1990

4-H 304 Challenging Patterns

Rose Marie Tondl

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Challenging Patterns

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Textiles, Clothing, and Design

Planning Your Fashions
Selecting Challenging Patterns
Sewing Basics
Western Wear
Careers in Textiles and Clothing
CHALLENGING PATTERNS
Project Planning and Evaluation Sheet

Name _____________________________ Age (Jan. 1) ______ Year ______

Years in 4-H ______ Name of Club ______________________________________

Signature of leader or parent _____________________________________________

I plan to do these activities: From this activity, I learned: Comments:

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Presentations or community service activities: _____________________________

__________________________________________

__________________________________________
WHAT YOU’LL DO IN THIS PROJECT

In “Challenging Patterns” you can build on basic construction skills you learned in Sewing for Fun and Clothing Level I and Clothing Level 2. You will practice new skills by working with more detailed and intricate pattern designs. You will learn more about:

* Wardrobe building
* Selecting challenging patterns
* Coordinating pattern and fabric
* Design elements — line, color, texture
* Design principles — proportion, balance, rhythm, emphasis and harmony
* Face shapes — hair styles, necklines and accessories
* Selecting accessories
* Serger sewing
* Western wear
* Careers in textiles and clothing

Keep a record of your plans using the Project Planning and Evaluation Sheet. You may want to enroll in this project for a few years, learning more new skills each year. Show others what you are learning by making a presentation, exhibiting at the fair and modeling in the fashion revue.

This project manual will be a guide as you select and work with new and challenging patterns.

PROJECT REQUIREMENTS

To complete this project you should plan to:

* Learn ten new skills each year you participate in the project. The 4-H Clothing Construction Skills Checklist is in the back of this manual.

* Make at least one complete outfit each year that will include some of the new construction skills.

* Wardrobe building
* Selecting challenging patterns

All ten new skills do not have to be on the outfit you make. You can learn the other skills on additional outfits or by making samples.

* Model your outfit in your local fashion revue. (Optional)

Select a challenging pattern and fabric so you can practice the selected skills. Remember to try something new.

Look for construction detailing or variations in:

  - collars
  - cuffs
  - fasteners
  - hems
  - necklines
  - pockets
  - seams
  - sleeves
  - pockets
  - zippers
  - waistbands

Select a commercial pattern to make your outfit. You may combine patterns to get the look you want. Choose from the following or similar garments:

  - Pants/skirt and shirt/blouse with an optional vest.
  - Simple suit (pant or skirt) with a non-tailored jacket. A vest is optional.
  - Dress — one- or two-piece
  - Jumper and blouse
  - Lounging wear — robe, pajamas, night-shirt
  - Jumpsuit
  - Western wear outfit

* ACTION IDEA - Study more about design and fashion. Here are some ideas for a presentation.

  * Look into potential careers in fashion merchandising and design.
  * Study a period of fashion history in detail.
  * Study various figure types and the lines, colors and designs that are most flattering for each.
  * Study the psychology of color.
  * Study face shapes including the selection of complimentary hairstyles and necklines.

  * Compare the prices of home-sewn and ready-to-wear designs with similar fabric and construction.

  * Work out a buying guide for your wardrobe plan.
Fashion is the current style or custom. Styles and customs have changed through the years. Wealth, occupation, climate, availability of materials and technology all have influenced fashion.

Each season fashion designers and clothing manufacturers feature new silhouettes, design lines and colors, hoping people will buy these "newer" clothes to add to their wardrobes. Some fashion changes go in cycles, such as changing hemlines, variations in garment design and fit, and shoe heights and shapes.

What we wear today is influenced by fashion, availability and social rules. Social rules suggest what clothing is appropriate for specific occasions. These rules do change, but only slightly.

For example, most brides and grooms still wear very special clothes at their weddings. Uniforms are still worn for many jobs or activities.

The general rule of fashion today is "be yourself." Look at what other people are wearing for school, work, dates or shopping. Almost anything goes. It is the individual who sets his/her own limits. We are influenced by factors such as comfort, income, what our friends are wearing, and how much time we want to spend caring for clothes.

Clothing designs can be classified as:

- casual
- contemporary
- dressy
- chic
- classic
- tailored

Designs also can be classified by function such as:

- school wear
- bedtime wear
- formal wear
- outdoor wear
- sportswear
- active sportswear

*ACTION IDEA - Look in stores, magazines, catalogs and newspapers for current fashion trends. Make a report at one of your club meetings.

KNOW YOURSELF

The pattern you choose should be flattering. Before you buy a pattern, take a good look at yourself. In a full-length mirror, look at your:

- height
- face shape
- weight
- hair style
- body build and bone structure
- personal coloring

Consider all of these when you choose patterns and fabric. All will contribute to the final design you create.

Review pattern selection, line and color information from Clothing Levels 1 and 2. Challenging Patterns includes more information about selecting the best pattern and fabric designs for you.

