

4-H Member's Clothing Activities

INTERMEDIATE

Cooperative Extension
Division of Agricultural Sciences
UNIVERSITY OF CALIFORNIA

4-H 4226

\$3.00

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In cooperation with:

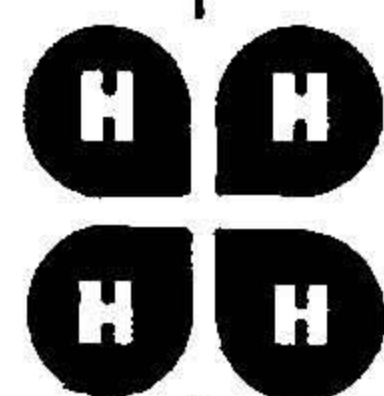
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Key Objectives

Intermediate Units: *Wardrobe Switchables* and *Creative Clothing*

Upon completion of the **Intermediate Units**, the 4-H member will:

- Have applied construction methods in making at least three articles, two of which must be machine-made garments.
- Have demonstrated knowledge of coordinating fabric and pattern to enhance personal coloring, body proportion, and fit.
- Have completed at least half of the *Learn to*, *Do*, *Make*, and *Explore* sections of the *4-H Clothing Project Guide* before progressing to the next unit.
- Have demonstrated understanding of the relationship between clothing and energy conservation in care and use of fabrics, colors, construction, climate adaptability, etc.



4-H Clothing Project Activity

TO BUY OR NOT TO BUY

Many different kinds of stores sell clothing. Prices for the same kinds of clothes will be higher in some stores than in others. There are several reasons for this, but one major reason is the difference in the quality of workmanship. Usually, well-made clothes cost more than those poorly made. Remember, garments with low prices aren't always bargains and high priced garments don't always represent good quality.

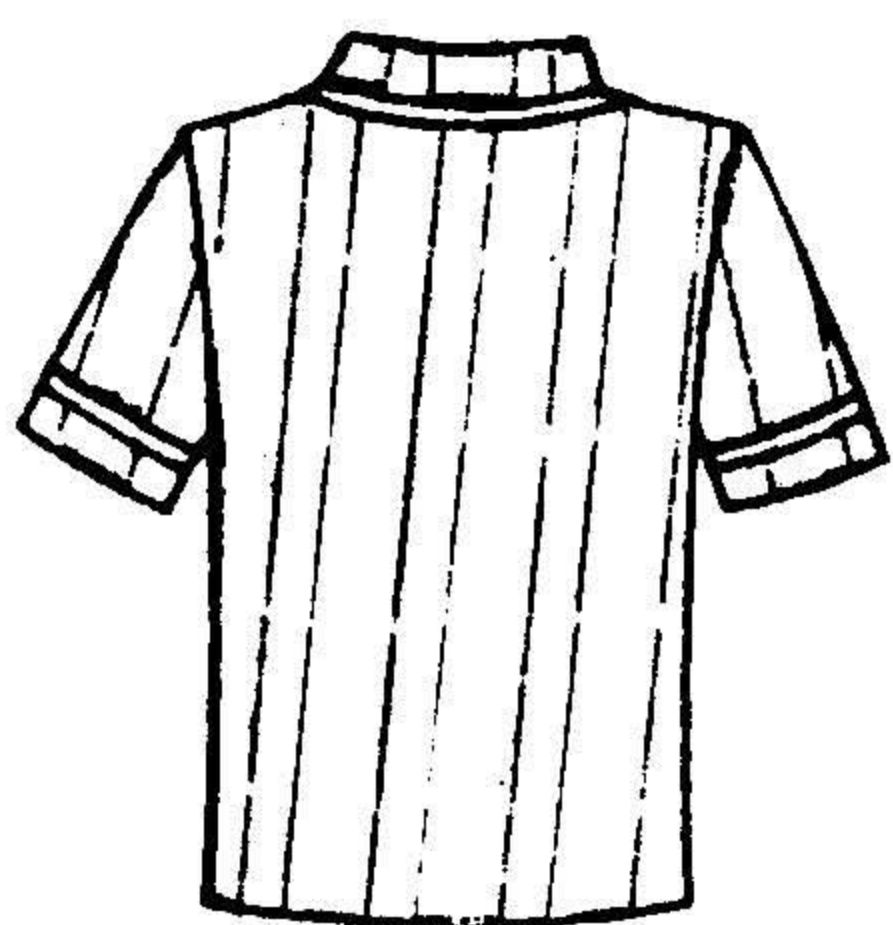


FIGURE 1. Beware of garments not cut on the straight grain.

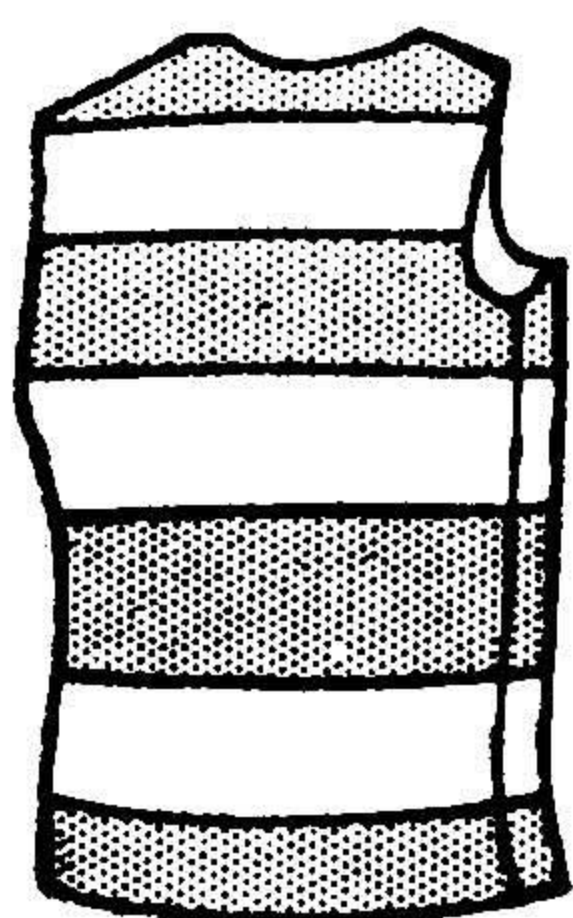
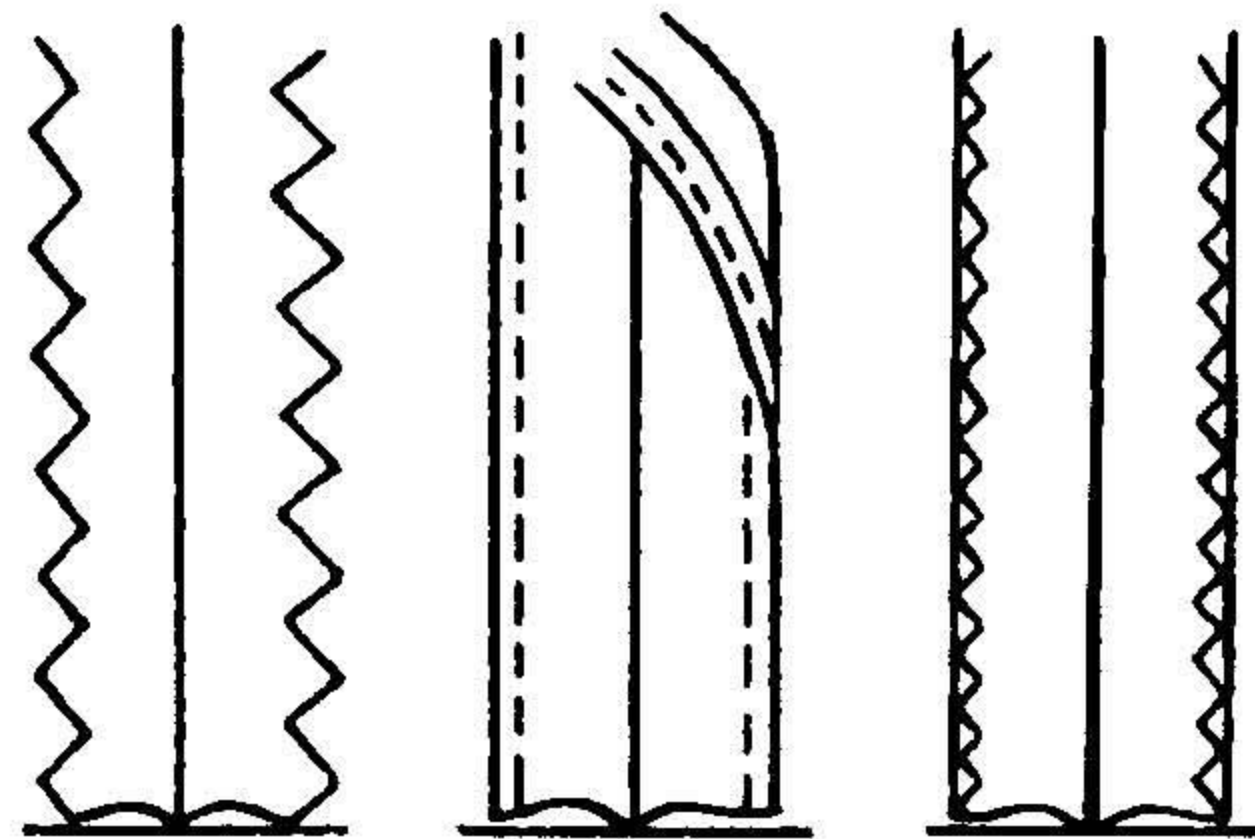


FIGURE 2. Definite lines in a fabric should be matched at the seams.



Pinked

Edge
stitched

Zigzag

FIGURE 3. Three ways of finishing seams.

How Clothes Should Be Made

Any garment will wear better and look good longer if it is skillfully cut and sewn. Look for signs of careful workmanship when you are buying clothing, and use them to guide you when you sew at home.

Cut of the Garment

Each piece of fabric that makes up the garment should be cut on the **straight grain**. If fabric is cut properly, the yarns of a woven material or the ribs of a knit will hang straight on the wearer and not slant (see Figure 1). Exceptions are clothes cut on the bias.

Wherever possible, patterned fabrics should be matched at the seams (Figure 2). This will help make the seam less visible and will make the most of the pattern itself.

Pile fabrics, like velveteen and corduroy, should be cut so that the nap runs in the same direction on all sections of the garment. If a section is cut in the opposite direction from the other sections, it will appear to have a different color.

Seams

Seam allowances should be wide enough to prevent raveling or pulling out when there is a strain on the seam. A good standard width is $\frac{5}{8}$ inch (1.5 cm). With seam allowances this wide, you can let out a garment that is a little tight and still have enough material left for a strong seam.

If the fabric is the kind that ravels, seam edges should be turned under and stitched, zig-zag stitched, or cut with pinking shears to prevent seam allowances from raveling (Figure 3).

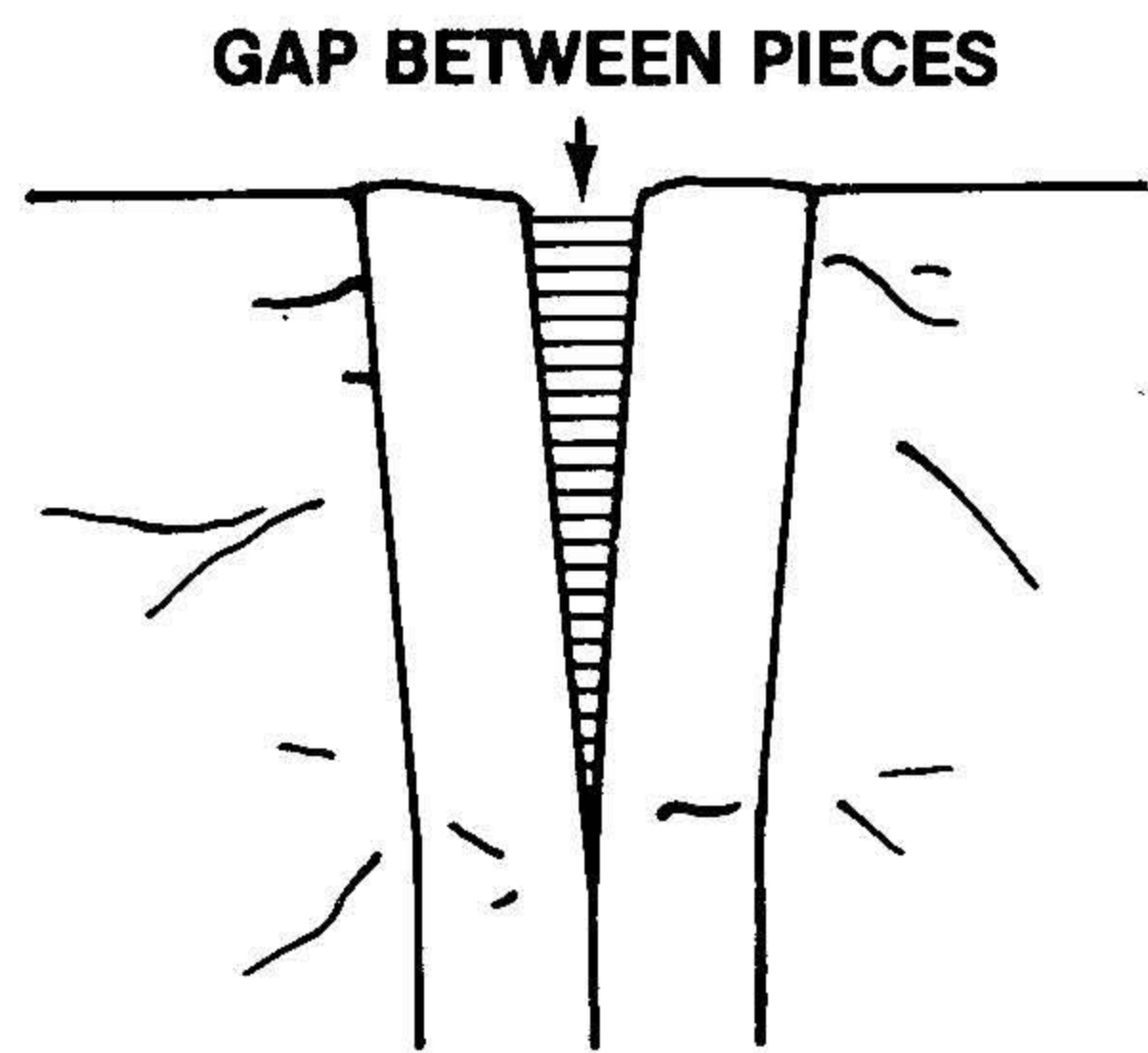


FIGURE 4. Check firmness of stitching.

