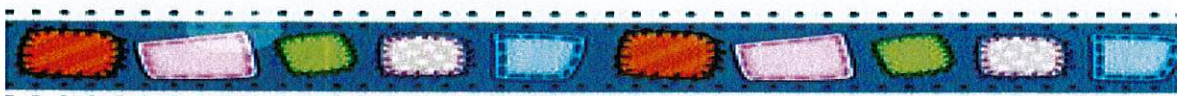


4-H FASHION REVUE

QUESTIONS THAT THE WORKMANSHIP JUDGE COULD ASK ABOUT YOUR SEWING PROJECT OR THE OUTFIT YOU HAVE MADE.

- 1) Why did you choose this project?
- 2) Why did you decide to use this fabric for your project?
- 3) What is the fiber content in your material?
- 4) How will you care for your clothing project?
- 5) What were the new techniques you learned while making this outfit?
- 6) What was the hardest part of constructing your garment?
- 7) Where are you going to wear your outfit?
- 8) Can you choose other things to go with it?
- 9) Do you like wearing your outfit?
- 10) What was your cost to make this outfit?
- 11) What would it cost if you bought it at a store?



During Modeling Judging, a judge will interview you about your knowledge of fibers, fabrics, and garment care. This is worth 15 points out of the possible 50 points. There are questions listed for each grade/age group project guides. The reference pages from project guides and/or *Let's Sew* are given after each question.

All Ages should be able to answer the following from *Fun with Clothes*

- 1) What is the selvage? (Let's Sew, page 26)
- 2) What is the "grain" of fabric? (Let's Sew, page 26)
- 3) What is the bias on woven fabric? (Let's Sew, page 26)
- 4) Which grain is stronger in woven fabric – lengthwise or crosswise? (Lesson 3, page 3)
- 5) What is the difference between a woven and knit fabric? (Lesson 3, pages 3 & 4)
- 6) What are cool and warm colors? (Lesson 4, page 2)
- 7) Where would you find a label that tells you how to care for a garment? (Lesson 5, page 3)
- 8) What can you do every day to be responsible for our own clothes? (Lesson 6, page 4)
- 9) What are at least two things you should do to clothes before they are laundered? (Lesson 6, pages 4-6)



In addition, Juniors, ages 8 – 10 should be able to answer the following questions from *Clothing Capers*.

- 1) What's the difference between natural and man-made fibers? Name two of each. (Lesson 3, page 4 & 5), or (Let's Sew, page 27)
- 2) What are two fibers we get from plants? (Lesson 3, page 4)
- 3) What are the two most common methods of making fabric? (Lesson 3, page 4)
- 4) If you chose polyester for your garment, what are at least two advantages it would provide for you? (Lesson 3, page 5)
- 5) If you chose rayon for your garment, what are at least two advantages it would provide for you? (Lesson 3, page 5)

- 6) If you selected a knit fabric for a garment, what advantages would it provide? (Lesson 3, page 6)
- 7) Other than plain weave, describe another weave used in making fabric and an example of it. (Lesson 3, page 6)
- 8) Name at least three parts that are on a clothing label? (Lesson 5, activity 1, page 8)
- 9) How do you decide how a garment you own should be cared for? (Lesson 6, page 4)
- 10) What information is included on a care label? (Lesson 6, page 4)
- 11) What are three things you should consider when sorting laundry? (Lesson 6, page 5)
- 12) What items would you put in a mini-mending kit? (Lesson 6, activity 1, page 10)
- 13) Name three types of fasteners used on garments. (Lesson 6, activity 1, page 11)



