too—because you have to visualize how the fabric will look with the pattern. How can you be sure the fabric you love will go with the pattern you're dying to use?

Sometimes people play it safe and use the fabric that's shown on the pattern cover. They may never be brave enough to try the fabric and pattern combination that could turn out to be sensational! And that takes away half the fun of combining patterns and fabrics.

How do you learn to combine patterns and fabrics successfully? There's only one way: PRACTICE. And even after lots of practice, you can't always be sure. Even the experts make a mistake now and then.

Here's an experiment to give you some practice combining patterns and fabrics. Take a look at the four patterns below. What fabrics would work with each pattern? Are there any fabrics that would be compatible with all four patterns? (It may help to gather fabric scraps to compare or to look at the fabrics of your garments.)

Here are some fabrics to think about in particular. Which patterns would these fabrics work with? Or would they work for certain pattern pieces? (If you're not familiar with all these fabrics, check with your local fabric shop to find out what they are and what they look like.)

- thick fake fur
- wool gabardine
- synthetic suede
- quilted nylon
- corduroy
- wool crepe
- voile
- wool plaid
- velvet plaid
- polyester double knit
- nylon interlock knit
- denim
- cotton gauze
- velvet brocade

You may discover that very different fabrics are suitable for the same pattern. For instance, the simple vest for pattern 1 could be made up in a thick fake fur, a wool plaid, a quilted denim, or even a velvet brocade.

You'll find that each fabric influences the mood of a pattern, perhaps giving it a totally different character from another fabric. Look back at the first pattern again: what fabrics would give it a sporty look? . . . a smart, tailored look? . . . a dramatic look? . . . a feminine look?

Try to stretch your imagination and think of all the fabrics that could be used with each of the
patterns. Don’t think just of the fabrics you’re sure would be compatible. There is often a fine line between the striking, unique and eye-catching and the combination that just isn’t compatible! But learning that difference takes practice and “playing” with those combinations of fabric and pattern that are out of the ordinary.

But there are also always some fabrics that just aren’t compatible with a particular pattern. Look back at the four patterns again. Which fabrics would definitely not be suitable for each pattern?

Why aren’t they suitable? Chances are it’s one of these reasons:

- The design in the fabric and the lines of the pattern compete with each other. For instance, a bold print or plaid would not be very suitable for pattern 3. These fabrics would detract from the distinctive lines of the pattern.

If you’re working with a complicated style, it’s best to stick to a simple fabric; if the fabric has striking or outstanding detail, it usually looks best in a pattern with simple lines.

- The stretch of the fabric is not suitable for the cut of the pattern.

Always read the pattern cover carefully to see if a stretch fabric is called for; if so, stable fabrics will be unsuitable. Likewise, fabrics with lots of stretch are usually unsuitable for a pattern intended for a stable fabric.

- The drape of the fabric and the lines of the pattern aren’t compatible. For instance, a soft voile would not have enough body for pattern 4.

Tailored garments look best with firm fabrics; soft silhouette lines, like those of pattern 2, call for fabrics with lots of drape while a crisp look calls for fabrics that have body and will hold a shape.

- The weight and bulk of the fabric are not compatible with the pattern lines. For instance, a heavy corduroy would not be suitable for pattern 3 because it would mute the pattern lines.

Bulky fabrics generally look best in patterns with few details and seam lines. Thin fabrics are more versatile.

### IMPORTANT IDEAS

Suggestions for patterns with lots of seamlines: avoid fabrics with large plaids, distinct designs that would be broken up by the seamlines, or with obvious diagonal lines that would compete with the seam lines. Also, avoid fabrics with textures that would compete with the lines of the pattern (such as fake fur or wide-wale corduroy).

Suggestions for patterns that have lots of drape: use a fabric that drapes well; crisp fabrics such as brocade or denim, and bulkier textures such as double knit or corduroy, would not be very suitable. If the pattern calls for a stable fabric, stretchy knits should not be used. Any fabrics with a design should have the same “character” as the pattern.

Suggestions for patterns with simple lines: when the pattern has few seamlines and details, the fabric design or the texture can be very bold (such as fake fur, elaborate brocade, a bold print, or velvet).

These are useful “rules of thumb” for combining patterns and fabrics. But remember, there are always exceptions! And it is often those exceptions that draw our attention, because they’re exciting and original.

To give yourself some more practice (and every bit helps!), take a look at other pattern and fabric combinations. Look through a pattern book, a fashion magazine, or some of your own patterns for examples. Then look at your fabric scraps, the fabrics hanging in your closet, or browse through a fabric store for fabrics that would be suitable for your patterns.

If you find a fabric you don’t think would be compatible with a particular pattern, stop and think about it a little longer. It may just be one of those combinations that takes a little more planning, but can be done!!