WARDROBE BUILDING

Having a carefully coordinated wardrobe is like having more clothes, because they can be interchanged. You will get the most for your time and money when you buy or sew if you have a wardrobe plan.

Take inventory. Take all of the clothes out of your closet and drawers.

- Look at each article carefully and put it into one of three groups:
  - Wearable
  - Almost wearable
  - No longer wearable

As you take inventory, put the "wearables" away and record what you have on the wardrobe plan chart. Mend, clean or alter the "almost wearables" and add them to the chart. Recycle the "no longer wearables" into something different for yourself or a family member, or give them to church groups or other charities that accept used clothing.

After you know what you have, make a plan for the clothes you need or want. Sometimes it is difficult to separate needs from wants.

As you decide:

*Consider the activities or occasions in which you participate. What clothes do you now have that you can wear to those events? You may find you have too many casual clothes and not enough dressy ones. What gaps do you need to fill?

*Choose basic styles that can be dressed up or down for different occasions.

*Plan around one or two basic color groups. If most of your clothing is in the same color family, such as blue-navy or red-maroon-pink, you can do more mixing and matching.
| Shirts, Blouses |  |  |
| Dresses or Suits |  |  |
| Coats or Jackets |  |  |
| Sleep and Loungewear |  |  |
| Pants/ Skirts |  |  |
| Accessories |  |  |

**WARDROBE PLAN**

<table>
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<th>CASUAL CLOTHES</th>
<th>DRESSY CLOTHES</th>
<th>MISCELLANEOUS CLOTHES</th>
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<td>for relaxing or working at home, dates, spectator and active sports, school.</td>
<td>for dates, parties, church, and other occasions.</td>
<td>for special activities such as sports, work, or other personal interests.</td>
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*Use coordinates to extend your wardrobe. Three sweaters and three pairs of pants (or three blouses and three skirts) can be interchanged to make nine outfits, if they all go together.

*Choose accessories to go with many different outfits. One pair of shoes and one handbag can go with a number of outfits. One shirt and tie can be worn with several suits and sport jackets.

*Avoid novelty or faddish garments. Extreme designs usually go out of style and may not be appropriate for many occasions. If you do select one or two fad items, try not to spend much on them.

*Decide how much time and money you are willing to spend taking care of your clothes. Do garments require ironing? Hand or machine washing? Line dry or dry flat? Dry-cleaning?

*Keep your wardrobe plan up-to-date. Your plan will help you organize your spending, shop more effectively, resist impulse buying and meet your clothing needs.

**BUY OR SEW?**

After you have decided you need a specific item for your wardrobe, you must decide whether to sew it or buy it ready-made. Consider these points:

*Can you buy it ready-made in the color, fabric and design you want?

*Will a ready-to-wear or a home-sewn item fit into your clothing budget and wardrobe plan?

*Is the right fabric available for home sewing?

*Are you skilled enough to make the item successfully?

*Do you have the time to sew the item?

*Do you enjoy being able to sew your own clothes?

To learn more about buying ready-to-wear clothes take the project called Teens $hopping $mart. This project will help you get more for your money when buying clothes.

Your wardrobe will probably be a mixture of ready-to-wear and home-sewn clothing and accessories. Make the best use of your time, energy, creativity and money when making "buy or sew" decisions.

**SELECTING CHALLENGING PATTERNS**

Selecting a pattern is one of the first steps in making a garment. Select a design compatible with your lifestyle and personality. If you are an outdoors person that frowns on frills, select a pattern with simple lines and little detail. If casual describes your lifestyle, select a pattern that has a loose fit. As you browse through the pattern catalogs, match the pattern to your sewing skills. Be sure to read the description on the pattern envelope for construction and fit details. You may choose more than one pattern to make your outfit. When you use more than one pattern, be sure that garment styles will look nice when worn together. Use the Construction Skills Check-list to help you select new sewing techniques for each project.

When selecting a challenging pattern, study the design and then ask yourself:

*What construction details does it have?

*Will it fit into my wardrobe plan?
To increase the bust area: Compare your bust measurement with the pattern's (allowing for ease), and divide the amount of increase by the number of edges of fabric on the side seams (usually four). Place pattern on top of waxed paper or tissue paper and trace using a marker. Indicate on waxed paper the amount to be increased. Place a pin where shoulder and armsyee stitching lines intersect. Pivot pattern out to stop at top of side seam. Keeping pattern in place, move pivot pin to underarm where stitching lines cross and pivot pattern so cutting line meets original waist outline. Trace line between underarm and waist on waxed paper for your new seam.

Repeat for back bodice pattern piece. Unless you have a narrow back with a full bust, you may add fullness only to front bodice.

COORDINATING PATTERN AND FABRIC

Selecting a pattern and fabric that go together is important. Read the information on the pattern envelope. Note the texture, weight and fabric design that were used. Depending on what type of fabric is shown, you’ll see how it would look in a print, solid, stripe or plaid. Read "suggested fabric types" on the back of the pattern envelope. It will suggest suitable fabrics. It will also note when plaids, stripes and obvious diagonals are to be avoided.