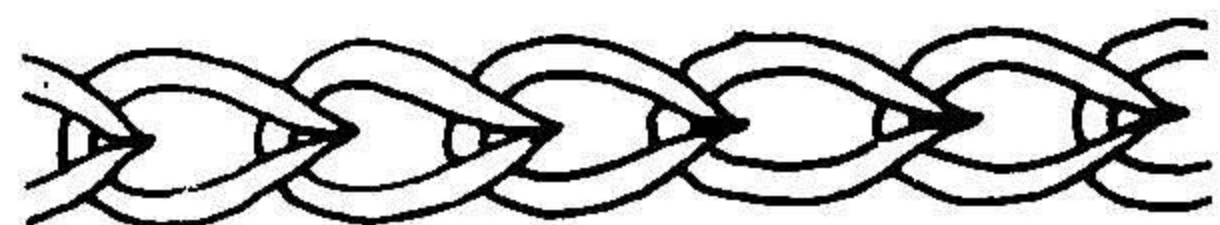


FIGURE 5. Chain stitching pulls out easily.

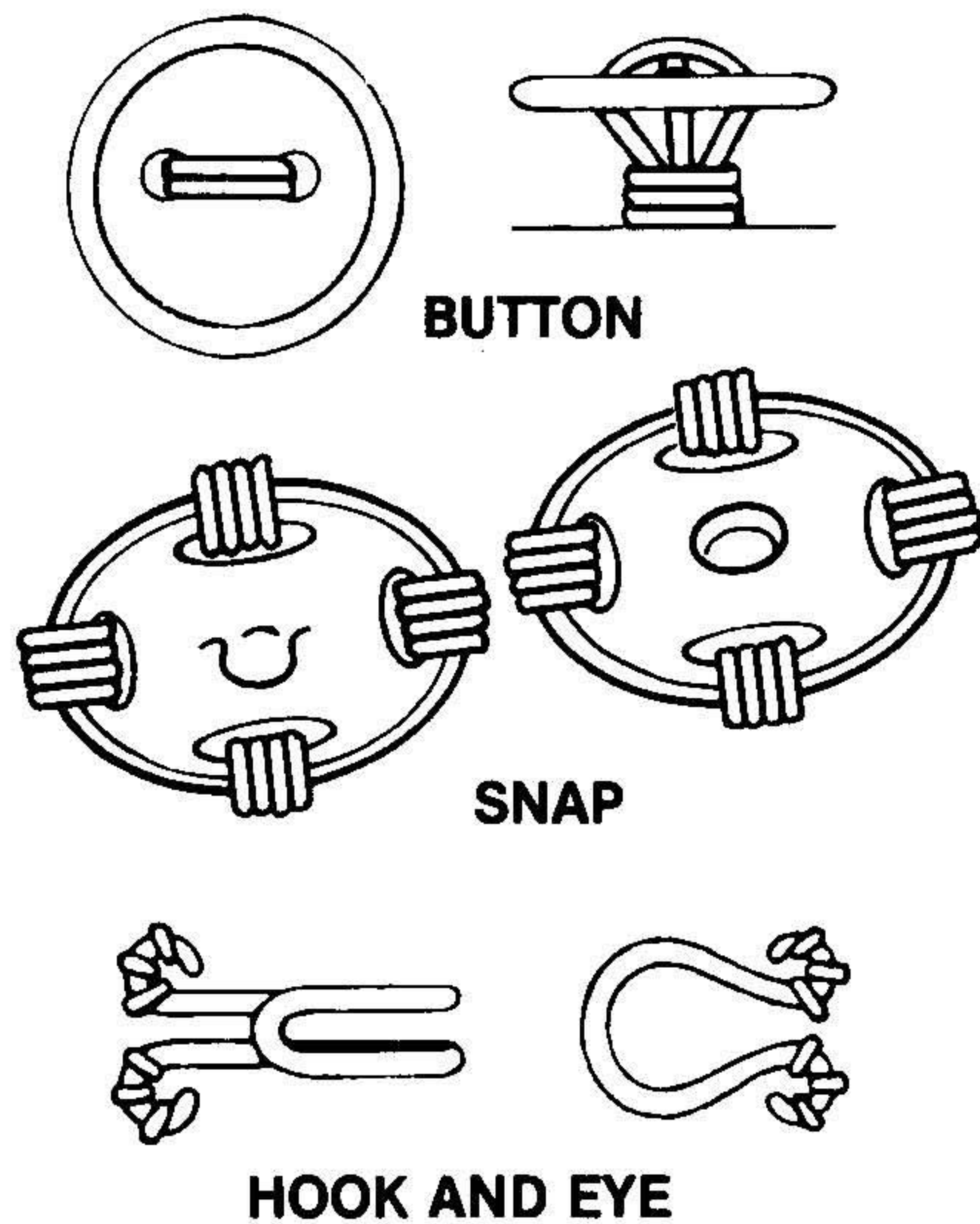


FIGURE 6. Fasteners should be sewn on securely.

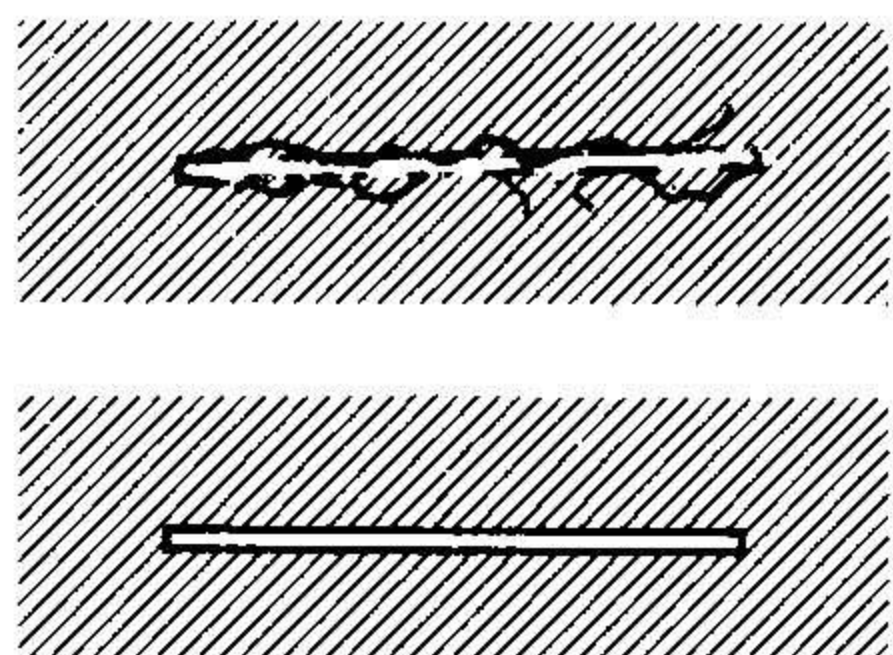


FIGURE 7. Check buttonholes to make sure they are made with firm, close stitches.

Stitching

Sewing machine stitches should be short enough and firm enough to hold the pieces of the fabric together without puckering them. You can check the firmness of the stitching by gently pulling the fabric on each side of a seam. If the stitching is too loose, you will be able to see between the garment pieces (Figure 4).

Chain stitching is used by some manufacturers to cut costs because it is faster than straight stitching and more garments can be made in one day. Chain stitching is not a good way to sew seams, however, because the stitches will pull out very easily if the thread is broken anywhere (Figure 5).

Stitches should be fastened securely at the ends of seams and darts. Long thread ends should not be hanging inside the garment.

Fasteners

Buttons, snaps, and hooks and eyes should be sewn on securely (Figure 6). If they haven't been sewn securely on a garment you buy, do it yourself before they get lost.

Buttonholes should be made with stitches that are close together and go deep into the surrounding material. Loosely sewn buttonholes will pull out and will allow the fabric around the edges to ravel (Figure 7).

Zippers should be held in place with straight, even stitching. The teeth of the zipper should be completely covered by the fabric from one side, or the two pieces of fabric should meet in the middle over the zipper (Figure 8).

Interfacing

The extra fabric used between two other layers of a garment is called **interfacing**. It keeps the garment from stretching out of shape in such places as necklines and the armholes of sleeveless dresses. It is also used to strengthen places where there are buttons or buttonholes (Figure 9). The interfacing fabric should be no heavier than the garment fabric. Interfacing fabric that is too heavy may cause the garment fabric to pucker.

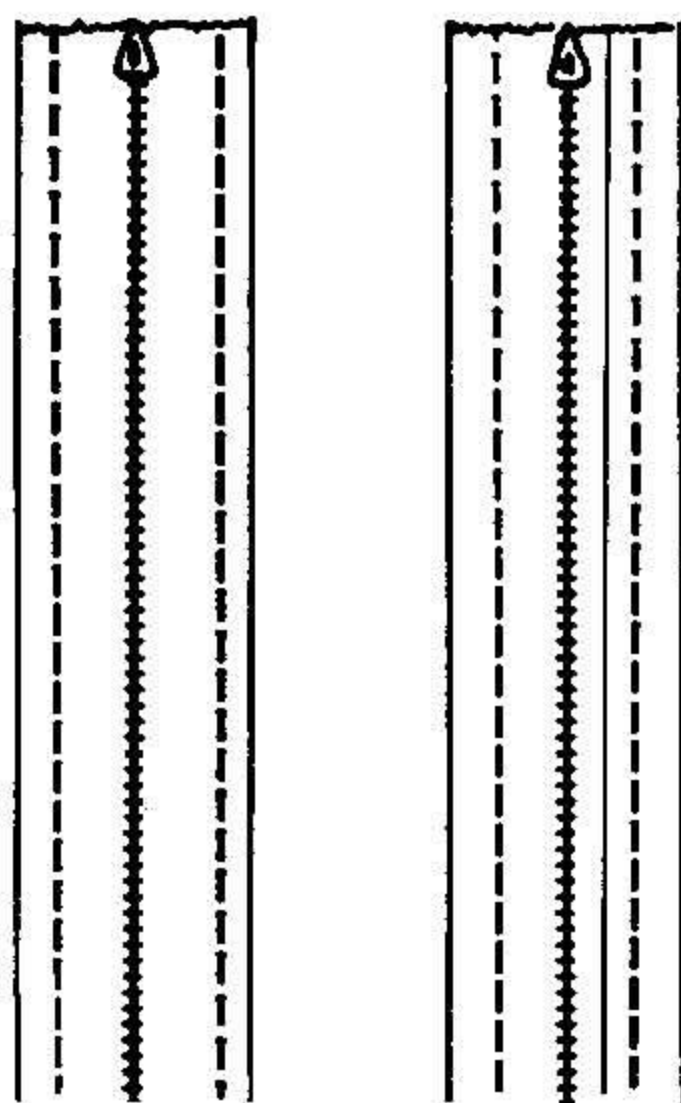


FIGURE 8. Fabric should completely cover zipper.