Here are some other ideas for increasing your skill in combining patterns and fabrics creatively:

1. Flip through fashion and sewing magazines for ideas.
2. Look at ready-to-wear clothing. See what fabrics have been used with what styles; see how the fabrics drape.
3. When you’re looking at fabric, hold the fabric up against your body vertically to help you visualize how it will look; be sure to note the fabric’s bulk, drapability, design and stretch characteristics.

4. Read the pattern cover to see what fabrics they suggest and which fabrics are unsuitable. (But don’t let their list of suggested fabrics limit your ideas!)

It’s important that your fabric and pattern be compatible. But don’t forget that your fabric needs to be compatible with you, too! Just as garments and accessories are composed of colors, lines, and textures, so are fabrics; and so they, too, create optical illusions on your figure.

You already know how colors create optical illusions, so let’s concentrate on textures and fabric designs (which are really composed of lines and colors). But first, think about your figure:

1. Can you wear fabrics that make you appear a little larger?
2. Do you have parts of your body you’d like to conceal or camouflage?
3. What parts of your body would you like to call attention to?

### IMPORTANT IDEAS ABOUT TEXTURE

You will generally find that:

- Bulky fabrics (like fake fur, heavy tweed, terry cloth or corduroy) make you look larger than you actually are. But bulky fabrics can also hide figure irregularities.
- Very thin fabrics (like gauze, voile, or chiffon) will minimize the figure size. But these fabrics can also accent figure flaws because they reveal the body shape.
- Stiff fabrics (like taffeta, vinyl, some synthetic suedes) can hide the body shape, but they can also make you look larger than you actually are.
- Very soft fabrics (like tricot, jersey knit, satin crepe) will reveal the body shape, but they can also minimize size.
- Shiny fabrics (like satin or taffeta) make you look larger than you actually are and can accent figure irregularities.
- Fabrics that are medium weight and have no shine (most fabrics fall into this category) minimize a person’s size and tend to “smooth out” figure irregularities.

### IMPORTANT IDEAS ABOUT FABRIC DESIGNS

You will generally find that:

- Large prints and bold prints make the figure look larger. Designs that are both large and bold will have the greatest effect.
- Small prints with subdued designs make the figure appear smaller.
- The lines of a fabric design will also create optical illusions: horizontal lines will add width; vertical lines will add height.
- Plaids will generally make the figure appear larger; the bolder and larger the plaid, the larger it makes the figure appear.
- Small-to-medium prints that have subdued designs are flattering to most figures.
- The taller a person, the more easily he or she can wear a larger print. However, the larger the design, the heavier the person will appear, so height and weight must both be considered.

What textures are best for you?

What fabric designs are best for you?
EVALUATING THE CLOTHES YOU BUY AND MAKE

Each time you sew—or buy—a garment, you’ll want to evaluate it objectively. If you sewed the garment, this evaluation will help you discover things you can improve on the next time, or things you’ve done especially well! If you’re evaluating a ready-made garment, this may help you decide whether the garment is a good buy or not.

In either case, you’ll want to evaluate your garment in two ways: first, evaluate how the garment looks on you; second, evaluate the quality of the garment itself.

Included in this leaflet are the score cards used by judges at the Nebraska State Fair to evaluate clothing and style revue exhibits. You can use these cards to evaluate your garments for yourself, whether you have bought or made them.

HOW DO YOU EVALUATE YOURSELF IN THE GARMENT?*

<table>
<thead>
<tr>
<th>1 - very good</th>
<th>2 - average</th>
<th>3 - needs improving</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. GENERAL APPEARANCE—You have a neat, well-groomed appearance, stand gracefully and tall, wear the garment with confidence and ease.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. SELECTION—the style, fabric, colors and accessories are becoming to you and suited for the intended use of the garment.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. FIT—There is enough ease for comfort and attractive fit. The design lines fall attractively on you.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

THE GARMENT

<table>
<thead>
<tr>
<th>1 - very good</th>
<th>2 - average</th>
<th>3 - needs improving</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. CONSTRUCTION—the construction techniques used give a pleasing, well-made appearance to the garment.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. CREATIVITY—the garment shows an attractive and imaginative use of colors, textures, pattern and style.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. CLEANLINESS AND PRESSING—the garment is clean and well pressed.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*This score card is used by judges at the Nebraska State Fair to evaluate style revue exhibits.
The following card is used by judges at the Nebraska State Fair to evaluate clothing exhibits:

### HOW DO YOU EVALUATE YOUR GARMENT

**1 - very good**  
**2 - average**  
**3 - needs improving**

<table>
<thead>
<tr>
<th>DESIGN AND COLOR (30%)</th>
<th>CONSTRUCTION (30%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabric suitable to style</td>
<td>Quality of construction in:</td>
</tr>
<tr>
<td>Color combination</td>
<td>Cutting</td>
</tr>
<tr>
<td>Creativity</td>
<td>Machine stitching</td>
</tr>
<tr>
<td></td>
<td>Seams</td>
</tr>
<tr>
<td></td>
<td>Seam finishes</td>
</tr>
<tr>
<td></td>
<td>Darts, tucks, gathers, pleats</td>
</tr>
<tr>
<td>FABRICS &amp; TRIMMINGS (20%)</td>
<td>Facings</td>
</tr>
<tr>
<td>Suitable for intended use</td>
<td>Collar</td>
</tr>
<tr>
<td>Interfacing, lining compatible with fabric</td>
<td>Interfacing</td>
</tr>
<tr>
<td>Trims, thread, buttons, zipper suitable</td>
<td>Sleeves</td>
</tr>
<tr>
<td></td>
<td>Zipper</td>
</tr>
<tr>
<td></td>
<td>Trims, thread, buttons, zipper suitable</td>
</tr>
<tr>
<td></td>
<td>Buttons, buttonholes, and other fasteners</td>
</tr>
<tr>
<td></td>
<td>Lining and underlining</td>
</tr>
<tr>
<td>NEATNESS (10%)</td>
<td>Waistline treatment</td>
</tr>
<tr>
<td>Clean</td>
<td>Belt</td>
</tr>
<tr>
<td>Pressed</td>
<td>Hem</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>VALUE COMPARED TO COST (10%)</td>
<td></td>
</tr>
<tr>
<td>Value of finished garment in relation to cost</td>
<td></td>
</tr>
<tr>
<td>in time, money, and other resources.</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL APPEARANCE 100%**

The following questions will help you understand what each section of the above score card means.

To Evaluate:  

**I. DESIGN AND COLOR**

Fabric suitable to style  
Color combinations  
Creativity

**II. FABRIC AND TRIMMINGS**

Suitable for intended use  
Interfacing, lining compatible with fabric

Trims, thread, buttons, zipper suitable

Ask yourself:

Is the fabric suitable in weight, texture and design for the garment style?  
Are the color combinations used in the garment pleasing, becoming and creative?  
Is the combination of fabrics, style and decoration appealing and imaginative?  
Is the style and fabric for my outfit suitable for its purpose?  
Is the weight of the interfacing or lining appropriate for the weight of the outer fabric? Does the interfacing or lining have the same characteristics for care and pressing as the outer fabrics?  
Do the buttons, thread, zipper and trims enhance the appearance of the garment?
To Evaluate:  

<table>
<thead>
<tr>
<th>III. NEATNESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clean</td>
</tr>
<tr>
<td>Pressed</td>
</tr>
</tbody>
</table>

| IV. VALUE COMPARED TO COST    |

<table>
<thead>
<tr>
<th>V. CONSTRUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cutting</td>
</tr>
<tr>
<td>Machine stitching</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Seams</th>
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<tr>
<td>Seam finishes</td>
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<td>Gathers</td>
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<tr>
<td>Pleats</td>
</tr>
<tr>
<td>Facings</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Collar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interfacing</td>
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</tbody>
</table>

| Sleeves                     |

Ask yourself:  

If garment has been worn or not, is it free of soil and stains?  

Does the appearance of my garment show that I used correct pressing methods?  

Is the value of the fabric and the finished garment worth the cost of time, money, and other resources you put into it?  

Are all parts of the garment cut on grain? Was the garment cut so plaids, stripes and other designs could be matched?  

Was the tension of the machine set so the stitches are balanced? Are the machine stitches an appropriate length for the fabric and the amount of strain on the seam? Was the machine needle a size that would not damage the fabric and would produce no skipped stitches? Are hand stitches secure and inconspicuous?  

Are seams even in width? Was thread used that matched the color of the fabric unless it was used in decorative seams as trim? Is the thread fastened securely at the ends of seams?  

Were seams finished if needed to prevent raveling or rolling of seam edges? Was the seam finish used appropriate for the construction of the fabric (type of weave or knit), the amount of friction on the seam and the expected wear and care of the garment? Were seam finishes used only where necessary?  

Is the stitching straight and even? Do darts taper gradually to a smooth point? Is the thread fastened so dart seams will not come out?  

Are gathers evenly distributed?  

Are the pleats spaced as shown on the pattern?  

Do facings fit smoothly? Are they inconspicuous from the right side of the garment? Is the bulk trimmed from the seams? Are seams clipped where needed so facing can lie flat? If needed to make facing lie flat and to the wrong side of the garment, is the facing seam understitched? Are facings sewn inconspicuously to construction points such as seamlines and darts?  

Is the collar the same size and shape on both sides of center front? Does the collar lie smoothly? Has excess bulk been trimmed from collar seams?  

Has interfacing been used where needed to strengthen an area or add crispness or body to a detail of the garment? Is the interfacing inconspicuous?  

Are the sleeve caps well rounded with no puckers, gathers or pleats? If the sleeves are gathered, are the gathers evenly distributed? If the sleeve is cut on straight grain, is the crosswise grain parallel to the floor and the lengthwise grain perpendicular to the floor?
To Evaluate:

Ask yourself:

Buttons and buttonholes
Are buttons sewed on securely, with a shank long enough so the closing is flat? Are buttons and buttonholes evenly spaced? Are buttonholes even in length? Do buttonholes begin and end in line with each other? Are buttonholes on straight grain? Are buttonholes the right length for easy buttoning and to allow the garment to stay buttoned?

Other fasteners (snaps, hooks and eyes, etc.)
Are fasteners firmly attached? Are fasteners inconspicuous unless they are intended to be decorative?

Lining and underlining
Is the underlining or lining fabric lighter in weight than the garment fabric? Does the lining or underlining have care characteristics similar to the garment fabric? Is the lining or underlining inconspicuous?

Waistband
Are stitching lines even? Is the waistband width even? Has excess bulk been trimmed from the waistband?

Belt
Is the stitching straight? Was the interfacing or belting used a good choice for the type of belt constructed? Is the buckle one which adds to the attractiveness of the garment?

Hem
Is the hem even in width and of a width appropriate for the garment design and the fabric? Is the hem smooth and flat with any fullness evenly eased in? Has excess bulk been trimmed from seams inside the hem? Is the hem inconspicuous from the right side of the garment and securely attached to the garment?

Pressing
Have appropriate seams been pressed open? Have pressed areas been handled so there are no shiny, fused, spotted or stretched areas?

Zipper
Is the stitching around the zipper straight? Does the zipper slide easily? Is the zipper area smooth with no gaps, puckers or ripples in the fabric. Do seams such as waistline seams and yoke seams match at the zipper? If the zipper was put into the garment with a lapped or slot application, is the zipper concealed? If an invisible zipper was used, is it concealed?

Remember...evaluating garments isn’t the only evaluation you should make in this project. These questions are just as important for you to think about:

- Have you gained some new ideas or learned some new skills relating to clothing?
- Did you enjoy the experiences you had with “Clothing Unlimited?”
- Do you like and enjoy wearing the outfits you’ve made or bought?

- If you chose to sew, is your sewing noticeably better this year than last year, or for this garment than the last garment?
- Will you continue to sew and build on what you’ve learned?
- Will you continue to learn more about clothing?

We hope you can answer “yes” to these questions!
<table>
<thead>
<tr>
<th>STATEMENTS TO SORT FOR</th>
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<tr>
<td>ACTIVITY F &quot;THE ME NOBODY KNOWS&quot;</td>
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| 1. If I'm in a new situation, I'll wear something special to give me confidence. |
| 14. It bothers me if I don't have as many clothes, or as stylish clothes, as everyone else. |
| 2. What other people think has no influence on what I wear. |
| 15. I'd just die if I came to a party wearing something really different from what everyone else was wearing. |
| 3. It bothers me if my parents don't like what I wear. |
| 16. I always wear what everyone else wears so I won't look out of place. |
| 4. I'm afraid to try a new hair style. I'm afraid maybe nobody will like it. |
| 17. It makes me feel unique to dress differently from everyone else. |
| 5. I like to wear what everybody else wears or else I feel uncomfortable. |
| 18. If somebody tells me I have to dress a certain way, I feel like I want to dress just the opposite. |
| 19. What I like and what my parents like in clothes are pretty much the same. |
| 7. If I like the way I look, it makes me feel comfortable and relaxed. |
| 20. My best friends and I like about the same kind of clothes. |
| 8. I really like to dress differently—everybody always seems to notice me. |
| 21. I need lots of reassurance from my friends about how good I look. |
| 9. It's important to me that my best friends think I look okay. |
| 22. What I wear can really have an effect on how I behave. |
| 10. It's important to me that I be a trend setter for my friends. |
| 23. My appearance influences what other people feel about me. |
| 11. I notice what other people wear. |
| 24. How I feel about myself as a person influences how I feel about my appearance. |
| 12. If I'm unhappy with the way I look, nothing seems right with me. |
| 25. How I look really doesn't matter to me. Appearance just isn't that important. |
| 13. If no one notices I have on a new outfit, I'm really disappointed. |
| 26. When I'm "down in the dumps," I don't care about my appearance at all. |