Some patterns have been designed for knits only. These patterns rely on the stretch of the knit for part of the ease. Do not use "stretch knit only" patterns with woven fabric. The pattern envelope will include a "stretch knit" guide so you can check your fabric choice.
DESIGN ELEMENTS

Well-designed clothes have a pleasing combination of design elements. The main elements of fabric design are line, texture and color.

LINES AND YOU

Silhouette and line are basic in selecting a pattern that is right for you. The shape of the outer lines of a garment is the silhouette. It is the first thing you notice. Three basic silhouettes are the bell, tubular, and back-fullness or bustle. Within the silhouette are structural and decorative lines. Structural lines, formed by seams and darts, give a garment shape and help form the silhouette.

Decorative lines are found in the fabric design or texture, or can be created by trim, accessories or stitching. Within the silhouette, your eye tends to follow lines up, down, around and across. Lines can add to or subtract from your height, weight and body proportions. Lines can be used to emphasize your good points and minimize the bad.

Clothing lines are found in: Pattern detail: (buttons and closures, contrast trims, belts, pockets and welts, edgings, collars), Fabric design: (stripes, prints, plaids, textures, such as corduroy wales). Since lines have direction, they can create optical illusions in garment design. We can use illusions to achieve various effects that will enhance your total look. Some of these effects are:

Vertical lines:
Generally slenderize and lengthen. They may be produced by finished edges, such as long lapels, seamlines, V-necklines, vertical pleats, tucks, folds, button and zipper openings, a row of buttons, etc.

Horizontal lines:
Generally broaden and shorten. They occur as finished edges and seam lines at the yoke, hip and hem. Look for horizontal lines in pocket flaps, cuffs, bowties, double-breasted closures, etc.

Diagonal lines:
Suggest motion; can increase or decrease width and height depending on direction of the angle. These lines may occur on lapels, panels, inserts, seamlines and finished edges.

Curved lines:
Give a full, soft look; add gentleness and gracefulness. Look for these lines in necklines, seamlines, hemlines, ruffles, trims, etc.
Texture, or the feel of fabric, has a great influence on the finished garment and your total look. Choose fabrics that emphasize the positive.

Smooth, shiny fabrics (such as satins, polished cottons and silky fabrics) reflect more light, tend to advance, and make you look larger. Duller fabrics (such as crepes, flannels and cotton broadcloths) look darker, recede in illusion, and make you look smaller. They also smooth out figure irregularities.

Crisp fabrics (such as taffeta and firm chintz) stand too far away from the body and may make you look larger. However, when used with the right design, these fabrics can conceal the outline of and flatter your figure.

Clingy fabrics (such as jersey and single knits) tend to hug the body and reveal your silhouette. However, if you use clingy fabrics in full, fluid designs, they can camouflage your figure problems and create a soft look.

Bulky fabrics (such as quilted fabrics and wide-wale corduroy) may add dimension and make you look bigger, but they also can hide figure irregularities.

COLOR AND YOU

To choose your best colors, ask yourself:

*How do I want to look?

*What do I like?

*What colors don't I like?

*Do I receive compliments when I wear certain colors?

*Do I know why some colors look better on me?

Choosing colors for any outfit starts with you. Look in a mirror under natural and artificial light. Analyze the color of your skin, hair and eyes. These form the basis of your personal coloring. All the colors that you wear should harmonize with these colors.

*ACTION IDEA: Learn how color affects your appearance. Hold different colors of fabric up to your face. Does each color make your skin, hair and eyes look different? What happens with each color? Which do you see first, you or the color? Does blue emphasize your eyes and hair, but also the blue circles under your eyes? Does pink bring out the pink in your skin or detract from its peach color? Your best colors are those that let you shine through.

For ladies, makeup is a part of the total picture. When you buy clothes or choose fabrics, wear the makeup that you'll be wearing with them.

Make colors part of your wardrobe plan. Pick one of your best color groups to be the foundation of your plan. You can use a second color you like, even if it is not your best color, in smaller amounts.

Color can be used to create lines and illusions. You can create a horizontal line, one that will widen and shorten your appearance, when you wear contrasting slacks and jacket. The contrast creates a center of interest. A contrasting splash of color can draw attention to a particular part of the body. For example, a scarf at the neckline will call attention to your face.

An outfit all in one color makes a person look taller. The eye follows the line without interruption. Dark, cool colors and soft
intensities absorb more light and project a smaller image. The pastels, warm colors and bright colors reflect more light and may make you look larger.

Clothing Level 2 suggested making a color aid to take with you when you shop. If you didn’t make one then, try it now. Match your skin, hair and eyes with swatches of fabric or paper and mount them on a cardboard strip. As you shop, use the aid to select clothes or fabric in colors that will look good on you.

Remember to choose colors that make you look and feel terrific. These colors will compliment your skin, hair and eyes, and create a figure flattering illusion. Note the colors you are wearing when someone says, “You look great today!” These are your best colors because the emphasis is on you.