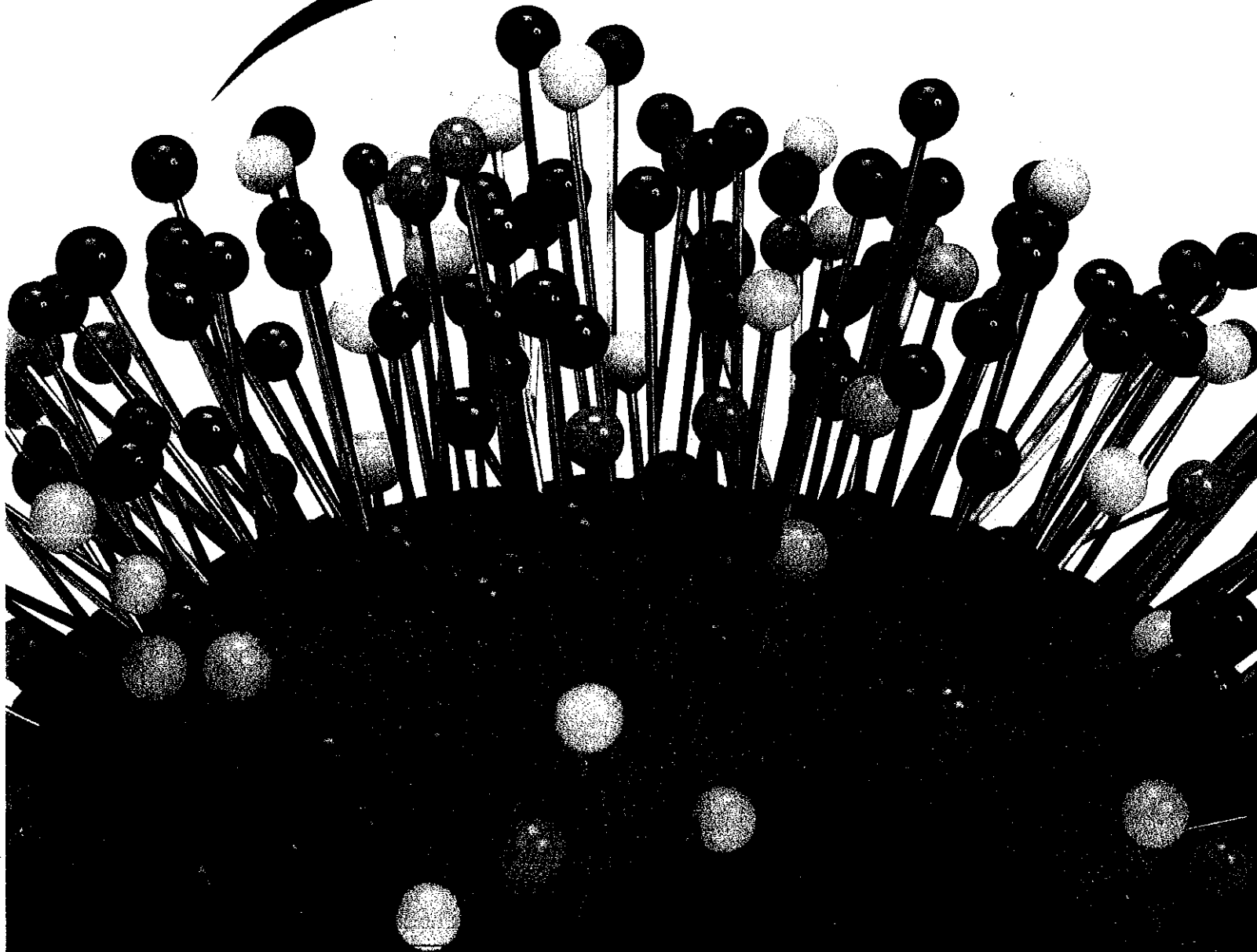
Intermediates & Seniors, ages 11 – 18 should be able to answer the previous questions as well as the following from **Clothes That Click.**

- 1) What is the purpose of interfacing in garments? (Lesson 1, page 8)
- 2) What factors should be considered when selecting interfacing? (Lesson 1, page 8)
- 3) Describe the stitch made using a twin needle. (Lesson 1, activity 1, page 10)
- 4) What three methods do you use to tell if fabric is colorfast? (Lesson 3, page 8)
- 5) What is the purpose of doing the wrinkle recovery test on fabric? (Lesson 3, page 8)
- 6) After selecting a pattern, what is the best way to help you decide what fabric to use? (Let's Sew, page 27)
- 7) If selecting a pattern for fabric you already have, what characteristics of the fabric should you consider? (Let's Sew, page 27)
- 8) How do you decide what water temperature to use when laundering clothes? (Lesson 6, page 5)
- 9) Why is it important to press as you sew? (Lesson 6, pages 11 & 12)
- 10) What is the difference between pressing and ironing? (Let's Sew, page 39)
- 11) What is the purpose of a tailor's ham? (Lesson 6, page 12)
- 12) What helps you determine the heat setting on a garment you are pressing? (Lesson 6, page 12)
- 13) When and why should you use a press cloth? (Lesson 6, page 12)
- 14) What is the advantage of pressing a sleeve on a sleeve board? (Lesson 6, page 12)



During interviews, the judges will take your previous 4-H clothing experience into consideration.