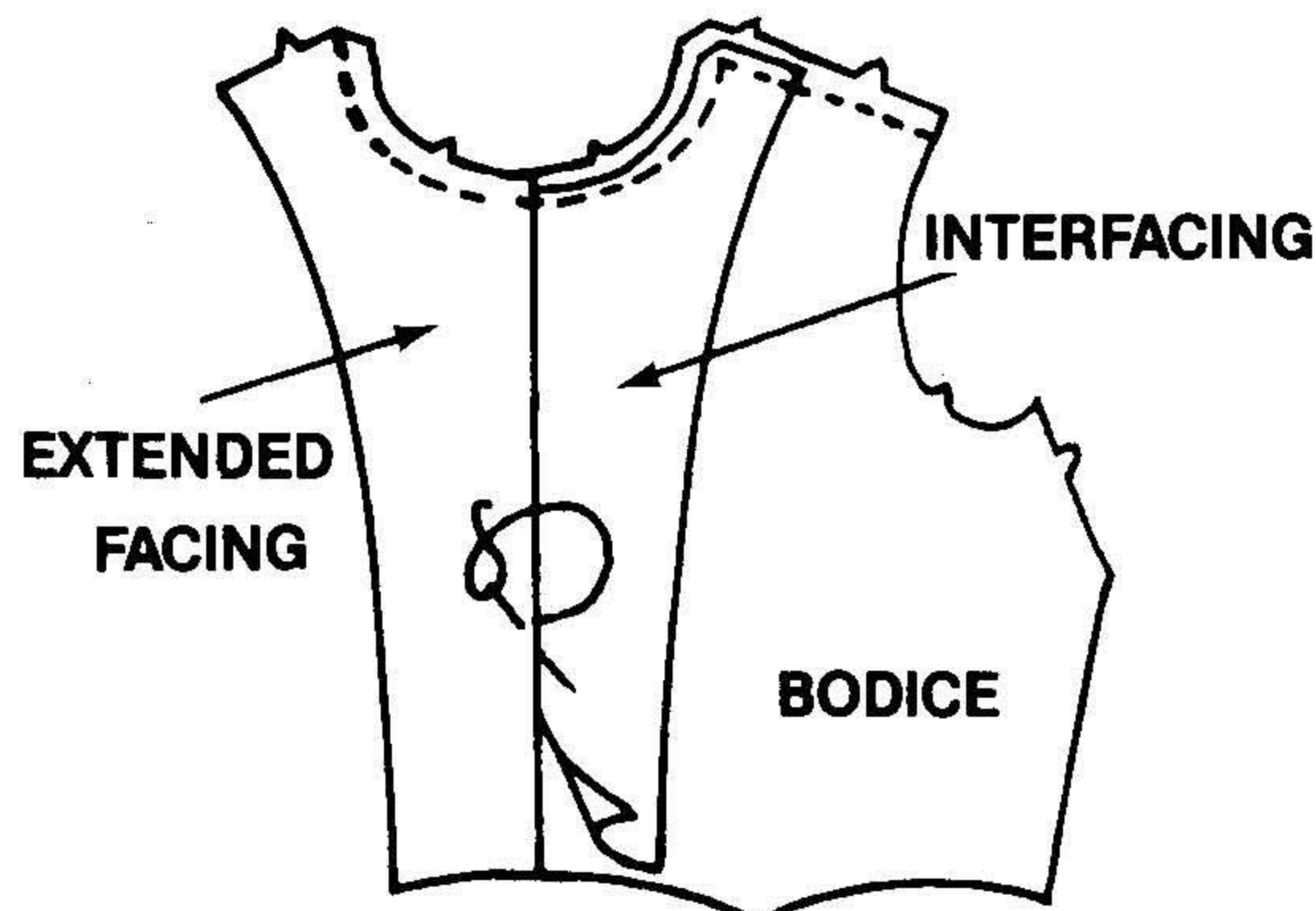
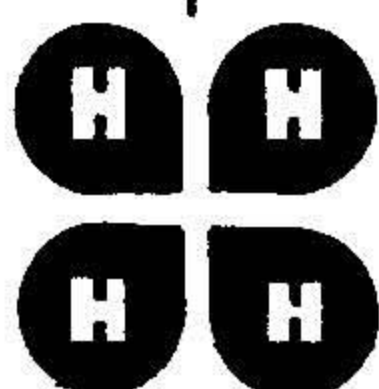


FIGURE 9. Interfacing is used to strengthen certain areas of a garment.

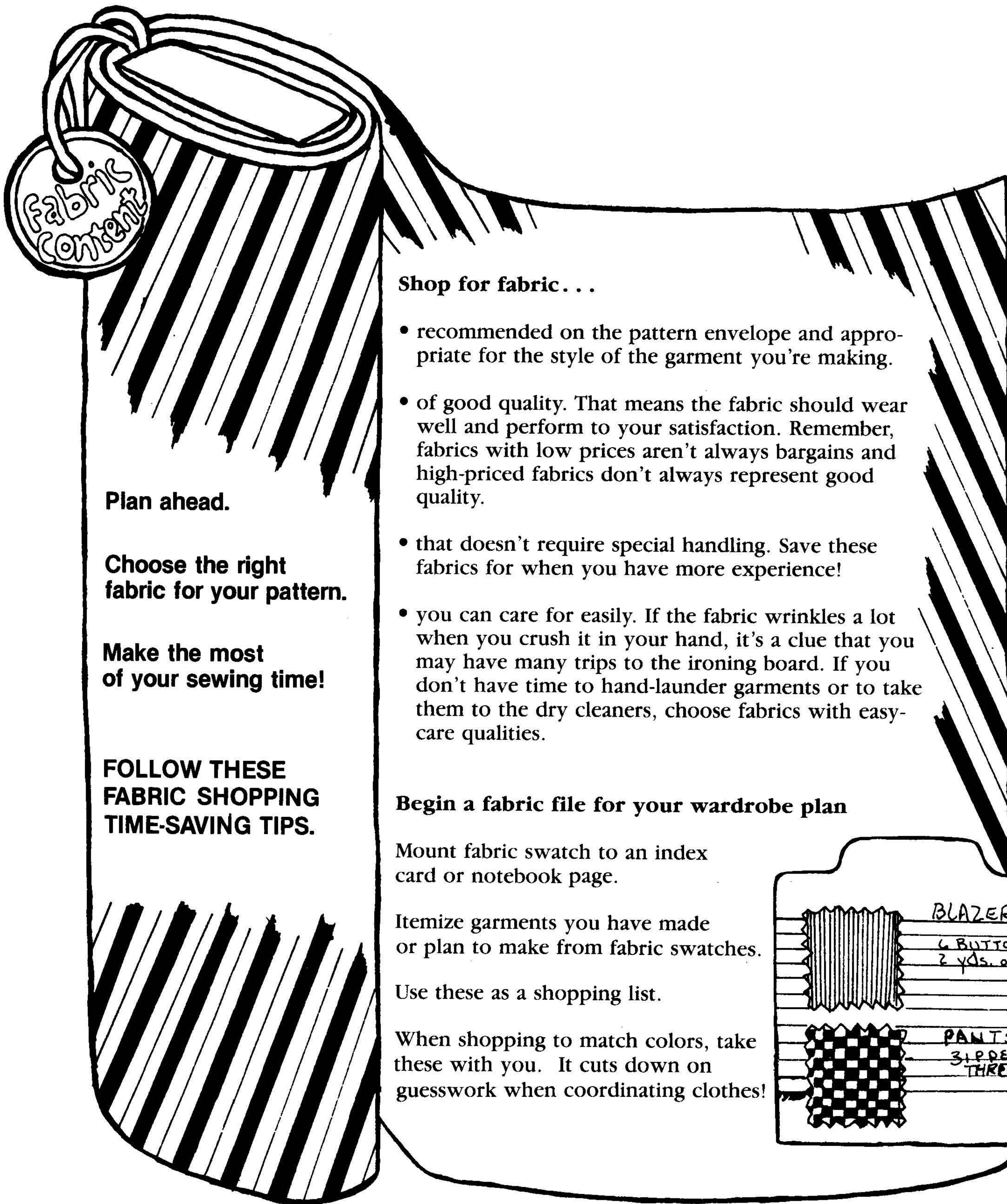
4-H Member: _____

Date: _____



4-H Clothing Project Activity

BE WISE—SHOP WISE



Plan ahead.

Choose the right fabric for your pattern.

Make the most of your sewing time!

FOLLOW THESE FABRIC SHOPPING TIME-SAVING TIPS.

Shop for fabric . . .

- recommended on the pattern envelope and appropriate for the style of the garment you're making.
- of good quality. That means the fabric should wear well and perform to your satisfaction. Remember, fabrics with low prices aren't always bargains and high-priced fabrics don't always represent good quality.
- that doesn't require special handling. Save these fabrics for when you have more experience!
- you can care for easily. If the fabric wrinkles a lot when you crush it in your hand, it's a clue that you may have many trips to the ironing board. If you don't have time to hand-laundry garments or to take them to the dry cleaners, choose fabrics with easy-care qualities.

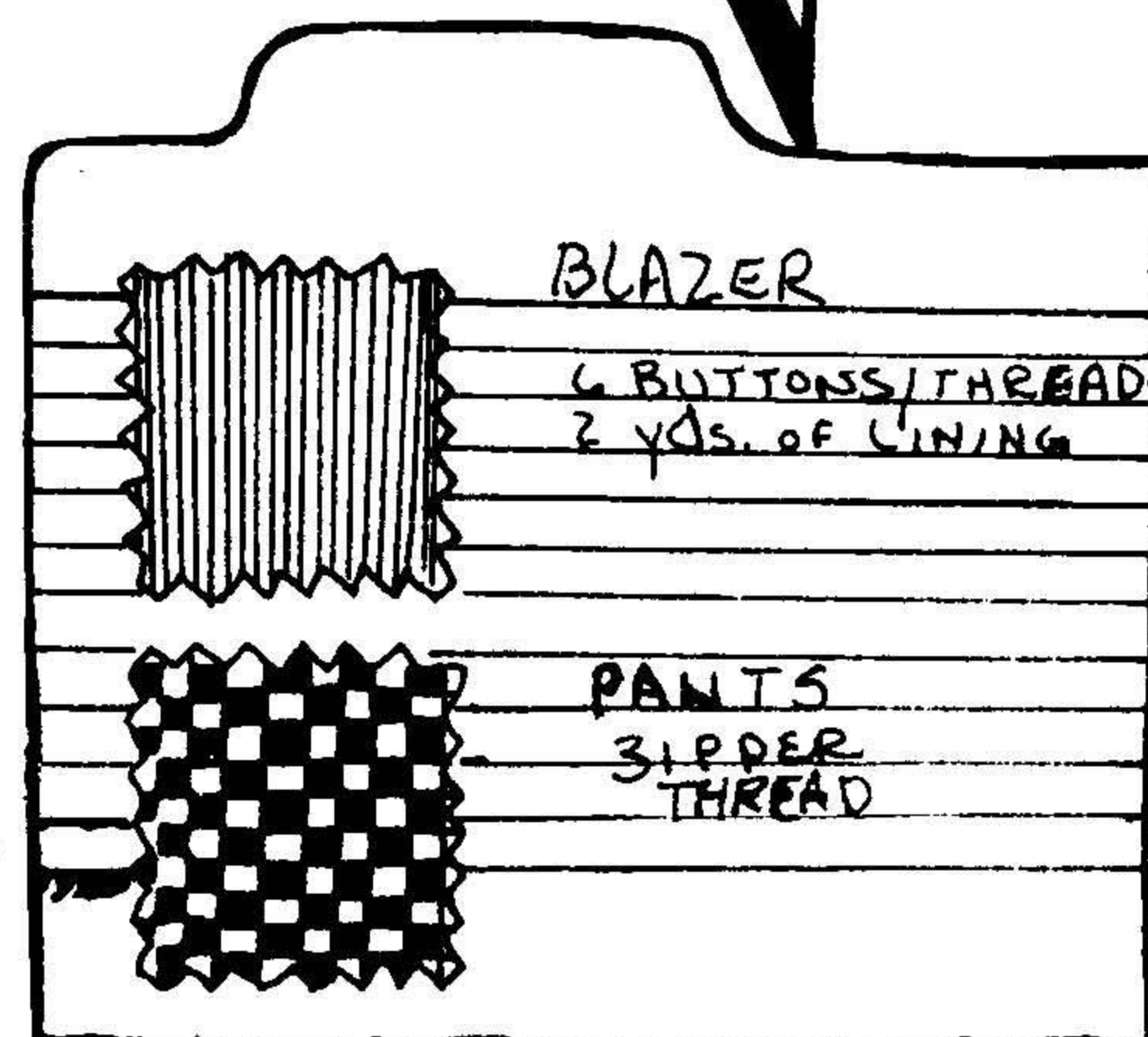
Begin a fabric file for your wardrobe plan

Mount fabric swatch to an index card or notebook page.

Itemize garments you have made or plan to make from fabric swatches.

Use these as a shopping list.

When shopping to match colors, take these with you. It cuts down on guesswork when coordinating clothes!



4-H Member: _____

Date: _____



Fabric Facts

Type of Fabric: _____

Manufacturer: _____

When Purchased: _____

Fiber Content: _____

Fabric Construction:

___ Woven ___ Knit

Care Properties:

___ Wash

___ Dry clean

___ Other

Is care label available?