*ACTION IDEA - Create a personal scrapbook with pictures, fabric swatches, color choices and clothing styles that are flattering to your figure type and personal coloring.

DESIGN PRINCIPLES IN DRESS

A well-designed garment must follows certain rules. When the design elements are combined according to these rules, the result is a pleasing over-all effect.

PROPORTION is the size or scale and space relationships of the parts of an outfit to each other and to the garment as a whole. Areas of a garment that are divided unequally are generally more visually appealing than areas of equal space.

Proportion is often influenced by fashion trends. Hem and jacket lengths may change from season to season. Beware of the “fashionable length” even if it is just right for you. Consider proportions such as:

*Length of jacket, shirt or bodice in relation to length of pants or skirt.
*Length of sleeve to length of arm.
*A garment is more pleasing if its parts (such as collars, buttons, belts, etc.) are scaled to your size.
*Consider size of collar to size and shape of face.
*Check placement of trim — where is it on the garment and is it scaled to your size?
*Keep accessories in proportion to your size.

The proportion of an outfit is also influenced by fabric prints and textures, color and accessories. A plaid, print or stripe will be more pleasing when scaled to your size and body shape. When all parts of the outfit seem to fit with each other in size and space, proportion exists.

BALANCE is a factor that gives a feeling of stability to a garment. It is how the various parts of a garment have been arranged so a feeling of rest results. Balance is related to proportion. If a design is not pleasing in proportion or scale, it is not likely to have a feeling of balance.

Balance in a garment may be either symmetrical (formal) or asymmetrical (informal).

Symmetrical balance is when the design details and color of a garment are divided equally on each side of the center. It is easy to achieve and makes the garment look classic.

Asymmetrical balance combines different sizes and shapes on each side of the design center, but is still balanced. This look is exciting, full of motion and dramatic.

Colors can be balanced when large areas of color tints are balanced by small areas of bright colors or shades. For example, you can add a bright yellow necktie or scarf to a pale yellow shirt. The small bright area balances the large pale area. A gray suit (a large neutral area) can be balanced by a bright red shirt (small intense area).
RHYTHM in garment design moves your eye from one place to another. Rhythm can be created by:

* Repetition can be repeating lines, shapes, colors and textures. The rounded edge of a jacket is repeated in rounded lapels. The shape of pocket tabs are repeated on the upper and lower pockets of a jacket. The color of shoes is repeated in the color of the fabric.

* Progression is a gradation of similar objects from small to large or large to small. Examples are pocket sizes, and tiers of gathers. Gradual changes in color values and intensities can also produce rhythm.

* Continuous lines occur in the structural lines of a garment when the vertical seam in a jacket lines up with a vertical seam in slacks or skirt. This line can be destroyed when plaids and stripes are not matched at seams.

* Transition is a curved line that softens the angle of two opposing lines. This is a smoother rhythm than when vertical and horizontal lines meet or cross such as tucks, seamlines or stitching.

* Radiation is achieved with lines that flow from a center of interest. The radiation of lines may be the gathers leading the eyes to the yoke of a dress, lines flowing to or from the center of a bow, and a gathered pocket or neckline.

EMPHASIS is the center of interest or focal point of an outfit. It dominates or stands out from the rest of the design. Good emphasis will direct the eye to only one center of interest. Too many details in an outfit distract the eye and become confusing. Create a center of interest with lines, color and/or accessories. Use emphasis to call attention to the strong points of your figure.

HARMONY or unity is achieved when all design elements are selected to create a unified idea or theme. It requires combining lines, shapes, colors and textures. A harmonious outfit should present your figure as attractive, well-balanced and well-proportioned. A harmonious outfit will look as if it all belongs together and will look good on you!
MAKING COLOR AND LINE WORK FOR YOU

Figure Type:  

Short

Select Outfits That:

Add height:
Vertical lines
Plain colors
Small prints and plaids
Narrow belts of the same fabric or color
Simple, uncluttered silhouettes

Short and slender

Add height and fullness at the same time:
Vertical lines
Pockets
Soft, full sleeves
Frilly collars
Gently flared skirts and dirndl skirts

Short and full

Add height and slenderize at the same time:
Plain colors or small prints
Jacket length between waist and hip line
Contrasting collars to emphasize face and neck
Simple necklines (such as V-necks)
Vertical and princess lines
Semi-fitted silhouette
Figure Type:

Tall

Select Outfits That:

- Balance height with horizontal emphasis:
  - Separates
  - Long jackets
  - Contrasting colors and large plaid patterns
  - Bulky fabrics
  - Large pockets
  - Wide belts

Tall and willowy

Select Outfits That:

- Balance height with width and add curves:
  - Horizontal details
  - Large plaid patterns
  - Wide belts
  - Turtle-neck collars, soft scarves
  - Long, full sleeves
  - Soft, rounded silhouette

Tall and full

Select Outfits That:

- De-emphasize size and accent height:
  - Unbroken vertical lines
  - V-necklines
  - Long sleeves
  - Contrasting collars to emphasize face and neck
  - Easy-fitting silhouette
The shape of your face is as much a part of your fashion look as your coloring. You can enhance or change the apparent shape of your face with your hairstyle and clothing. Necklines, in particular, should complement your face shape.