Let's Sew! TM Office Copy



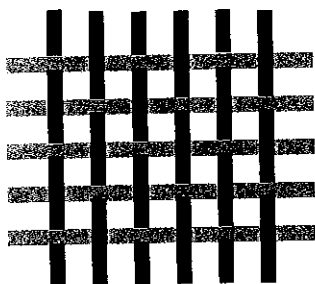
A Beginner's Sewing Guide

By Nancy Zieman

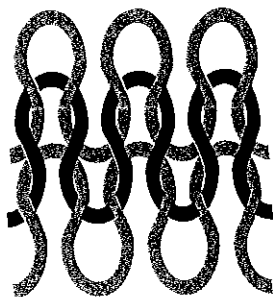
Types of Fabric Construction

Fabrics are made in three ways—woven, knit, and nonwoven. Learn to recognize all three.

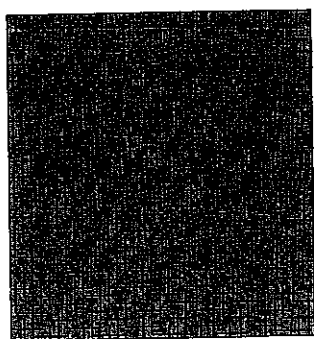
- **Woven**—Yarns go over and under one another. Denim, corduroy, and broadcloth are examples of woven fabrics.



- **Knit**—One loop of yarn is pulled through another loop. Most knits stretch. Interlock, sweatshirt fleece, and sweater knits are examples of knit fabrics.



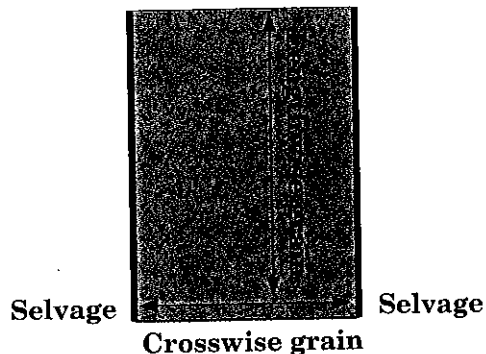
- **Nonwoven**—Heat, moisture, and pressure are applied to fibers, forcing them close together. Sometimes chemicals are added to hold the fibers together. Many interfacings, polyester fleece, and felt are examples of nonwoven fabrics.



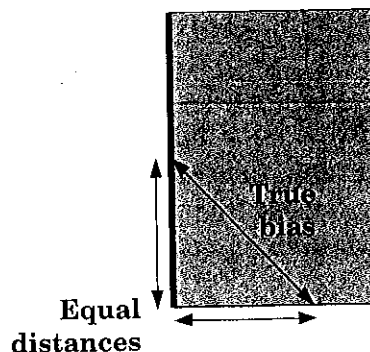
Fabric Dictionary

Fabric has a language all its own! Add these terms to your sewing vocabulary.

- **Selvage**—the tightly woven finished edges of a piece of fabric. Selvages do not ravel.
- **Lengthwise grain**—yarns that run the same direction as the selvages. Lengthwise yarns are usually stronger and heavier than crosswise yarns. Most garments are cut with the lengthwise yarns going up and down the body.
- **Crosswise grain**—yarns that run across the fabric from one selvage to the other. Crosswise yarns stretch more than lengthwise yarns. Most garments are cut with the crosswise yarns going around the body.



- **Bias**—a diagonal line between the lengthwise and crosswise yarns. To find a true bias, begin at a corner of the fabric. Measure the same distance along the selvage and across the crosswise grain. Connect those points. This makes a 45° angle; this is a true bias. Bias stretches!



Fiber Content

Fibers are the materials used to manufacture fabric. A fiber looks like a fine thread. Some fibers are materials which occur naturally. Other fibers are manmade. To make manmade fibers, special liquids are forced through tiny holes and hardened to form continuous threads.

Natural fibers

Natural fibers include cotton, flax, silk, and wool. These four fibers have been used for centuries.

- **Cotton** comes from the boll of a cotton plant.
- **Flax** comes from the stalk of the flax plant. Flax is used to make linen fabric.
- **Silk** comes from cocoons spun by silkworms.
- **Wool** comes from the fleece of animals like sheep, goats, alpacas, and camels.

Manmade fibers

- Manmade fibers are usually made from chemical solutions containing products made from oil. Some common manmade fibers are **nylon**, **acrylic**, and **polyester**. **Rayon** is a manmade fiber produced by adding chemicals to the natural cellulose found in wood.

Fabric blends

- Fabric “blends” are made by combining two or more different fibers. For example, a fabric may be a blend of 50% polyester and 50% cotton, or a blend of 75% rayon and 25% cotton. Combining several kinds of fibers to make a fabric gives the finished fabric some of the characteristics of each of those fibers.