___ Yes ___ No

Pattern No.: _____

Description: _____

Your fabric choice

Is fabric suitable for... Yes No

Your coloring and figure type? _____

Your sewing skills? _____

Your pattern? _____

Buy the fabric

Fabric width: _____ in. _____ cm.

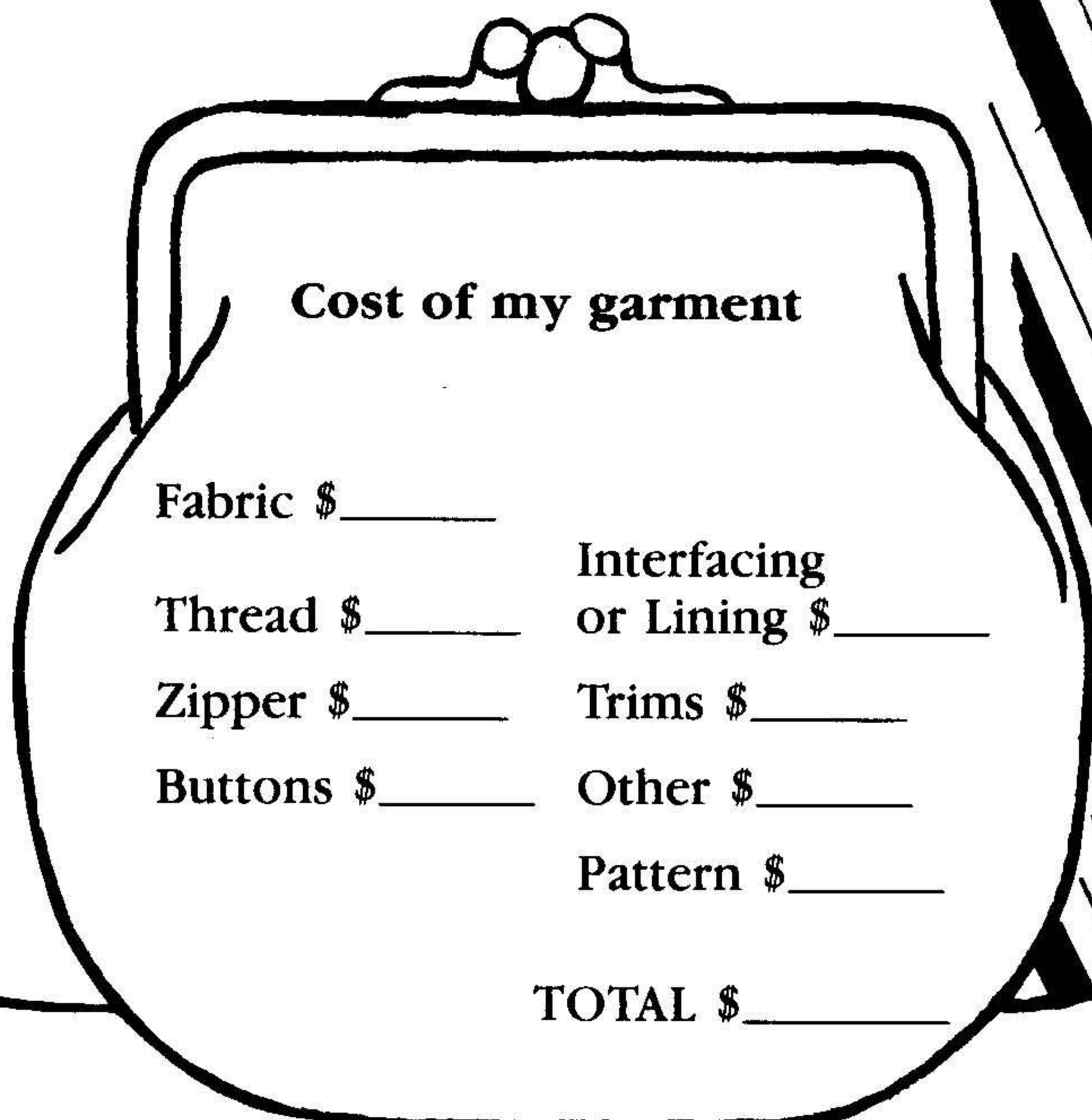
Fabric needed: _____ yds. _____ m.

Extra yardage required if fabric has:

___ Plaid ___ Stripe ___ Border print

___ Nap/pile ___ Other

Price per yard/meter: \$ _____



Cost of my garment

Fabric \$ _____

Thread \$ _____

Zipper \$ _____

Buttons \$ _____

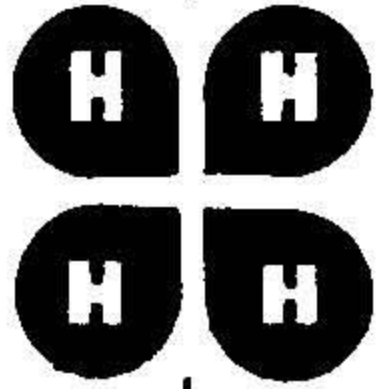
Interfacing or Lining \$ _____

Trims \$ _____

Other \$ _____

Pattern \$ _____

TOTAL \$ _____



4-H Clothing Project Activity

IF THE SHOE FITS . . .

Your old shoes are the best guides to your next purchase. They've been through the mill with you. Take a good look at how your old shoes fared, and you will learn what errors to avoid the next time you pick a pair.



Your shoes are:

Too short if:

- The wear is distributed unevenly over the sole.
- The tip of the shoe shows excessive wear.
- The toes are curled.
- The heel pushes under.
- New heel lifts are needed frequently.

Too narrow if:

- The uppers bulge over the soles.
- The edges of the soles show excessive wear.

Too tight if:

- The lining has worn pockets for the toes.

Too short from the heel to the ball of the foot if:

- The shoes are puckered or wrinkled behind the ball of the foot.

Your arch is weak if:

- The sole and/or heel wears along the inside edge.
- The uppers bulge unnaturally and the shoe appears twisted.

Your shoe shows normal wear if:

- Wear is distributed evenly along the sole, with slightly more wear along the outer edges of heel and sole.

Examine your shoes to see if they have any of these problems. Have the shoe heels, soles, or stitching repaired to improve wearing and appearance.

Buy shoes that fit

Never buy by size alone. Have both feet measured; one foot may be longer than the other. Always try on both shoes each time you buy. Sit, stand, and walk in them. Sizes vary among many manufacturers. Foot sizes can change with exercise and weather conditions. During warm weather or late in the day, when feet are slightly larger than normally, are good times to try on shoes.

A. In a shoe store, survey the various materials (leather, cloth, straw, etc.) from which shoes are made. Complete this chart:

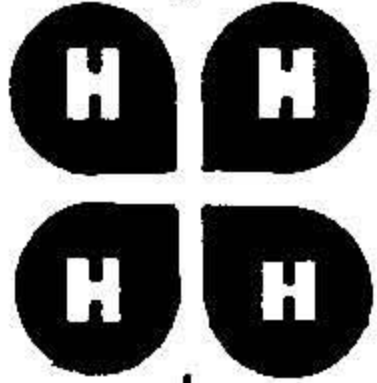
Material	What did the label say?	Your impression of the material

B. From a fashion magazine, select pictures of several shoes you could use in your wardrobe. Complete this chart to help you prepare for a shoe purchase:

Mount picture	Name brand	Suggested retail price	Material of shoes	Color needed	Style features good for me	Where I will wear them

4-H Member: _____

Date: _____



4-H Clothing Project Activity

CLOTHES AND ME . . .

Why do you choose the clothes that you wear? By completing the exercise below you will find out more about how to choose clothing.

Circle the A or B statement that best describes your feelings. Use the information to learn about yourself in choosing patterns and ready-to-wear purchases.

- A. I like neutral colors: beige, cream, and black. They coordinate with many other colors.
- B. I like bright colors: red, purple, and yellow. I enjoy making unusual color combinations.
-
- A. I need easy-to-care-for clothes. I love “wash and wear” fabrics. I hate ironing!
- B. I’m willing to spend extra time caring for special clothing. Hand washing and ironing are okay for some garments.
-
- A. Low-cost clothing is important. I like to have many outfits to choose from; otherwise, I get bored with my wardrobe.
- B. I would rather spend a little more for quality and have only a few outfits.
-
- A. I like to buy clothing in classic styles, knowing that next year I will still feel comfortable in the outfit.
- B. I’m always first to try new fashions. I love the “in” styles!
-
- A. Because my weight fluctuates, I want clothing to be adjustable. I like vests and draw-string waists.
- B. It is not necessary for my clothes to be adjustable. My size never changes!
-
- A. I try to choose fabrics and styles that can be worn all year.
- B. I like summer cottons and winter wools. I change with the weather.
-
- A. I’m athletic; my clothing must always be comfortable and nonrestricting.
- B. Sometimes I am willing to sacrifice comfort for fashion.
-
- A. I enjoy wearing “designer” clothing.
- B. Names are not important to me. I buy what looks well and displays quality workmanship.
-

Now you know why you pick the clothes you wear.

Activity:

Clip and mount a picture of a garment from a magazine that will describe as many of the above statements as possible. Select a pattern similar to this garment to sew for your clothing project.

When you complete your outfit, report to your project group; share with them why you selected this pattern.

MAGAZINE PICTURE

SKETCH OR MOUNT PATTERN

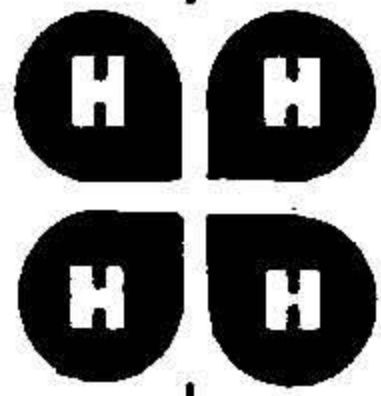
Cost _____

Construction Time _____

I selected this style because _____

4-H Member: _____

Date: _____



4-H Clothing Project Activity

MY CLOTHING INVENTORY*

A	B	C	Check the garment which . . .				
			D	E	F	G	H
Clothing items in my wardrobe	Why purchased (Example: to wear to school)	Has it been worn in the past year?	Is comfortable	Looks good on me	Is easy to care for	Expresses how I want to look	Was a good buy for the money

*Inventory of all my clothes in my closet and dresser.

Which items have *no* checks after them?

These are clothes you no longer use. Perhaps you have outgrown them, are tired of wearing them, no longer participate in the activity for which they were meant, or fashions have changed. Was it a mistake to buy these clothes? _____

Why? _____

Which items of clothing have the *most* checks after them?

These are the clothes you like best and use most.

Which two columns (D through H) have the most checks?

Column _____ Clothes that _____

Column _____ Clothes that _____

This tells what you value in clothes. For example, if you have the most checks in Column "D," you value comfort more than looks, care, or cost. Are you satisfied with these values? _____

If not, how do you want to change them?

Is YOUR wardrobe versatile?

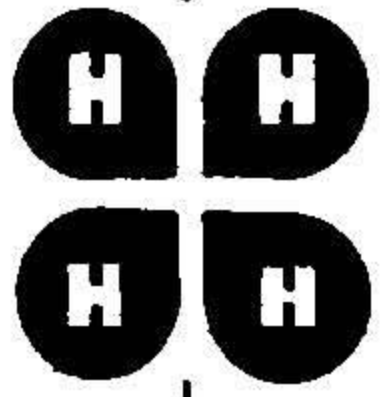
List those items that can be used for more than one activity (for instance, a blouse that can be worn for casual and dressy wear by changing accessories).

List clothing items that are interchangeable.

List those clothes that aren't worn enough because their use is limited.

4-H Member: _____

Date: _____



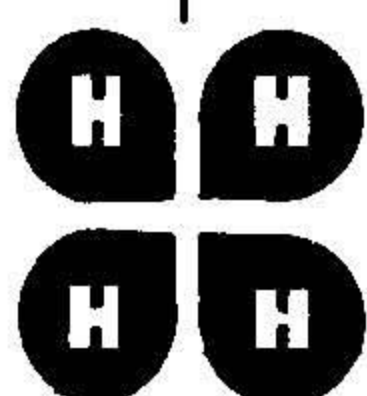
4-H Clothing Project Activity

MY CLOTHING PLAN FOR THE FUTURE

Items needed for the coming season	Activities for which it can be worn	Clothes it will go with that I already have	Color	Amount I can afford	Should I make it or purchase it?