What is your face shape? To find out, put a towel around your head. Outline your face on the bathroom mirror with a bar of soap. Compare the shape you have drawn with the basic face shapes:

The **oval** face has a balanced egg shape. Slightly wider at the forehead than at the cheekbones or chin, it is well-proportioned.

Males and females with this face shape can wear most hairstyles, necklines and collar styles. However, they need to be proportioned to your face and body size. Experiment with a variety of new looks, because you can carry them off.

The **oblong** face is long and thin with narrow forehead, cheekbones and jawline. Wear hair medium length with fullness at the sides, at back and below the ears. Chin length hair should not add height at the crown.

A **round** face is fairly short and broad with round contours and full plump cheeks. Select an off-center part to offset the roundness of the forehead. This face will look longer with fullness at the top.

A **triangle** face has a square jaw, narrow forehead and full cheeks. Balance exposed forehead with fullness at the temples and sides.

The **square** face is angular with the forehead and jawline almost equal. This face needs height on top, very little fullness at the sides and a medium length cut.

A **diamond-shaped** face has wide cheekbones and narrower forehead, jawline and chin. Balance the wide cheekbones with fullness at the temples and below and behind the ears.

An **inverted triangle** or heart-shaped face has a wide forehead, slightly narrower cheekbones and a narrow jawline. Add fullness to the lower part of the face to help balance the width at the forehead.

Experiment with hairstyles and necklines. Look for current styles in magazines and newspapers. How do different styles look on you? Often the way your friends wear their hair is not the best style for you. Be yourself!
ACCESSORIES

Accessories add variety and finishing touches to your wardrobe. They give an outfit style and can help you keep up with the latest fashions.

Just like clothing, accessories have colors, lines and textures that create optical illusions on your figure. Like people, accessories come in all sizes. They can be very large to very small. Choose accessories in proportion to your figure. A tall or big statured person can wear chunky jewelry.

The petite person should choose small pieces that won’t overwhelm him or her. Tiny earrings and fine chains look better on a smaller person.

If your body is sharply angular, select accessories that are also straight and angular. They will be in harmony with your shape. If your body has softer curves, choose accessories with softer lines, such as a small round handbag.

Whatever your size, don’t place accessories where you are oversized. A wide belt on a thick waist or a large bag carried at a full hip can destroy a well-coordinated look no matter how “in fashion” the accessories are.

Use the line, color and texture of accessories to draw attention where you want it. A boldly patterned scarf close to the face will draw attention away from the hips or waistline.

Accessories create horizontal or vertical lines. Wide brim hats, wide belts, ankle strap shoes and horizontally tied scarves will add width to the body at that point. Long scarves, necklines, ties and tie belts will draw the eye up and down to help slenderize the body.

SEWING BASICS

When you make your garments, review the sewing basics section in Sewing for Fun, Clothing Level 1 and Clothing Level 2. For new skills, choose techniques that are:

* Inconspicuous
* Flat and smooth
* Free from bulk
* Stitched an even distance from an edge or fold
* Functional
* Durable

There may be several different ways to sew a particular design or pattern detail. Choose one that will meet quality standards and be easy for you to do. Practice new techniques or methods before you use them on your project. This will help you decide if it is the one you want to use.

SERGER SEWING

The serger, also called an overlock, stitches, trims and overcasts seams all in one step. It allows you to duplicate ready-to-wear seams and finishing, something that’s never been possible with a regular sewing machine. A serger is optional, not required for this project.

You can use a serger on both woven and knit fabrics. You can use it to finish plain seam edges or to stitch, cut and overcast a narrow seam in one step.

Most of the time you will use both a regular sewing machine and the serger. Some garments can be sewn entirely on the serger while others need to have some steps completed on a regular sewing machine. Look for patterns made especially for serger sewing. Be sure to check the fit of the garment before serging seams.
Sergers differ from regular sewing machines because:

1. Sergers have knife blades that trim the seam allowance.
2. Serging is a knitting process using needles and loopers over a prong or stitch finger.
3. Sergers use two to five spools of thread at one time.
5. The serger presser foot does not have to be lifted when you start and stop sewing.
6. Sergers won’t jam if you sew without fabric.

The following guidelines are recommended when using a serger.

**Thread**

Buy thread made for a serger. It is slightly finer than conventional all-purpose thread and comes on large cones.

The needle thread should match the color of the fabric since it is the thread that shows if the seam line is strained. If matching thread is not available on a large cone, select matching thread on a small spool. Since the looper threads do not show, it is enough that this thread blends with the fabric. Use matching thread on unlined jackets where seams may show and on finished edges such as the bottom of skirts, dresses or tops. Use contrasting thread for decorating.