Selecting Fabrics

It's important to choose fabric carefully. If you select the wrong fabric, your project may not look, fit, or wear as you want it to.

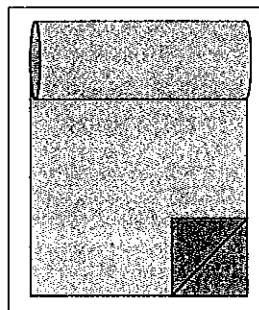
1. Refer to the list of “Suggested Fabrics” on the back of the pattern envelope to see what kinds of fabrics are recommended. Specific fabrics are suited for each pattern. Sometimes a pattern will also list fabrics which should NOT be used for that pattern.

****Without Nap ***With or Without Nap - Use With Nap Yardages and layouts for pile or one-way design fabrics. Additional fabric may be needed to match stripes or plaids.**

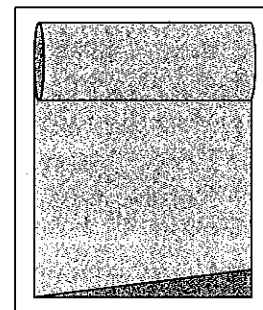
SUGGESTED FABRICS: All Garments - Cotton • Cotton Blends • Chambray • Challis • Rip-stop Nylon • Supplex • Plisse; Hat (Brim Stiffener) - Soft to Medium Weight Buckram or Heavy Interfacing. NOTE: All Garments - Not Suitable For Diagonals.

NOTIONS: Thread; Sweatshirt - 7" Zipper; 3 1/4 Yds. of 1/4" Wide Cording; 2 or 4 Drawing Stoppers (opt.); 1/2 Yd. of 1 1/4" Wide Elastic; Shirt - 8 1/2 1/2" Buttons; Pants or Shorts (Longer/Shorter Length) - 1 1/4 Yds. of 1/2" Wide Elastic; Hat - 1/2 Yd. of 1/2" Wide Elastic.

2. Look at the fabric. Check whether the fabric is straight.
 - Check that the ends of the fabric are square. Line up the ends of the folded fabric with the corner of a counter or table. Both ends should be even and straight with the corner.



Square



Not square

- If the fabric's cut edges are not straight, you may need to purchase extra fabric.

LESSON 1

CREATIVITY

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

Interfacing

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

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

Embellishment

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

Do

Check out "WHAT'S THE POINT?"

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

REFLECT

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

LESSON 3

CUTTING EDGE

printing when the fabric is dyed, then a chemical is used to remove color; *resist printing* when color is prevented from entering a piece of fabric such as batik, tie-dye, or screen printing; *stencil printing* is when a design is cut from thin metal sheets; and *jet printing* which uses a continuous stream of dye that is forced through jets to color the fibers.

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

FABRIC TESTS

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

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

Absorbency is the ability of a fiber in a fabric to take up moisture from the body or from the environment. A fabric that is absorbent is more comfortable to the wearer.

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

Some fibers are more *heat sensitive* than others. As a general rule natural fibers (cotton, linen, ramie, silk, wool) are not as heat sensitive as man-made fibers (acetate, rayon, polyester, nylon, acrylic). To determine heat sensitivity gently press each type of fabric starting with a cool iron and moving up to a hotter one. Also, how a fabric is made may also contribute to its heat sensitivity. Lighter weight fabrics will usually be more heat sensitive than those that are heavier and more closely woven/knitted.

LESSON 6

CARE

- ▶ Pre-treat stains or heavy soil
- ▶ Turn man-made fiber garments (such as polyester, rayon), knits, and napped (such as corduroy) garments wrong side out

Sorting

Careful sorting of clothes is essential if you want a clean, lint-free wash. Be sure to sort according to:

- ▶ Color -- wash whites with whites, light colors with light colors, dark colors with dark colors.
- ▶ Amount of soil -- wash lightly soiled with lightly soiled, heavily soiled with heavily soiled.
- ▶ Fabric type -- wash delicates with delicates, heavy sturdy with heavy sturdy.
- ▶ Tendency to lint -- wash lint givers (such as towels) with lint givers, and lint receivers (such as corduroys or dark colors) with other lint receivers.

Incorrect sorting creates washday problems that require more work and energy -- and sometimes the problems cannot be corrected.

Water Temperature

Check the care label on the garment for the recommended water temperature. The general rule still holds true that the hotter the water, the cleaner the clothes and the colder the water, the more difficult the cleaning job. However, hot, warm, and cold water all have a place in doing today's laundry. There are reasons why a specific water temperature has been recommended on your garment -- such as to prevent dye transfer or to prevent excessive wrinkling. Usually if doing a cold water wash you will need to use 1½ times the amount of detergent and lengthen the washing time.

Washer Option Selection

Select the available options on your washing machine, such as water temperature for wash and rinse; cycle, such as delicate or permanent press; and water level, such as small or normal. These decisions should be made on each load of clothes to be washed.

Add Products and Additives

Most laundry equipment manufacturers now recommend that you add laundry products and let the machine fill before adding the clothing.

LAUNDRY PRODUCTS

Selecting laundry products is one of the most confusing tasks an individual has in relation to the care of clothes. Equally confusing to many people is how to use them. Part of this confusion is caused by the number of laundry products on the market and part by advertising. Two other contributing factors are failure to read the package labels and failure to follow the directions given. It is important to know how to use and how much to use.

LESSON 6

CARE

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

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

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

Dye Transfer: Immediately flush with cool water. Rub with heavy duty detergent. Soak in detergent and appropriate bleach. Launder as usual. An enzyme presoak may help. On white items a color remover may be useful.

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

Grease, Oils: Apply a prewash stain remover. Rub with detergent and launder with detergent and bleach if safe for fabric, in the hottest water recommended for the fabric. If an old stain, sponge with drycleaning solvent. Flush with water. Let dry. Launder.

Mayonnaise/Salad Dressing: Scrape gently. Apply a prewash stain remover. Rub with detergent and launder with detergent and appropriate bleach in the hottest water recommended for fabric. If an old stain sponge with drycleaning solvent. Flush with water. Let dry. Launder.

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

Soft Drinks: Flush then soak in cool water. Rub in detergent. Launder with detergent and bleach, if safe for fabric, in hottest water recommended for fabric.

PRESSING POINTERS

Pressing helps to give a professional look to garments. Even the best hand or machine sewing fails to produce a good looking garment -- if you do not carefully press. The equipment and procedures used for pressing are determined by the shaping of the garment to the curves of the body and by the character of the fabric.

General guidelines that apply to all fabrics are to always check on a scrap of fabric the temperature, moisture, and pressure that can be used. When pressing fabric, press with the grain, press on the wrong side when possible, and press shaped pieces over a tailor's ham and flat pieces on a flat surface. Avoid seam imprints by not using too much pressure or by slipping strips of brown paper between the garment and the construction detail, such as a seam.

Several items of pressing equipment can be used for a more professional look. A *pounder* (clapper) is a wooden block used to flatten seams and edges after steam has been added. A *needleboard* (velvaboard or heavy terry towel) is used when pressing napped or pile fabrics to prevent flattening them. Place the pile into the board, then press on wrong side. A *pressing cloth* is needed to protect the fabric and to prevent shine. A *sleeveboard or seam roll* is used when pressing sleeves. A *seam board and point presser* is used to press seams and to press points in collars and lapels. A *tailor's ham* is a padded cushion used for pressing shaped areas.

Some fabrics require special handling: wool requires moist heat and protection of a press cloth; silks and man-made fibers (polyester, rayon, acetate, nylon, acrylic) are heat sensitive with acetate being the most heat sensitive; some rayons and silks will water spot; use tissue paper or press cloth on satin and satin-like fabrics to prevent a friction shine or marks of the iron; napped fabrics (corduroy or velvet) should be pressed on the wrong side with the nap into a needleboard/velvaboard/terry towels; synthetic suede and vinyl must be protected with a press cloth, since there are so many types of suede and vinyl, always carefully check on a scrap as to the temperature and moisture.

Good pressing should restore the original appearance or texture of the fabric, help to mold the fabric into rounded lines to fit the curves of the body, smooth out wrinkles or ripples and flatten seamlines, edges, or crease lines.

STORAGE OF CLOTHING

"A place for everything and everything in its place," is a well known phrase. If this is followed when storing clothing you will not misplace clothing and accessory items, you will be able to dress faster, you will save time, and you can easily see what you have in your closet and drawers.

Proper storage will keep your clothing investment in its best condition. Be sure the storage area is clean, neat, well-organized, and be sure clothing is clean before storing it.

Closets should be deep enough so that hangers do not touch the back wall and large enough so that garments are not crowded. The closet rod (at least one area) should be high enough for long garments.

A neat closet will be well organized with like garments (such as blouses/skirts/pants) hanging together and then grouped by color. Place all hangers going in the same direction. Think about adding a double bar to increase space for hanging skirts/pants and blouses/shirts.

At least twice a year carefully review your clothing and get rid of those garments and accessories you will not and do not wear.