4-H Member: _____

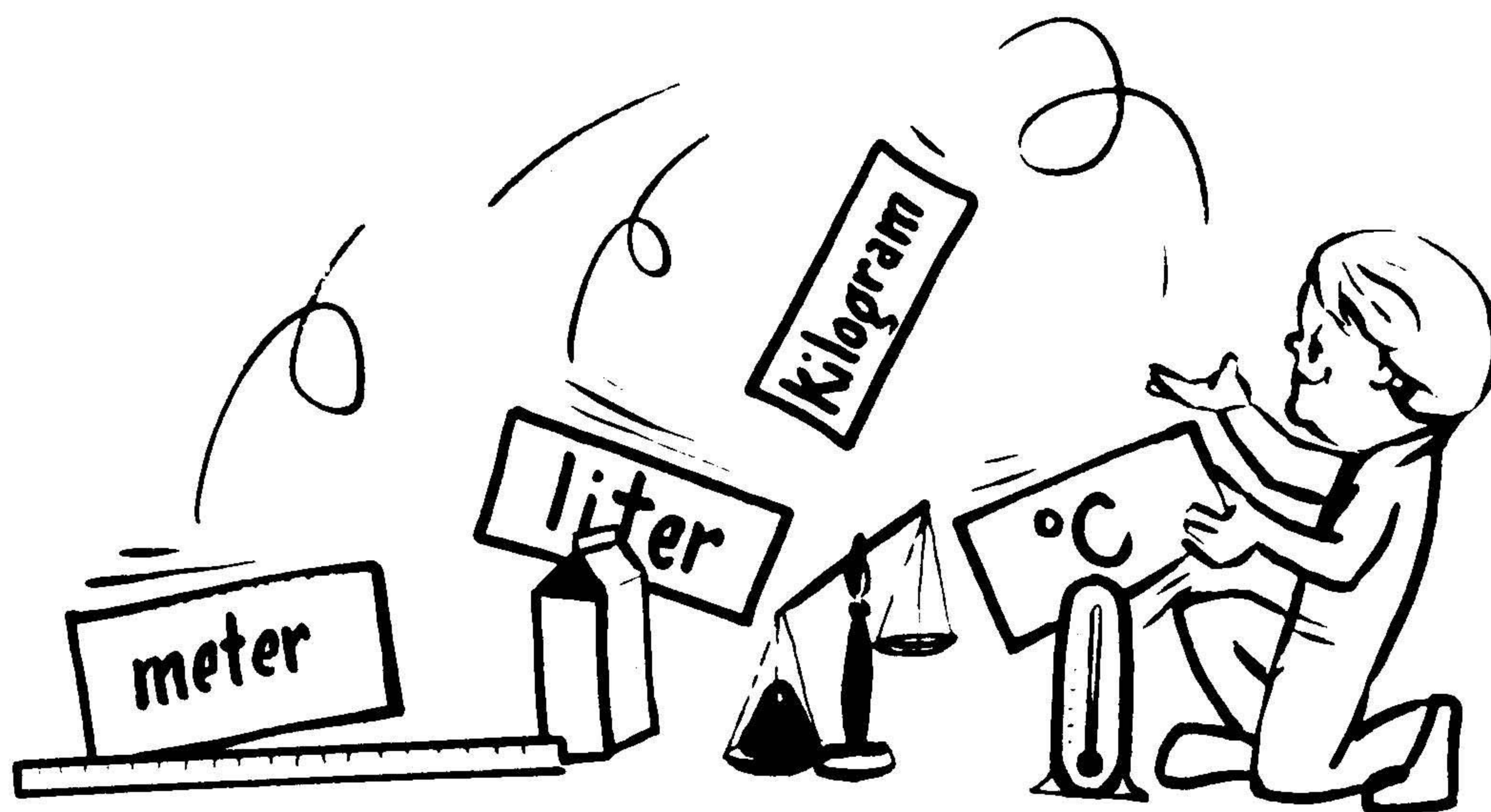
Date: _____



4-H Clothing Project Activity

BODY METRICS AND MEASUREMENTS

How much do you know about metrics?
The system originated in France in 1795. Use of the system in the United States was made legal, but not mandatory, by an Act of Congress in 1966.



Metric Measuring

Familiarize yourself with the language of metrics.

All measurements in sewing can be accurately and easily expressed with the metric system.

Understanding the metric system begins with thinking about every measurement in terms of *ten*.

Activity:

On the back of every pattern envelope, pattern sizes relate to body measurements given in both Standard Measurement of inches and Metric Measurement of centimeters.

Using your favorite pattern look at the back of the envelope and determine the amount of fabric required in yards _____ and in meters _____.

Discuss the size of any notions needed (examples: zipper, elastic, bias tape for your garment) both in standard and in metric measurements.

Fill in the following:

1. The width of the tip of my little finger is:

_____ cm _____ mm

2. My hand span (the distance from end of thumb to end of little finger when hand is spread) is:

_____ cm.

3. The distance from the end of my fingers (arms held straight in front of you) to the tip of my nose is:

_____ cm.

4. The length of my foot is _____ cm.

5. My height is _____ cm _____ m.

6. My weight is _____ kg.

7. My figure measurements are:

Woman

Man

Bust _____ cm

Chest _____ cm

Waist _____ cm

Waist _____ cm

Hips _____ cm

Neck _____ cm

Back waist
length _____ cm

Inseam _____ cm

Sleeve _____ cm

8. According to the standard measurement charts in back of pattern catalog, my pattern size is:

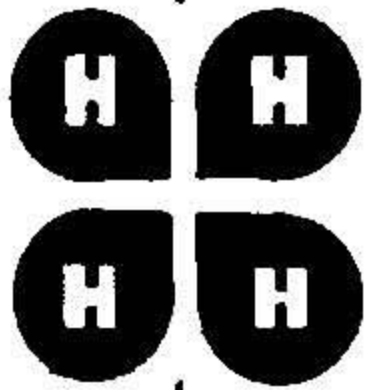
_____.

9. According to the metric measurement chart, my pattern size is:

_____.

4-H Member: _____

Date: _____



4-H Clothing Project Activity

YOUR CLOTHING COMFORT

The clothing you wear greatly affects your body comfort. Some garments are warmer or cooler than others, so they can increase or decrease your comfort, depending on the temperature of the environment and your activity.

Listed below are three hypothetical situations and the corresponding temperature of the immediate environment during that activity:

- Walking outdoors 35° F
- Working at desk or typing 70° F
- Watching TV or reading 68° F

1. As a project group, select one of these situations. List the items you would wear doing that activity. Be sure to include stockings, underclothes—everything. Refer to Clothing Comfort Points Chart on the back of this sheet.

Item	Clothing Comfort Points
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

2. Add all the points for items worn to determine your clothing comfort score.

My total score is: _____.

3. Compare your score with the appropriate situation comfort score guidelines to determine if your comfort falls within the acceptable range. If not, discuss why and what changes you could make.

CLOTHING COMFORT SCORE GUIDELINES				
Room Temp. Reading	Seated quietly, reading, sewing, watching TV	Office work, typing, school work	Dishwashing, ironing	Housekeeping, walking 3 mph
30 - 34.9° F	540 - 491	500 - 451	470 - 421	450 - 401
35 - 39.9° F	490 - 441	450 - 401	420 - 371	400 - 351
68 - 69.9° F	160 - 141	120 - 101	90 - 71	70 - 51
70 - 71.9° F	140 - 121	100 - 81	70 - 51	50 - 31

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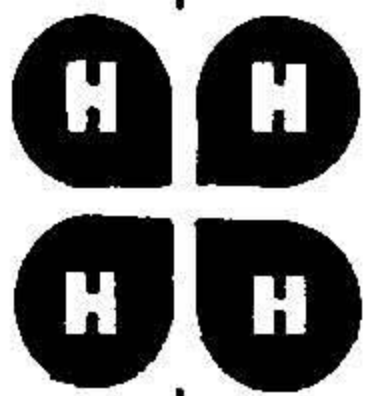
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CLOTHING COMFORT POINTS FOR WOMEN AND GIRLS

Clothing Items	Points	Clothing Items	Points
Underwear		Blouses	
Pantyhose	1	Light weight, long sleeve	20
Warm tights	25	Light weight, short sleeve	17
Warm knee socks	8	Medium weight, long sleeve	25
Bra and panties	5	Medium weight, short sleeve	23
Girdle	4	Heavy weight, long sleeve	29
Camisole	8	Heavy weight, short sleeve	26
Full slip	19	Sweaters	
Half slip	13	Light weight, long sleeve	20
Long underwear top (knit)	25	Light weight, short sleeve	17
Long underwear bottom (knit)	25	Medium weight, long sleeve	27
Footwear		Medium weight, short sleeve	24
Sandals	2	Heavy weight, short sleeve	33
Tennis shoes	3	Heavy weight, long sleeve	37
Pumps	4	Skirts	
Boots	8	Light weight	10
Knee high leather boots	35	Medium weight	16
One-Piece Outfits		Medium weight, below the knee	18
Light weight dress	17	Heavy weight	22
with long sleeves	+ 2	Slacks	
below the knee hem	+ 1	Light weight	26
Medium weight dress	42	Medium weight	35
with long sleeves	+ 4	Heavy weight	44
below the knee hem	+ 2	Summer shorts	15
Heavy weight dress	63	Jackets or Blazers	
with long sleeves	+ 6	Light weight	17
below the knee hem	+ 3	Medium weight	30
		Heavy weight	40
		Vest	17

CLOTHING COMFORT POINTS FOR MEN AND BOYS

Clothing Items	Points	Clothing Items	Points
Separates		Underwear	
Light weight shirt, short sleeve	17	Briefs	5
Light weight shirt, long sleeve	23	Sleeveless undershirt	8
Medium weight shirt, short sleeve	20	Short sleeve undershirt	9
Medium weight shirt, long sleeve	26	Long underwear top (knit)	25
Heavy weight woven shirt, short sleeve	25	Long underwear bottom (knit)	25
Heavy weight woven shirt, long sleeve	29	Light weight socks	3
Heavy weight knit shirt, short sleeve	25	Heavy weight socks	4
Heavy weight knit shirt, long sleeve	37	Light weight knee socks	5
Light weight trousers or jeans	26	Heavy weight knee socks	8
Medium weight trousers or jeans	29	Footwear	
Heavy weight trousers or jeans	32	Sandals	2
Light weight vest	15	Tennis shoes	3
Medium weight vest	22	Low shoes (oxfords)	4
Heavy weight vest	30	High shoes and side zips	15
Light weight sports jacket or coat	22	Hiking boots	15
Medium weight jacket or suit coat	35		
Heavy weight sports jacket or coat	49		



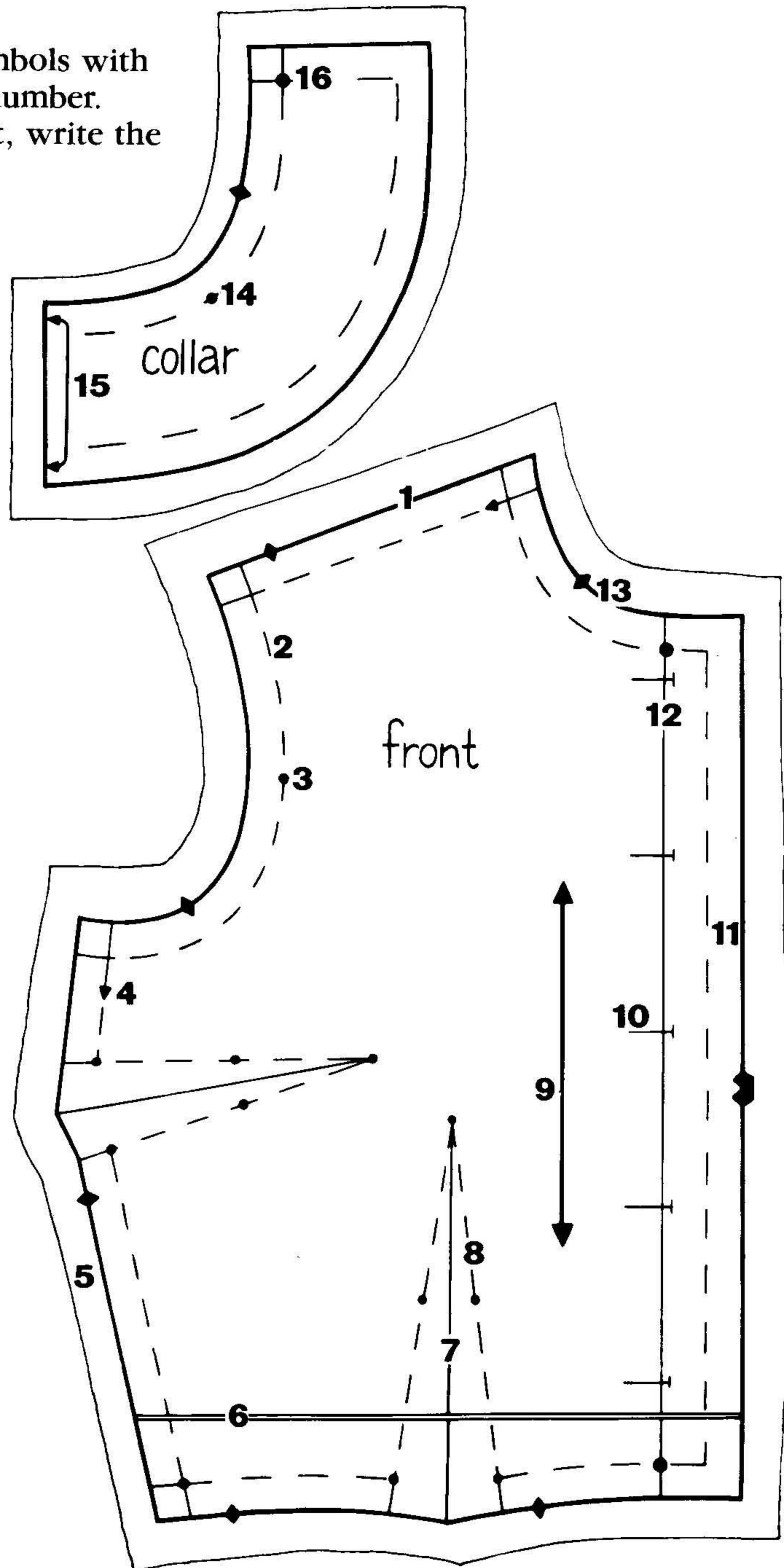
4-H Clothing Project Activity

PATTERN IDENTIFICATION

DO YOU KNOW YOUR PATTERN SYMBOLS?

Each pattern piece bears certain construction symbols with numbers on them. Look at each symbol and its number. Beside the same number in the column at the left, write the name or meaning of the construction symbol.

- 1 _____
- 2 _____
- 3 _____
- 4 _____
- 5 _____
- 6 _____
- 7 _____
- 8 _____
- 9 _____
- 10 _____
- 11 _____
- 12 _____
- 13 _____
- 14 _____



For answers, see inside back cover.

A—MATCHING:

- From the list on the left fill in the missing word.
- | | |
|--|--|
| <p>reverse</p> <p>margins</p> <p>fabric</p> <p>envelope back</p> <p>pattern</p> <p>pieces</p> <p>fewer</p> <p>arrow</p> <p>selvage</p> <p>more</p> | <p>1 A list of fabrics suitable for the pattern is found on the _____.</p> <p>2 _____ may be overlapped when placing the pattern on the fabric.</p> <p>3 When cutting a right and a left side of a pattern piece from a single thickness, _____ the pattern for the second cutting.</p> <p>4 Usually, the _____ the number of pattern pieces, the easier and quicker the garment is to make.</p> <p>5 To make sure the pattern is on the straight grain, place grainline arrowheads at equal distance from the _____</p> |
|--|--|

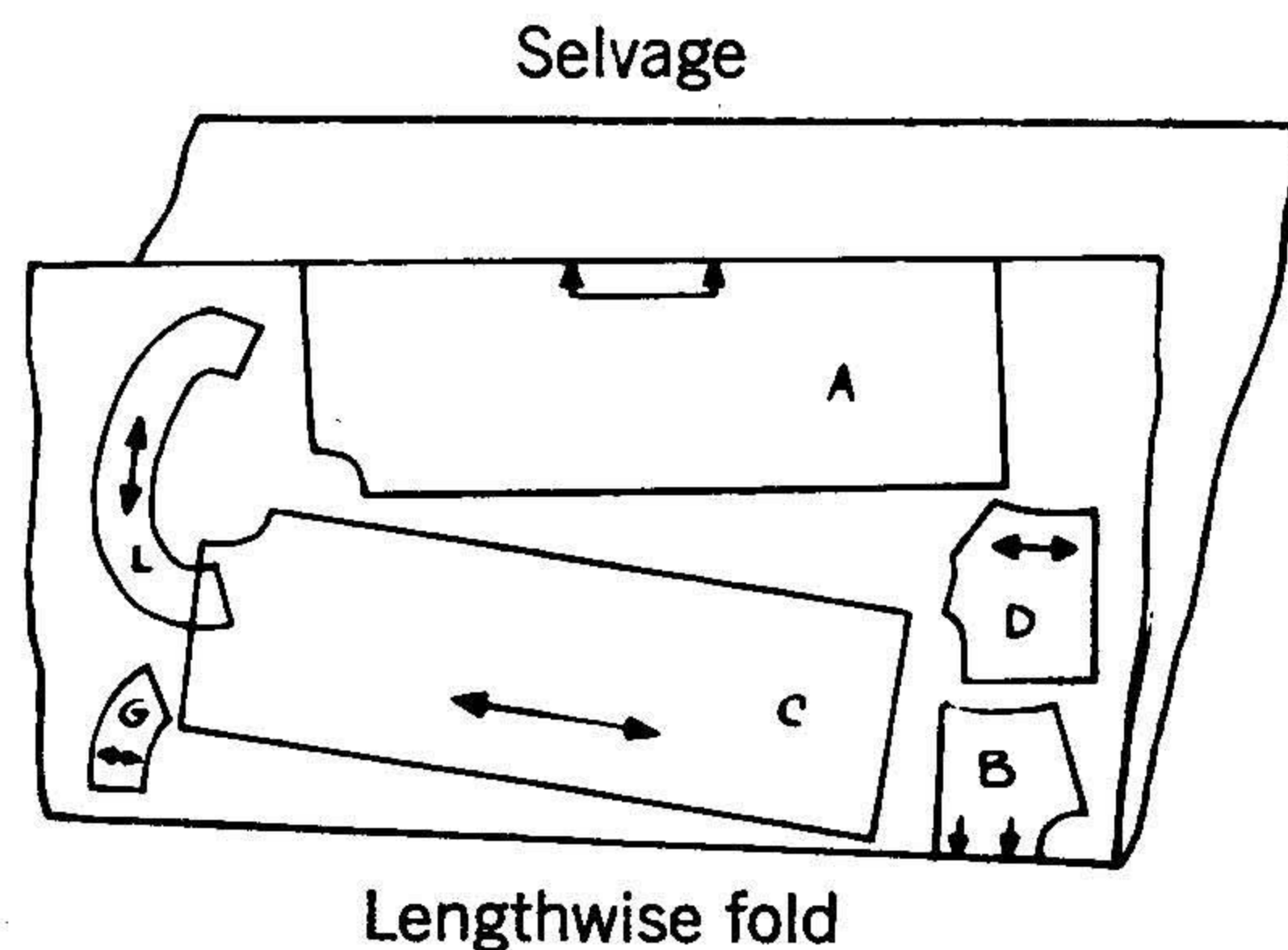
B—TRUE OR FALSE:

- | | |
|--|--|
| <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> | <p>6 Pin all pattern pieces in place before cutting a single piece.</p> <p>7 The margins are not cut off before laying the pattern on the fabric because it is more accurate to cut through a line than along an edge.</p> <p>8 If a pattern piece is used more than once, the number of pieces to be cut is printed on it.</p> <p>9 If no view number is given on the pattern piece it means that the pattern piece is not used for any view.</p> <p>10 Notches are numbered in sequence for matching in unit construction.</p> |
|--|--|

For answers, see inside back cover.

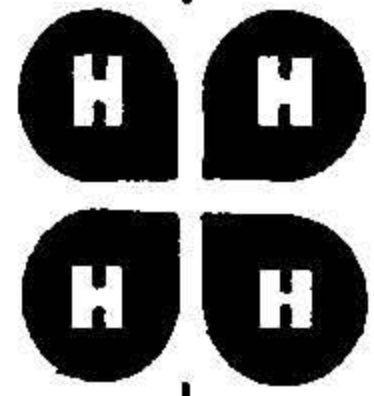
C—SHORT ANSWERS

11. To determine the amount of yardage needed for your garment you must know
- _____
- _____
- _____
12. Name three things which the general instructions "How to Use Your Pattern" on the direction sheet tell you:
- _____
- _____
- _____
13. Why should you circle the cutting layout and the cutting "notes"?
- _____
- _____
- _____
14. What is the difference between the symbol for LAY ON FOLD OF FABRIC and the STRAIGHT OF GRAIN?
- _____
- _____
- _____
15. How would you mark a pocket location on the right side of the fabric?
- _____
- _____
- _____



4-H Member: _____

Date: _____



4-H Clothing Project Activity

SELECTING AN INTERFACING

Interfacings are used between a facing and the outside of garments to give support and body to collars, cuffs, necklines, front openings, waistbands, and belts.

Interfacings should be lighter in weight than the garment fabric. There are a vast number available in the market. Basically there are two types: *sew-in* and *fusible*.

SEW-IN INTERFACING:

Of either woven or nonwoven fabric, it is attached to the seam allowances by hand or machine. The effect of a sew-in interfacing can be checked in the store by draping the fashion fabric and interfacing over your hand.

Advantages:

- Soft, subtle shaping.
- Can be used on the bias with knits.

Disadvantages:

- May soften after washing.
- If nonwoven, may buckle in an area where completely enclosed, as in a collar.
- May need to be basted in place.
- For firm shaping, may need machine or hand pad stitching.

FUSIBLE INTERFACING:

Of woven, nonwoven, or knit fabric, it is attached to the garment piece by fusing. Heat, steam, and pressure from the iron melt the adhesive on the back of the interfacing. This adheres it to the fabric.

Fusible webs melt under heat, steam, and pressure and are used to fuse the facing and garment together.

The effect of a fusible interfacing can be tested only by fusing a sample to the fabric. *Always test* a fusible interfacing before you use it in the actual garment. Do not use fusibles if the fabric is distorted by heat, steam, or pressure.

Because fusing directions vary, the manufacturer's directions must be followed carefully. They are best used on facings rather than on the wrong side of the outer fabric as they may show a change in texture where applied.

FUSIBLE INTERFACING (Continued)

Advantages:

- Quick to use, no need to baste
- Shape can be built into a garment as fusing occurs without hand or machine pad stitching.
- Adds firmness to an area and makes topstitching easier.

Disadvantages:

- Becomes firmer after fusing. You may be fooled by the weight and crispness. Be sure to test a sample with your fabric.
- Generally cannot be used on napped fabrics because fusing flattens the nap. Does work well with some imitation suedes. Test a sample with your fabric.
- Tends to flatten fabric like gauze and seersucker.
- Cannot be used with fabrics that are damaged by steam or heat.
- Fusing agent may seep through sheer fabrics.
- May not adhere to all fabrics.
- May separate from garment when laundered if not correctly applied.

ACTIVITY

Interfacing should have the same grain or “give” as the fashion fabric. Example: In a collar, the grain of a woven interfacing needs to match the grain of the undercollar to provide enough give for the collar to roll. Different types of nonwoven interfacings have different types of stretch. Learn how to use them to advantage during construction. Stretch is given on the manufacturer’s direction sheet; ask for it when you buy interfacing.

Woven interfacings may shrink. Pretreat woven sew-in interfacings the same way you pretreat the fashion fabric. Pretreat woven fusibles by soaking for 10 minutes in hot water. After soaking, carefully roll the interfacing in a towel to remove excess water. Then dry flat. Do not wring dry or put in the dryer; this will remove or damage the fusing adhesive.

MATCHING FABRICS and INTERFACINGS

Fabric weight

**Mount fashion
fabric samples**

**Mount suitable interfacing
swatches and describe**

Light Weight

Cotton/polyester blend

Silk

Medium Weight

Pique

Corduroy

Cotton gabardine

Heavy Weight

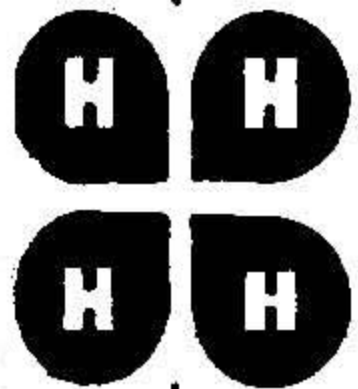
Heavy denim

Bulky tweed

Coating

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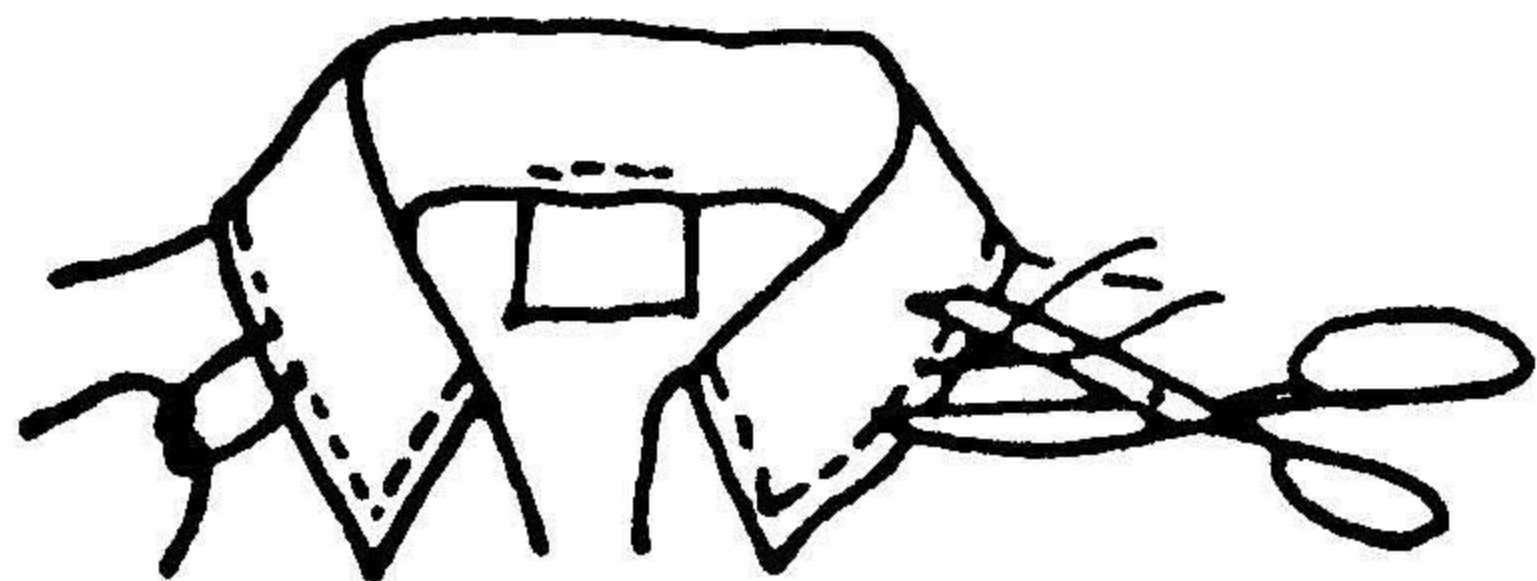


4-H Clothing Project Activity

LET'S HAVE A MENDING BEE

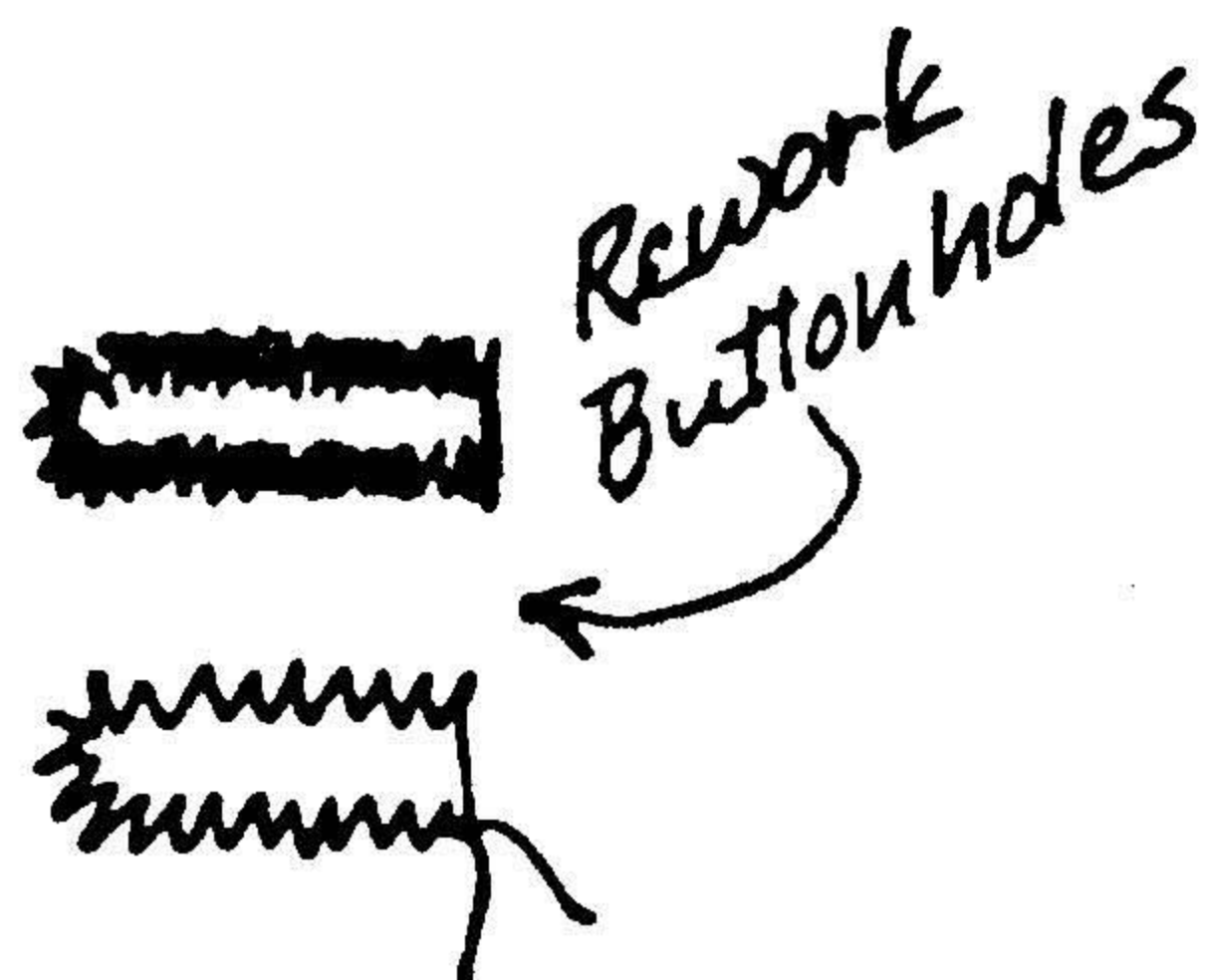
Bring to project meeting one garment that needs mending. Show the group the repairs you must do. Tell the group how you plan to make the repairs.

Check the garments in your wardrobe—they may need some of the following repairs:



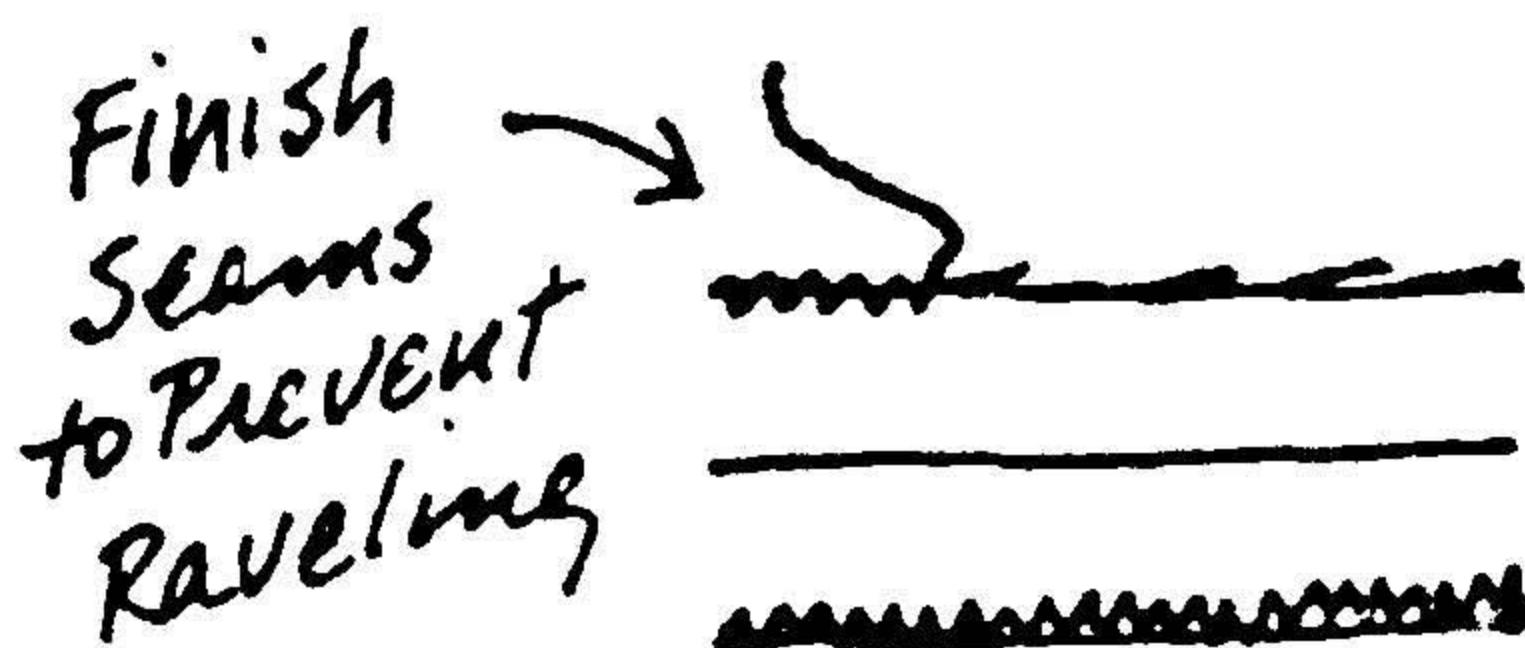
Tie & then Cut Loose Threads

- The hem may need to be finished to prevent raveling and/or re-hemming.
- Threads may need to be tied and clipped



Rework Buttonholes

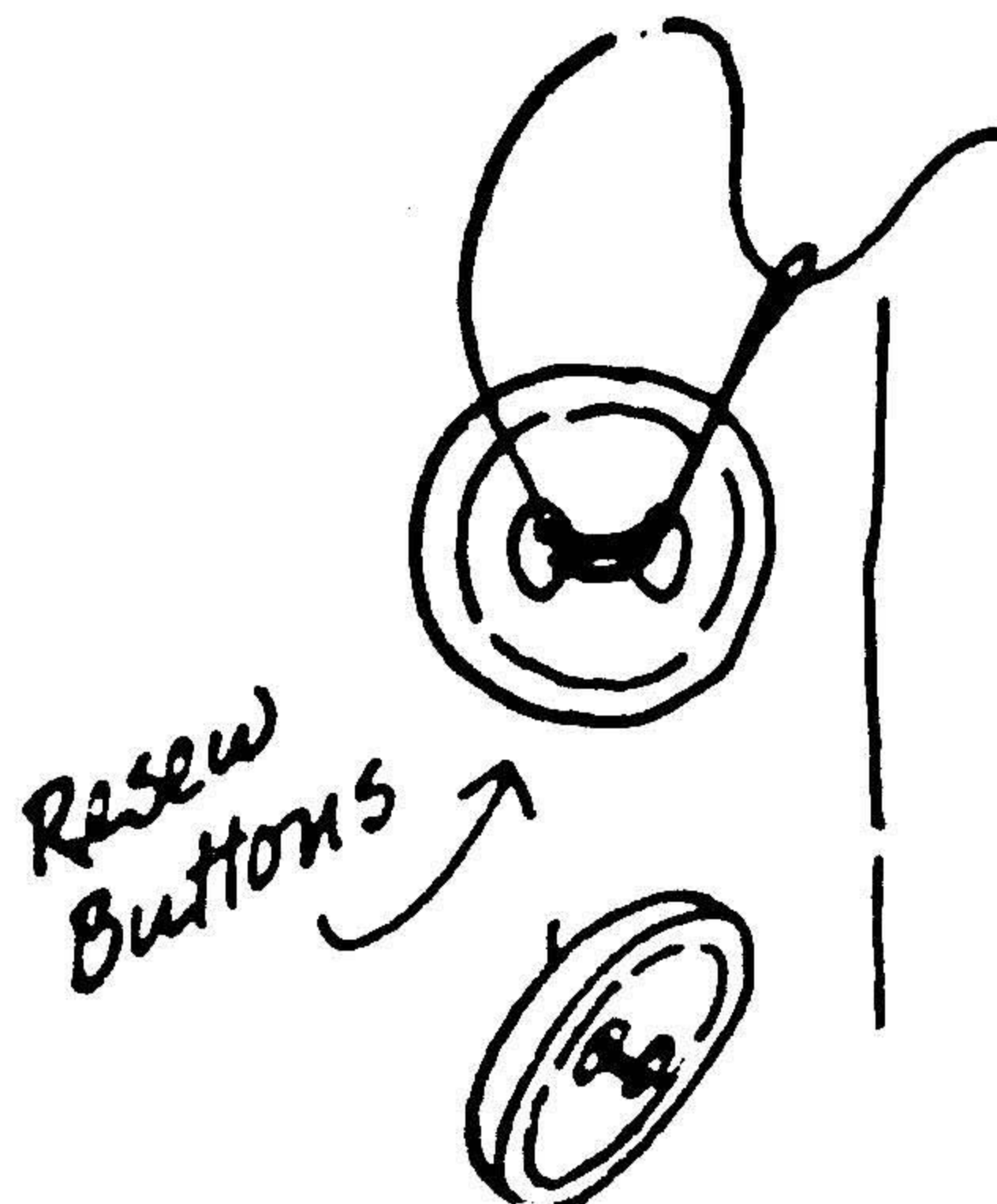
- Machine buttonholes may need to be reworked.



Finish Seams to Prevent Raveling

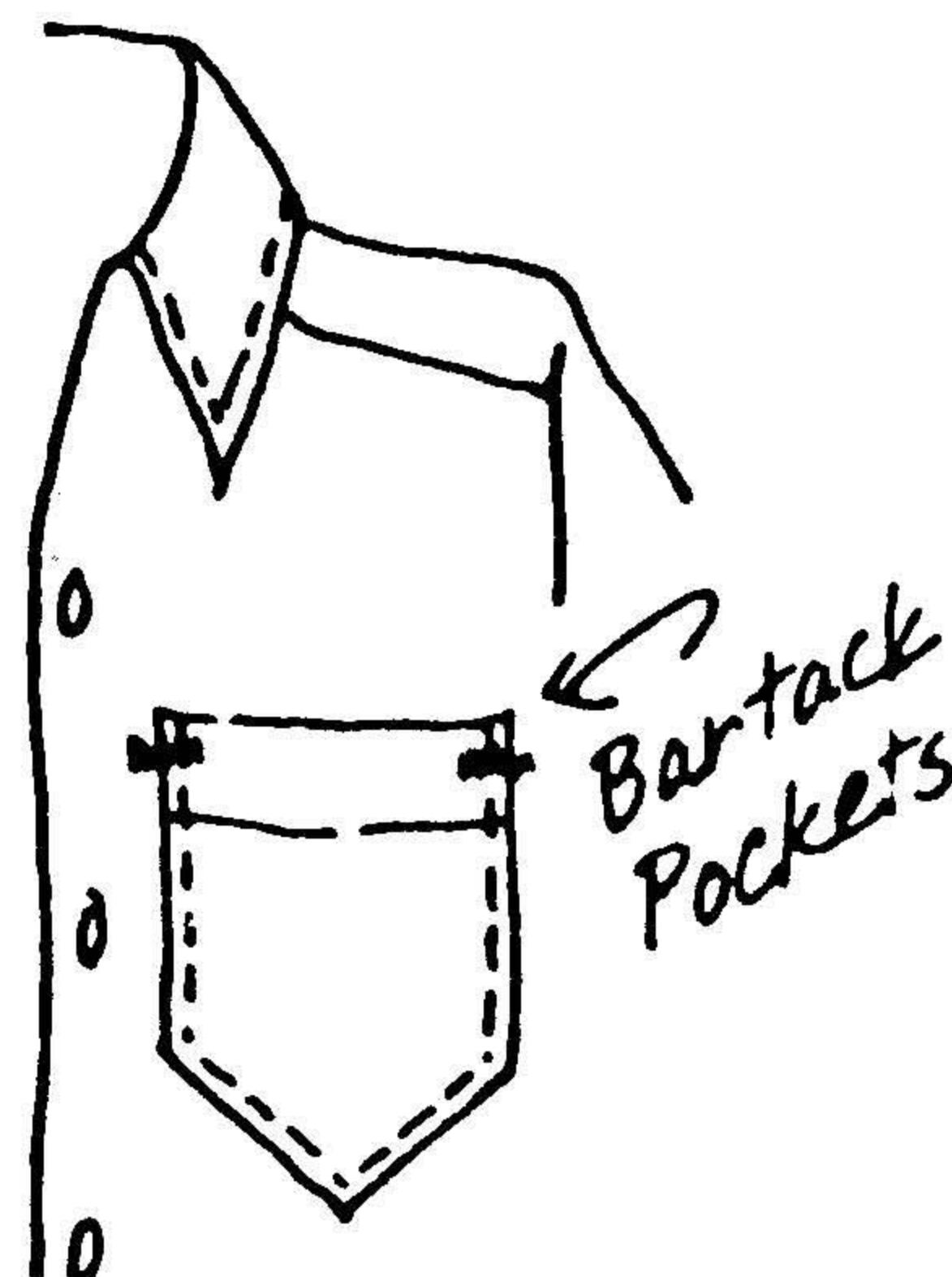
- Stress areas—crotch, sleeve, pockets—may need to be reinforced.

- Seams may need to be finished



Resew Buttons

- Buttons may need to be re-sewn and thread shanks may need to be added.



Bartack Pockets

- Pockets may need to be bartacked.

1. For one month, be responsible for sewing on any buttons and snaps that have come off your clothes and for stitching up simple seams that have ripped. Keep a record in the space below.

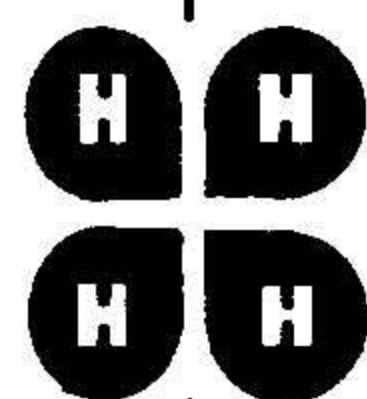
Week	No. of buttons sewed on	No. of snaps sewed on	No. of ripped seams stitched
First			
Second			
Third			
Fourth			
Total			

2 . Ask if you can help sew on buttons and snaps and stitch ripped seams for other members of the family. If you can help, keep a record for one month of what you accomplished.

Week	No. of buttons sewed on	No. of snaps sewed on	No. of ripped seams stitched
First			
Second			
Third			
Fourth			
Total			

4-H Member: _____

Date: _____



4-H Clothing Project Activity

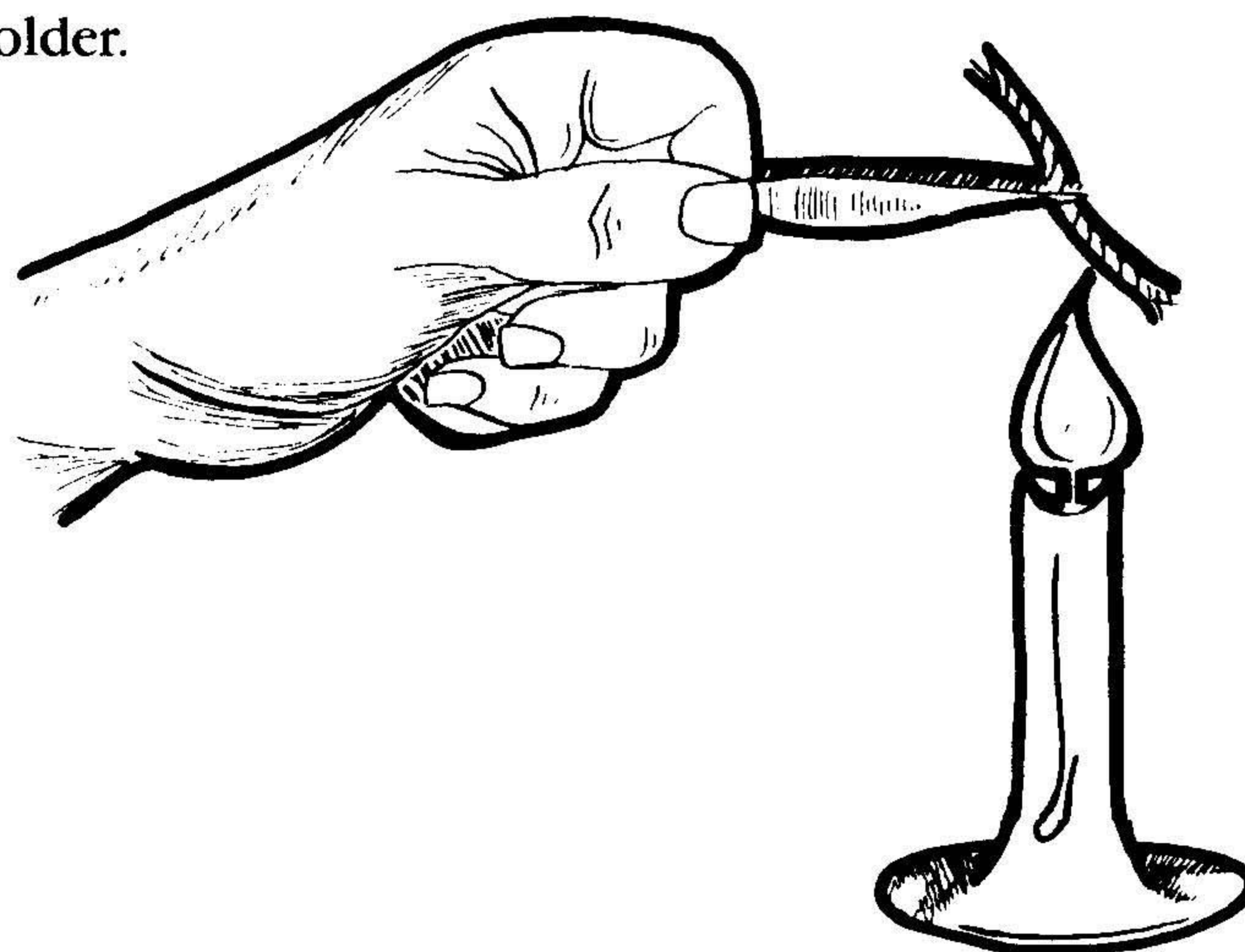
WEAR SAFETY

HOW FLAMMABLE ARE SOME FIBERS?

Let's see how flammable some fibers are by studying how they burn. You will work with a candle flame, so you will need the help of your project leader to make sure the experiment is conducted safely. One other bit of advice: work near a sink.

You will need:

- Unraveled yarns or threads from three different fabrics—cotton, wool, and man-made.
- A candle, preferably in a holder.
- Matches.
- Tweezers.



Ask your leader to light the candle and to hold in the candle's flame the strands of one fabric with the tweezers. In the second or two that is needed, observe how the fiber burns. Sniff the fumes after the fiber is removed from the flame. After the strands cool, study the ash. Describe the way the fiber reacted to the flame. Now repeat the experiment with two other identified fibers and one that is unknown to you. Circle your answers about each experiment in the box below.

FIBER	FLAME	ODOR	ASHES
Cotton	Burned fast Burned slowly Melted	Celery Burning paper Burning hair	Soft Brittle bead Hard round bead
Wool	Burned fast Burned slowly Melted	Celery Burning paper Burning hair	Soft Brittle bead Hard round bead
Man-made	Burned fast Burned slowly Melted	Celery Burning paper Burning hair	Soft Brittle bead Hard round bead
Unknown	Burned fast Burned slowly Melted	Celery Burning paper Burning hair	Soft Brittle bead Hard round bead

ARE YOU SAFELY DRESSED FOR OUTDOOR WORK?

- Wear work pants with legs narrow and close fitting rather than flared or wide.
- Remove rings, bracelets, and necklaces or other jewelry before you start to work.
- Wear safety glasses and face or dust masks when required.
- Don't wear shirts with loose or torn pockets, flared sleeves, large buttons or other trim which might catch on machinery.
- Pull long hair firmly against your head and fasten in place.
- Wear a safety helmet when working at construction or land clearing operations. Bump caps provide safety for normal farm work.
- Use sturdy gloves for working with wire or ropes. Safety gloves offer added protection.
- Avoid clothes with loose belts, ties, or other long, loose trims.
- Keep strings of hooded or other jackets firmly tied and tucked inside the jacket.
- Wear clothes made of firmly woven or knotted fabrics rather than flimsy, loosely constructed fabrics.
- Do not wear ponchos for outdoor work—they are too loose fitting for safety.
- Wear sturdy, good fitting shoes with low heels. Avoid barefoot sandals, ragged tennis shoes, clogs or platform shoes.
- Wear safety shoes with non-skid, clean soles when working in slippery, wet or muddy areas.
- Wear safety shoes with the metal toe box and puncture resistant soles for construction work, running power mowers, working with horses or other large animals, moving heavy objects, and working with axes or grubbing hoes. Instep guards give extra protection to the top of the foot and also keep shoelaces from getting caught in equipment.

THINGS TO DO:

Bring garments to the meeting relating to sports or other outdoor activities.

- (1) Divide the garments you have brought into different groups according to how they are used: for school, for sports, for parties, for work.
- (2) After the leader demonstrates how different fibers behave when burned, talk about the safety of the garments in each of your groups of clothes.
- (3) Now look at the clothing you are wearing. Is there any activity for which it would not be safe or appropriate?
- (4) Use the information you have learned about clothing safety for presenting a demonstration.

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ANSWERS to page 17:

1. Cutting line
2. Stitching line
3. Dot for matching pieces
4. Arrow for stitching direction
5. Margin around pattern piece
6. Alteration guideline
7. Fold line for dart
8. Stitching line for dart
9. Grain-line marking
10. Buttonhole
11. Seam allowance
12. Center front line
13. Notch
14. Place on fold of fabric

ANSWERS to page 18:

A — Matching:

1. envelope back
2. margins
3. reverse
4. fewer
5. selvage

B — True or False

6. true
7. false
8. true
9. false
10. true

C — Short Answers

11. Width of fabric
Size of garment
View number
12. What pattern symbols mean
Simple alterations
Cutting layouts
13. So you don't confuse with other views
14. "Straight of Grain"—straight line with
arrow points on each end
"Lay on Fold"—ends of arrow are
bent to right angles.
15. Tailors chalk, pins or tailor tacks

Acknowledgments

Portions of this publication, including illustrations, have been adapted from basic clothing textile books, current periodicals, trade publications, and Cooperative Extension literature from other states.

To simplify information, trade names of products have been used. No endorsement of named products is intended nor is criticism implied of similar products which are not mentioned.

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