**Decorative Threads**

With a serger, you can do decorative sewing with various threads, yarns and ribbon. Experiment with various colors and threads for interesting effects. Sew test samples and adjust the tension, if necessary. Even minor adjustments can change the finished look of the stitch.

Two adjustments are usually made: Stitches may be lengthened for the thicker decorative thread, and tension(s) may be loosened for smooth feeding.

When using thick threads, serge slowly.

**Thread Tension**

Check the balance of all threads. Stitches should be even on both sides of the fabric. Upper and lower threads lock around each other at the edge of the fabric. There should be no puckering, binding or ruffling.

If the upper looper thread is pulled to the underside, loosen the lower looper tension or tighten the upper looper.

If the lower looper thread is being pulled to the top side, loosen the upper looper tension or tighten the lower looper.

When adjusting the tension, turn one dial at a time. Adjust the dial that appears too tight first. If the stitch still isn’t balanced, return dial to its original position and tighten the one that appears too loose.
Stitch Length

The stitch length regulator numbers are in millimeters. The lower the number, the shorter the stitch. Adjust the stitch length for each fabric you use. An average stitch length for light to medium weight fabrics is 3 mm. Use a 2 mm stitch length when sewing on a delicate fabric or one that frays easily. A 1 mm stitch is used for a narrow rolled hem.

The longer the stitch, the more looper thread you will need. To let more thread flow, loosen the looper tensions.

The shorter the stitch length, the less thread you'll need. Let less thread flow by tightening the looper tensions.

Stitch Width

Use a wider stitch on heavier fabrics and a narrower one on lighter fabrics. To change the stitch width on a 3/4 thread machine, remove a needle. On some sergers, move the lower knife in or out; on others change to a throat plate with a narrower stitch forming finger. Check your serger manual for instructions. The wider the stitch, the more looper thread you will need. To let more thread flow, loosen both looper tensions.

The narrower the stitch, the less thread you will need. Let less thread flow by tightening the looper tensions.

FIT OF YOUR GARMENT

Look at your pattern envelope carefully. The picture will show how the fashion designer intended the garment to fit. The garment description on the back of the envelope explains garment details. Some design details such as high waistlines, drop shoulders and pockets may affect the fit of the garment.

Remember to fit as you sew. Make alterations on the pattern before you cut it out. Try on the garment during construction. As you fit, remember the five basic points of fitting:

GRAIN. The lengthwise grain should be perpendicular to the floor. The crosswise grain should be parallel to the floor. The grain-line should be the same for the right and left sides of the garment.

LINE. The silhouette lines of the garment should follow the silhouette lines of the body. The shoulder seams should be on top of the shoulders. Vertical seams should be perpendicular to the floor. Horizontal seamlines should follow the body at the neckline, waistline and armholes. Darts should point toward and stop short of the fullest part of the area they shape. Hems should be parallel to the floor.

EASE. The garment should be neither too loose nor too tight. It should be smooth and comfortable. If the garment is too tight it will lose its flow and style lines. There will be wrinkles that pull and draw the fabric. Wrinkles that lie in folds mean the garment is too loose.

BALANCE. The garment should be balanced from right to left, from top to bottom, and from front to back. A balanced garment gives a feeling of equilibrium.

OVERALL SMOOTHNESS. The garment should be smooth on the body and free from wrinkles.

CHALLENGING PATTERNS — WESTERN WEAR

Western wear is a special look worn by people of all ages and all lifestyles. In the past it was popular with cowboys, rodeo stars, and country-western singers. Western wear also was worn by auctioneers, livestock buyers, judges and announcers, veterinarians and spectators. Today western wear has universal appeal; it is practical, comfortable and attractive. Blue jeans, the standard western wear item, are in everyone’s wardrobe.

*ACTION IDEA - Study the history of blue jeans (who, when, why).
PATTERN SELECTION - WESTERN WEAR

Fit, fabric and construction are important characteristics of western wear. Western wear is neat, trim and functional, and can be as plain or as dressy as the occasion demands.

The foundation of a western wardrobe is the shirt and pant combination with a coordinating jacket and/or vest. You may want to try one of these design ideas:

* Add piping to the seams of jackets, shirts or pants.
* Hand or machine embroider western motifs.
* Make a hat band to coordinate with your outfit.
* Add a yoke to the front and back of shirts, or the back or lower legs of pants.

BUYING A PATTERN - WESTERN WEAR

A number of companies whose catalogs are usually found at fabric stores offer western wear patterns. These companies include Simplicity, McCall's, Butterick and Kwik-Sew.

In addition, you might want to contact these smaller, specialized companies listed below for western wear patterns.

FABRICS FOR WESTERN WEAR

Select a fabric based on what you will be wearing the garment for, and when. Fabrics for work clothes need to be durable, comfortable to wear, and easy to care for. Riding clothes should be comfortable and protect the body. Western wear for dress occasions often uses elegant fabrics requiring more delicate care.

Recommended fabrics include:

* Denim and stretch denim for pants and jackets. Both are strong and durable, and stretch denim stretches and can fit snuggly without being uncomfortable.
* Knit fabrics. They stretch and can fit snugly without being uncomfortable.
* Cotton and cotton polyester blends for shirts and blouses. They are absorbent, comfortable and easy to care for.
* Tapestry and drapery weight fabrics often are used for vests. These fabrics are sturdy, heavy and offer unusual designs and textures.
* Leather for pants or chaps. It provides protection and durability.

Specific fabrics used in western wear include:

- broadcloth
- gingham
- velveteen
- brocade
- real leather
- double knit
- single knit
- velvet
- canvas
- imitation leather
- fake fur
- real suede
- corduroy
- denim
- flannel
- imitation suede

WESTERN WEAR PATTERNS

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City, State, Zip</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authentic Patterns, Inc</td>
<td>7200 Interstate 20 West</td>
<td>Arlington, TX 76106</td>
<td>Bill Millhouse</td>
</tr>
<tr>
<td>Baltrusch Enterprises</td>
<td>P.O. Box 46519 Main</td>
<td>Seattle, WA 98146</td>
<td></td>
</tr>
<tr>
<td>Folkwear, Inc.</td>
<td>P.O. Box 3798</td>
<td>San Rafael, CA 94912</td>
<td>Megan Shaw</td>
</tr>
<tr>
<td>Jean Hardy Patterns</td>
<td>2151 La Questa Drive</td>
<td>Santa Ana, CA 92705</td>
<td>Jean Hardy</td>
</tr>
<tr>
<td>SuitAbility</td>
<td>Dept. N5</td>
<td>Cleveland, OH 44106</td>
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</table>

Men's western wear patterns are multi-sized. A brochure is available for $0.50, catalog for $7.00.

Lill's Western Designs feature a shirt pattern with 5 yoke and 3 pocket variations. Multi-sized patterns are available for men and women.

Current fashions based on ethnic and historical styles in multi-sized patterns.

These multi-sized patterns feature contemporary and popular western wear for men, women and children. Brochure costs $1.00.

Riding apparel patterns in the latest styles with detailed instructions. Free brochure.

WESTERN WEAR FITTING FACTS

Riding clothes need to be comfortable and easy to move in. To test the fit, exercise and move around as you would when riding a horse. Swing your arms around; throw them forward; touch your toes; crouch down; straddle a chair and sit on it. Also, consider the following specifics:

PANTS. Pants should fit close to show you and your riding position to the best advantage. They also should be comfortable and allow for body movement. The fit should be snug and smooth. Excess fabric can fold and wrinkle between you and the saddle, causing rubbing.
and discomfort. A snug fit also shows the correct position of your legs while riding. Pant legs flair slightly from the calf to fit over boot tops. This flare should not be loose and uncontrolled. When you are riding, pants look shorter. The correct length for riding is when the pants cover the heel and almost touch the floor as you stand. The pant leg is slightly shorter in front, just touching the boot. An elastic strap on the hem will keep the pants from working up when you ride.

WESTERN WEAR DETAILS

Most western wear patterns and sewing books will include specific directions for western details, such as flat-felled seams, pockets, sleeve plackets and belt carriers. As you become more skilled, you can modify basic directions to get the designs and details you want.

*ACTION IDEA - Visit a western wear store. Identify and evaluate the construction techniques used on good quality western wear.

HOW DO YOU RATE?

When your garment is finished, show others what you have made. Model your outfit for your club, enter the fashion revue or exhibit in the local fair. Before doing this, model for yourself and family with a critical eye.

Add any accessories you might wear to the garment. Then check each of the items listed below. Your parents, leader or friends can help.

GENERAL APPEARANCE

POSTURE. Do you stand tall, in a flattering position, with your weight balanced on both feet?

POISE. Are you at ease? Can you answer questions with confidence? Do you use too many gestures?

GROOMING. Is your hair clean and neat? Are your nails well-groomed? Are your shoes or boots neat and clean? Is your garment clean and well-pressed?

MODELING. Do you walk and turn smoothly and slowly so garment details can be seen? Do you smile?

FABRIC. Is texture, weight and design of the fabric a good choice for this garment? Is the fabric a good choice for the intended use? Does it look good on you?

STYLE. Is the style appropriate for where you plan to wear the garment? Does the style flatter you?

COLOR. Does the color suit your personal coloring and body type? Have you used pleasing color combinations in the garment and accessories?

ACCESSORIES. Do your shoes, jewelry and other accessories go with the outfit? Are the style, color and texture of the accessories becoming to you?

GARMENT CONSTRUCTION AND APPEARANCE

FIT. Is the garment loose enough to permit body movement? Is the garment snug enough to stay in position? Do the garment’s lines fall becomingly on your body?

CONSTRUCTION METHODS. Are the construction methods a good choice for the fabric and the design of the garment?

CONSTRUCTION QUALITY. Is the garment well-constructed?

DETAILS. Are buttons, thread, zipper and interfacings a good choice for the fabric and garment design?

PRESSING. Was the correct pressing method used during construction?

CLOTHING KNOWLEDGE. Do you know the characteristics of your fabric and how to take care of it? Do you know why you selected the garment style you did? Do you know why you used various construction techniques?

FOR MORE HELP

Sewing books have information and suggestions about construction techniques for detailed patterns. Leaflets available in fabric stores or from pattern and notion companies describe up-to-date construction methods. Extension publications are also available. Ask your 4-H Club leader or the local Extension agent.
Do you think you would like a career in the field of textiles, clothing or design? Today, and in the future, there will be demand for attractive, fashionable clothes. There is a wide variety of available jobs in the textiles, apparel and fashion fields. Many would also include the field of interior design in which textiles play an important part.

Each specific occupation requires a diverse range of abilities, interests and education providing an almost unlimited variety of career possibilities.

TEXTILE CAREERS - Workers in this field make and finish fibers, yarns and fabrics, and develop new methods of fabric construction. The work requires an inquiring mind, attention to detail, patience and accuracy in carrying out tests, willingness to try new ideas and computer skills.

APPAREL FIELD CAREERS - These professionals design, make and sell garments. Merchandising, buying and selling clothes is one of the largest industries in the United States. Successful people in this field understand fabrics, are neat and accurate, have good fashion and customer sense, are energetic and well organized, and have finance, math and computer skills.

FASHION CAREERS - Sometimes called the "glamour field," this is a fast moving world of changing styles, design and color. It requires a sixth sense so that you can tell what is going to happen — months before it does! Careers involve the planning and promoting of new fashions and working with the public. To succeed in the fashion field you need creativity, communication skills, keen sense of fashion, artistic ability, good sense of timing for fashion trends, knowledge of different lifestyles, confidence and patience.

Below is a list of some of the jobs available in the fashion industry. To learn more about these careers, you'll need to read and ask questions. You can find out about the qualifications, personal characteristics and education needed for the career at the library.

If you know individuals in these careers, ask them about the skills and schooling needed. You may want to ask some of these questions about specific careers:

What type of qualifications are important?
How easy is it to find a job?
What are the opportunities for advancing from one job to another?
What is the average salary?
Are there other benefits?
What kind of working conditions should a person expect?
What does the person especially like about this job?
Are there things the person doesn't like about the job?
What advice does the person have for someone who wants to prepare for this career?
Can the person recommend a good place to get the educational training needed?

CAREERS IN THE FASHION INDUSTRY

Fibers and Fabrics
Fiber and fabric librarian
Market researcher
Textile artist
Color stylist
Fashion coordinator
Fiber production engineer and chemist
Public relations representative

Pattern Companies
Designer
Artist
Samplemaker
Pattern drafter
Pattern grader
Educational consultant
Catalog editor
Catalog photographer
Customer photographer

Theater
Costume designer
Costume maker
Alterationist

Education
School teacher
Adult education teacher
College teacher
Extension home economist
Extension textiles and clothing specialist

Apparel and Accessories
Sketcher
Designer
Patternmaker
Samplemaker
Fashion coordinator
Cutter
Marker
Presser
Examiner
Advertising and promotion manager
Sales representative

Notion Supplies
(School sewing and apparel production companies)
Sales representative
Educational consultant
Production supervisor
Plant manager

20
### Handicraft Industry
- Designer
- Instruction writer
- Market researcher
- Samplemaker
- Sales representative

### Retailing/Merchandising
- Buyer
- Assistant buyer
- Display designer
- Fashion coordinator
- Comparison shopper
- Market researcher and reporter
- Customer service manager
- Fitter-alterationist
- Department manager

### Consumer and Trade Publications
- Fashion editor
- Merchandiser
- Advertising sales
- Researcher
- Reporter

### Free Lance
- Demonstrator
- Custom clothing maker
- Writer
- Designer
- Consultant — wardrobe and color analysis
- Fashion modeling

### Sewing Machine Companies
- Demonstrator
- Sales personnel
- Educational representative
- Advertising and promotion

### Museums
- Display supervisor
- Care and preservation specialist
- Researcher
- Educational consultant
- Editor of museum publication
- Curator

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## CHALLENGING PATTERNS

### 4-H CLOTHING CONSTRUCTION SKILLS CHECKLIST

<table>
<thead>
<tr>
<th>Collars</th>
<th>Skills I Know</th>
<th>Skills To Learn Or Improve</th>
<th>New Skills Learned</th>
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<tbody>
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<tr>
<td>Mock turtleneck band</td>
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<tr>
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<tr>
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<tr>
<td>Exposed with collar</td>
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<tr>
<td>Exposed with ribbing</td>
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<th>Skills I Know</th>
<th>Skills To Learn Or Improve</th>
<th>New Skills Learned</th>
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<td>Skills To Learn Or Improve</td>
<td>New Skills Learned</td>
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<tr>
<td>Trims applied by machine</td>
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Additional Pattern Details and Construction Techniques Learned, list: