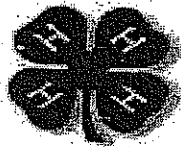


# *Clothing Supplement Packet*

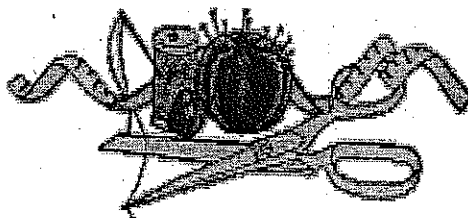


*Stark County 4-H*

*This packet should be kept from year to year.*

*One packet per member.*

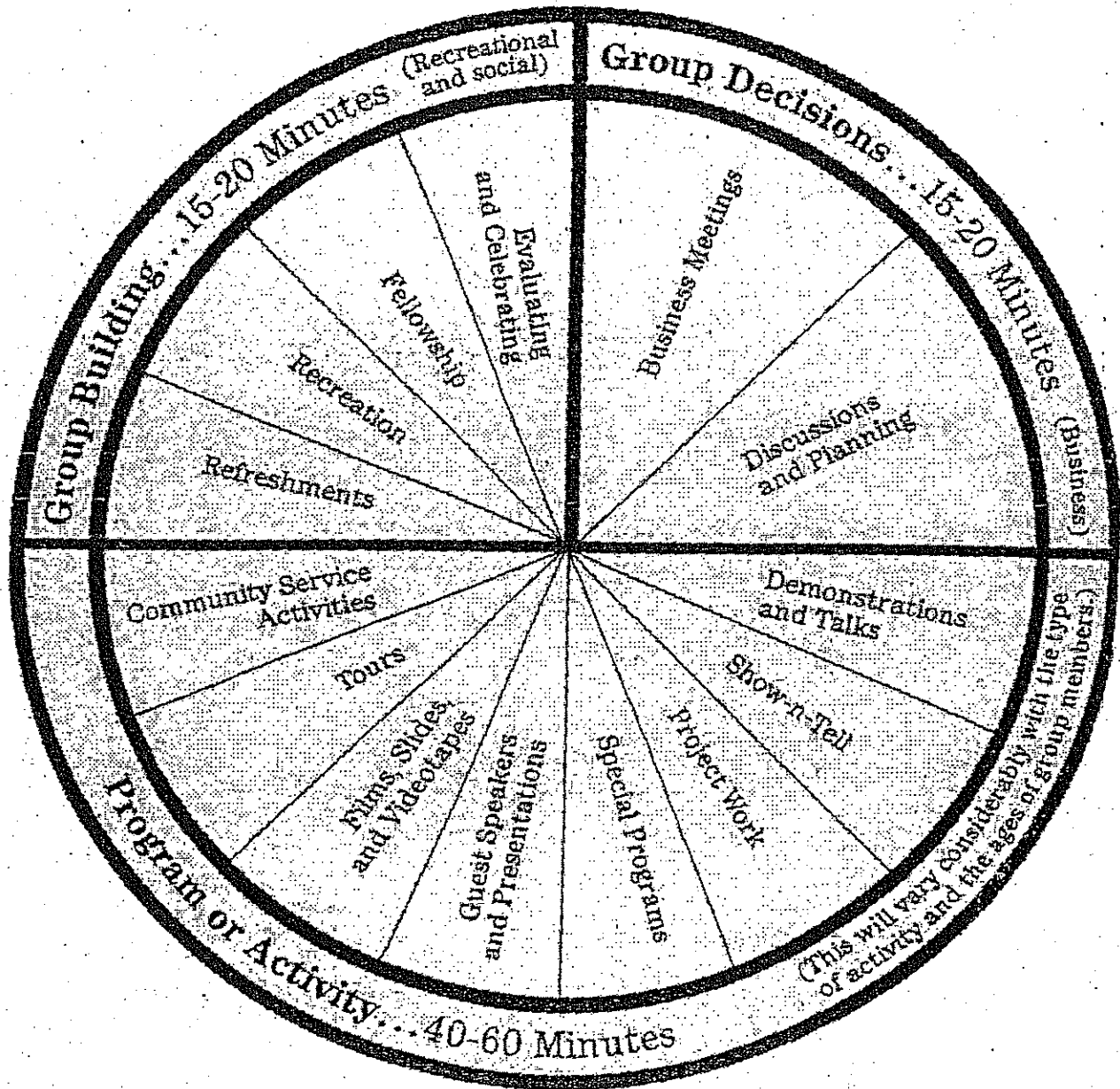
*OSU Extension, Stark County  
2650 Richville Drive SE, Suite 100  
Massillon, Ohio 44646  
330-830-7700, Fax 330-830-7720  
Stark County 4-H Home Economics Committee*



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4-H is a community of young people across America who are learning leadership, citizenship, and life skills

The 4-H Club Meeting "Wheel"  
Stark County 4-H Youth Programs  
OSUE; 2650 Richville Dr SE  
Massillon, Ohio 44646  
330-830-7700 x6



# YOUR IMAGE

## Lines You Might Like to Try If ...

### You want to look shorter or heavier

- Details extending beyond the silhouette
- Bulky, bunched silhouette lines
- Curved rather than straight lines
- Crosswise structural lines
- Horizontally striped fabrics
- Short, broken vertical lines
- Short diagonal lines
- Combinations of vertical and horizontal lines as in a plaid fabric
- Full, horizontal drapery across the bustline or hipline
- Soft fullness
- Bloused waistlines
- Flaring or contrasting cuffs and collars
- Wide, bulky collars
- Capes
- Peplums and tunics
- Flounces
- Yokes and insets
- Patch pockets
- Off-the-shoulder effects
- Wide belts and cummerbunds
- Doorman sleeves
- Long, full sleeves
- Wide, flowing sleeves
- Three-quarter sleeves
- Gathered, pleated and flared skirts
- Short coats
- Long jackets
- Long torso styles
- Double-breasted styles
- Separates, two-piece effects, overblouses

### You want to look taller or thinner

- Details within the silhouette
- Straight, rather than curved lines
- Long, vertical lines, especially near center of figure
- Vertically striped fabrics
- Simple, uncluttered lines
- Long diagonal lines
- Decoration in lengthwise line on center front
- Slim, smooth silhouette lines
- Narrow panels or gores,
- Narrow standing collars
- High necklines
- Long, narrow pointed collars
- Long, narrow V- or U-necklines
- Narrow vest openings
- Narrow belts, preferably to match garment
- Long, straight sleeves
- Raglan sleeves
- Sleeveless garments
- Decorations placed high on the shoulder and near the neck
- Slim skirts
- Skirts as long as possible to be fashionable
- Boleros or short jackets
- Full length coats
- Coat or button-down-the-front styles
- Princess lines and beltless one-piece dresses

### You want to make your short waist look longer

- V-necklines
- Center front closing with collarless neckline
- Narrow, center panel in bodice
- Narrow or no belts
- Long torso lines
- Overblouses
- Short skirts (within fashion limits)

### You want to make your long waist seem shorter

- Shoulder yokes
- Boleros and short jackets
- Raised waistlines
- Wide midribs
- Wide belts and cummerbunds
- Vertical lines in skirt
- Skirt as long as possible to be fashionable

### You want to conceal a flat chest

- Soft front fullness (gathers, pleats, frills)
- Large collars
- Bows at the neck
- Round, soft details, such as in collars
- Cowl necklines
- Boleros
- Capes
- Pockets and pocket flaps at bustline
- Full sleeves
- Cuffs on sleeves adjacent to the bustline

### You want to conceal a large bustline

- Soft front fullness, either above or below the bustline
- Jabot or soft full tie at the neckline
- Softly draped bodices
- Lines to broaden shoulders
- Boxy jackets
- Full skirts
- Soft flare in skirts
- Details in skirt

### You want to make narrow hips seem wider

- Wide center panel in skirt
- Side pleats in skirt
- Hip yokes
- Gathered skirts
- Pleated skirts, especially with wide pleats
- Pag top skirts
- Skirts with side drape, especially at hips
- Circular skirts
- Wide or contrasting sleeve cuffs at hipline
- Large patch pockets, especially toward side of skirt

### You want to make wide hips or large thighs seem more narrow

- Soft fullness or gores in skirt
- Narrow center panels (attracts eye away from silhouette)
- Shallow skirt yokes
- Loose, short jackets
- Bodice emphasis at the shoulders
- Widening effect at the waistline

## Lines You Might Like to Try If...(continued)

You want to hide a sway-back

- Straight-line jackets
- Capes
- Short jackets ending below the waistline
- Papilums
- Gathered skirts
- Crushed belts or cummerbunds
- Belts buckled at the back
- Lengthened, loose bodices
- Bloused bodices

You want to hide a prominent abdomen

- Details away from the center front
- Details above the waistline
- Styles without belts
- Overblouses
- Bodices with easy gathers at the waistline
- Cord belts that tie to the side of the tummy
- Dresses with a side-wrap
- Narrow, self-fabric belts

You want to conceal round shoulders

- Slightly bloused backs
- Blouse gathered at waistline
- Small collars
- Semi-fitted jackets
- Bolero jackets
- Set-in sleeves

You want to make your broad shoulders seem more narrow

- Oval or V-necklines
- Narrow collars and lapels
- Raglan sleeves
- Cut-in-one sleeves
- Flared peplums
- Horizontal lines in the skirt
- Full skirts

You want to make your narrow shoulders seem wider.

- Horizontal lines at chest
- Shoulder yokes
- Wide, cape-like collars
- High pockets
- Wide lapels
- Diagonal lines to tip of shoulders
- Bateau necklines

ascot- a kind of necktie or scarf with very broad ends hanging from the knot, one upon the other

bateau - wide, shallow neckline on a woman's dress, extending to the shoulders

jabot - a trimming or frill, as of lace, attached to the neck or front of a blouse, bodice, or shirt

peplum - a flounce or short, flared flap attached at the waist of a dress, blouse, coat and extending around the hips

You want to make a short, plump neck appear longer

- Cardigan styles
- Narrow, deep-V-necklines
- Low necklines
- Narrow, flat, and pointed collars

You want to make a long, skinny neck appear shorter

- Curved, high necklines
- Standup collars
- Square necklines
- Soft, full or deep collars
- Scarves and ascots
- Ruffled jabots

You have a square face

- V-necklines
- Sweetheart necklines
- Deep, oval necklines
- Soft, rounded collars

You have a triangular face

- High, square or round necklines
- High draped necklines

You have a long face

- High, rounded necklines
- High, rolled collars
- Softly rounded collars
- Bows, scarves and ascots

You have a round face

- Narrow, deep V-necklines
- Low necklines
- Narrow lapels
- Long, narrow collars
- Small, pointed collars

Taken from "Dress Line"  
Extension Publication #464  
Cooperative Extension Service  
The Ohio State University

### IMAGE.DD

dolman sleeve - a kind of sleeve for a woman's coat or dress, tapering from a wide opening at the armhole to a narrow one at the wrist

raglan sleeve - sleeves that continue in one piece to the collar, so that there are no seams at the shoulder

bolero - a sleeveless or sleeved jacket that ends at the waist and is open at the front

## BASIC PRESSING PRINCIPLES

1. Use a clean ironing board cover.
2. Press on wrong side whenever possible. If necessary to press on the right side, always use a press cloth.
3. Test fabric with iron to see how much heat and steam it can take.
4. Press by raising and lowering iron--do not slide iron over surface.
5. Press with the grain; that is, from the wide to the narrow. Press from the hem up to the waistline. Be careful not to stretch edges or curves by pulling the fabric.
6. Press seam closed along the stitching line to merge stitches with fabric.
7. Use a seam roll or brown paper strips to prevent impressions of seam allowances, darts, etc. from appearing on the right side of your fabric.
8. Press darts and curved or rounded seams over a tailor's ham or pressing mitt, pressing only two to three inches at a time.
9. If seam allowances are to be pressed to one side, press the seam open first and then to the side. This gives a smooth, clean line.
10. Press each seam before crossing with another seam.
11. Keep garment in position pressed until it is dry before handling.
12. Do not over press. Learn to steam and finger press to prevent shine on fabric. Do not alter texture of the fabric in pressing.
13. If necessary to press over bastings, press very lightly then remove bastings and press completely.
14. Use a clapper to force steam through lapel edges and flatten them without shining or damaging the fabric.
15. It is best to use a needle board to press pile fabrics such as corduroy and velvet. If no needle board is available, use a scrap of the pile fabric to serve as the "needle board".

more .....

FIBER CONTENT DETERMINES PRESSING TECHNIQUES

<u>FIBER</u>	<u>TEMPERATURE</u>	<u>MOISTURE</u>	<u>ADDITIONAL COMMENTS</u>
Cotton Linen	high	moisture and steam pressing	Press all seams completely dry to avoid puckering.
Wool	moderate	moisture necessary-- use either a steam iron or damp press cloth and a dry iron. Leave some moisture in the wool; do not press entirely dry.	If it is necessary to press on the right side, use a dry wool press cloth under a damp press cloth. A clapper may be necessary to pound seams flat.
Silk	medium	less than other fabrics-- Silk water-spots easily. Always press with a dry press cloth or piece of tissue paper next to the fabric.	
Synthetics (Polyesters, nylon, rayon, acrylic, acetate, etc.)	low (most will melt or fuse with too much heat)	none or minimum	Test your fabric scrap for correct temperature and water spotting. If it water spots, use a dry press cloth next to the fabric
Blends	test a scrap piece of fabric	test a scrap piece of fabric	Generally, press according to the directions for the most delicate and/or highest fiber content in the blend. <b>TEST A SCRAP OF FABRIC</b> for correct temperature setting and water spotting before applying moisture or a steam iron to your garment.
Wash-and-Wear Fabrics	depends on fiber content	Use a steam iron or dry iron and damp press cloth.	<b>BEFORE CUTTING</b> , try to press out the center fold crease of the fabric. If it won't press out, refold fabric and cut garment sections to avoid this crease mark. Press darts and seams lightly for first fitting as creases may be hard to remove.
Pile Fabrics (Velvet, Velveteen, Corduroy)	depends on fiber content	Steam press on a needle board using a damp press cloth. If you have no needle board, stand the iron on end and place a wet press cloth over it. Holding fabric lightly, draw wrong side of velvet across the iron.	Garment wrinkles are removed easily by hanging it in a steam room. Turn on the hot water, and when the room is filled with steam, hang the garment on the shower rod. After wrinkles have disappeared, let the garment dry thoroughly before touching it.
Lace and Embroidered Fabrics	depends on fiber content	depends on fiber content	Press on wrong side only, placing fabric face down on several layers of Turkish toweling. Use press cloth.

## FABRIC SELECTION AND LAYOUT

### A. Fabric Selection

Select the type of fabric you will use according to the extent of sewing details needed to be done.

Example: A lightweight knit would not be appropriate for a dress with many pleats and extensive top stitching. A medium weight material such as a woven cotton/polyester blend would work better.

To figure out if the fabric you want will work, examine the pattern back. Look at the selection below the fabric yardage for an area labeled "Suggested Fabrics". Ask the questions:

1. Is my fabric listed? - If so, you have nothing to worry about!
2. If my fabric isn't listed, what types are? Are they light or heavy? Crisp or soft?
2. Does my fabric fit into those categories?

Next, determine if your fabric is "on grain". "Grain" is the way the lengthwise and crosswise fibers line up. If a fabric is on grain, the fibers will be crossing at right angles (#). If the fabric is off grain, the fibers will cross at other angles (X).

Do not buy fabric which is off grain. The garment made will not hang straight and may become ill fitting after washing.

### B. Pattern Layout

Use the layout sheet that comes in the pattern package. The pieces have been positioned for proper grain cutting. Always place the arrows (on pattern pieces) on the lengthwise grain of the fabric.

Measure from fabric salvage to each arrow end and place them the same distance from the edge. This assures proper grain position.

Be sure to read each pattern piece. Occasionally an arrow will be marked "Place on crosswise grain". Then do place the piece on the crosswise grain.

Cut the fabric out carefully and precisely on a flat surface. Remember to cut out notches to match pieces when sewing.

After the material is cut out, mark all dots, buttonhole markings, center front, and center back, and any other squares or lines that appear to be important. Mark by using chalk, special ink pens for marking, or thread tacks.

## Tips for terrific topstitching

Use topstitching to accent the style lines of clothes and to keep seams, facings, and edges flat.

- Try longer stitches on sportswear; shorter stitches on dressier clothes.
- Use two strands of regular thread, button-hole twist, or contrasting color for greater emphasis. Use a single strand of thread in a matching color for subtle effects.
- Sew heavier threads with a larger needle and a looser tension, or wrap them onto the bobbin.
- Test topstitching on a sample that has the same number of layers as the item to be topstitched.
- Keep stitching even with:
  - a scored throat plate
  - a quilting foot
  - tape on the garment
  - an adjustable seam guide
- Draw thread ends into the garment to finish topstitching invisibly.

## HOOKS AND EYES

Hooks and eyes hold more securely than snaps. There are two kinds of eyes - "round (Fig. 23A) and "straight", or "bar", (Fig. 23B). A round eye is used where the edges of an opening just meet. A Straight, or bar eye, is used where edges overlap. The hooks are the same for both kinds of eyes.

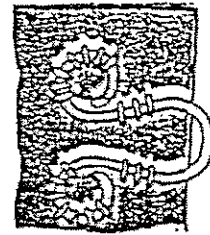
Place hooks on the wrong side of an edge that overlaps. Put eyes on right side of the underlap of an opening.

Place eyes far enough back from the edge of the opening so they will not show when you fasten the garment.

Sew around the circular ends of hooks and eyes with over and over stitches or with buttonhole stitches. To secure the hook sew several stitches across that part of the metal directly under the hook (Fig. 23C). A round eye also needs to be tacked to the garment on both sides of the curve (Fig. 23A).

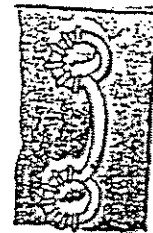
Still another inconspicuous technique is to cover the hook and eye with matching thread. Use a blanket stitch to completely cover hooks and/or eyes. (Fig. 23D).

Another look of quality are hidden hooks. All the hook but the part that does the actual hooking can be hidden between layers. If possible, spread the yarns in the woven or knitted fabric and slip the two circles of the hook underneath the layer to which you are attaching the hook. This is apt to be a facing. Another possibility is to slip the hook part, itself, through from the wrong side. This may be easier to do, requiring smaller space. In some closely woven fabrics, you may have to snip a little hole to put the hook through. Sew the hook in place, feeling for the holes in the two circles. Fasten the hook end in place, too, (Fig. 23E).



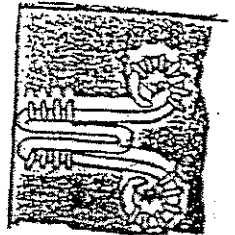
ROUND  
EYE

A



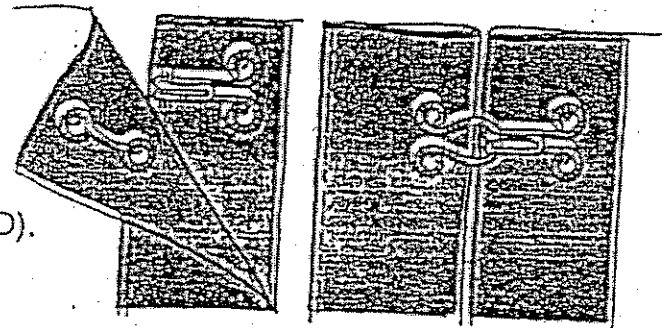
STRAIGHT  
EYE

B



HOOK

C



Ways to use Hooks and Eyes

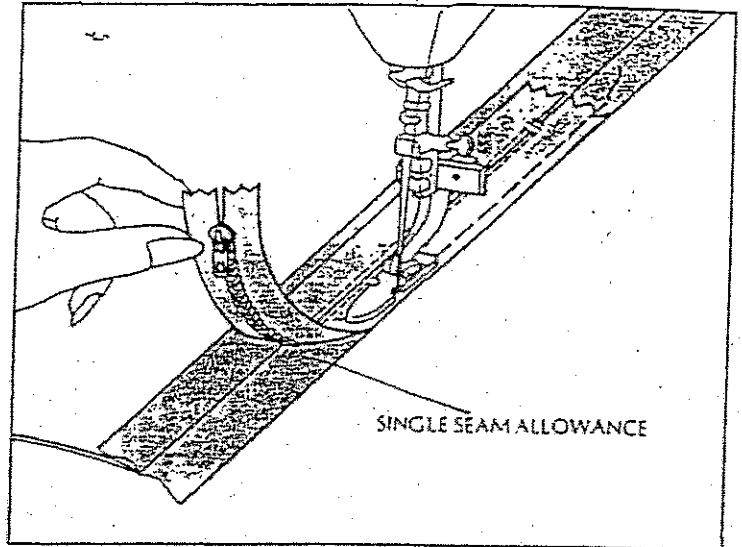
## ZIPPERS

### LAPPED APPLICATION

One side of the zipper opening forms a lap over the zipper, covering it completely. Only one edge of the opening and one line of stitching is visible.

#### CHARACTERISTICS

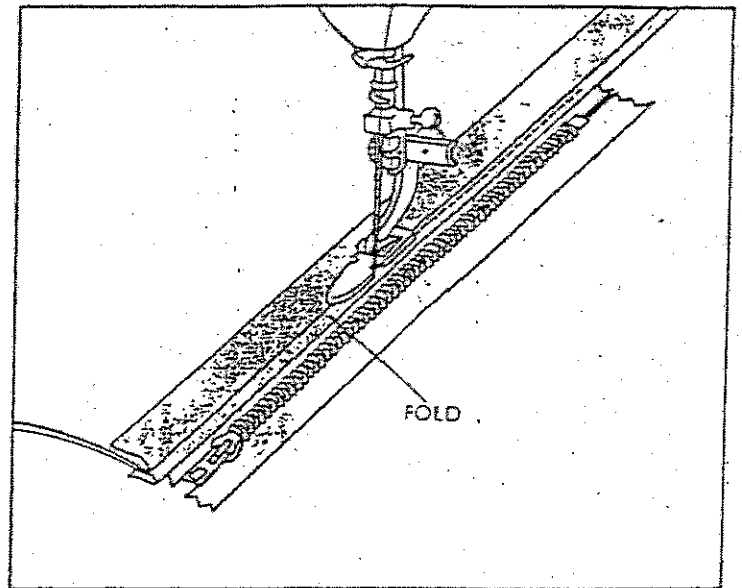
- \*Can be applied to any area of the garment but is most often used at the side seam.
- \*Insures maximum coverage of zipper.
- \*Reduces chance of fabric catching in slider.
- \*Suitable for light and medium weight fabrics.



#### STEP 1

Machine-baste opening closed. Press seam open. Use a zipper foot for all steps. Keep pull tab turned up for neck or skirt application and down for side dress application. For side dress application, whipstitch tapes together above top stop to form bar tack.

Work on inside of garment. With bottom of zipper opening away from you, extend right seam allowance. Place closed zipper face down on seam allowance with bottom stop at marking and coil or teeth next to, not on, seam. Machine-baste in place. Stitching curve out around slider.



#### STEP 2

Change to regular stitch length. Turn zipper face up, forming a fold in the seam allowance (not in tape). Bring fold close to coil or teeth but not close enough to touch. Stitch fold to zipper tape.

### STEP 3

For topstitching, spread garment flat. Turn zipper face down over the seam allowance. A pleat is formed at both ends of zipper opening. Secure with pins.

On outside of garment, mark bottom of zipper with pin. Begin at seam and stitch across bottom and up side of zipper.

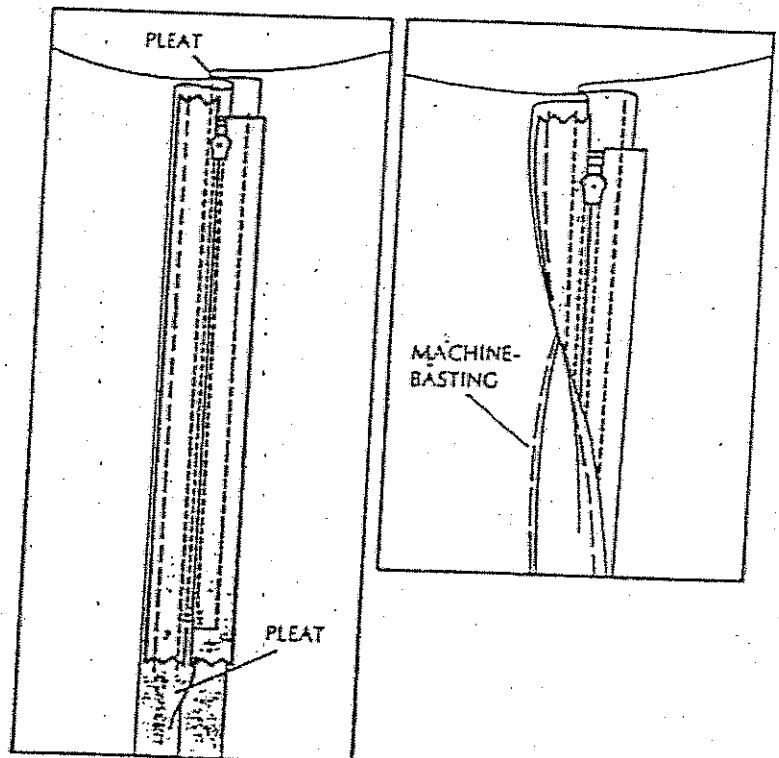
\*For waistbands and stand-up collars - stitch to end of tape.

\*For faced edges - stitch to 1" from edge. Cut off end of tape at seam line and stitch to edge.

\*For dresses with side openings - stitch beyond bar tack, pivot and stitch to seam.

### Step 4

To finish, bring thread-ends to inside and tie. Remove machine-basting and pins. Press.

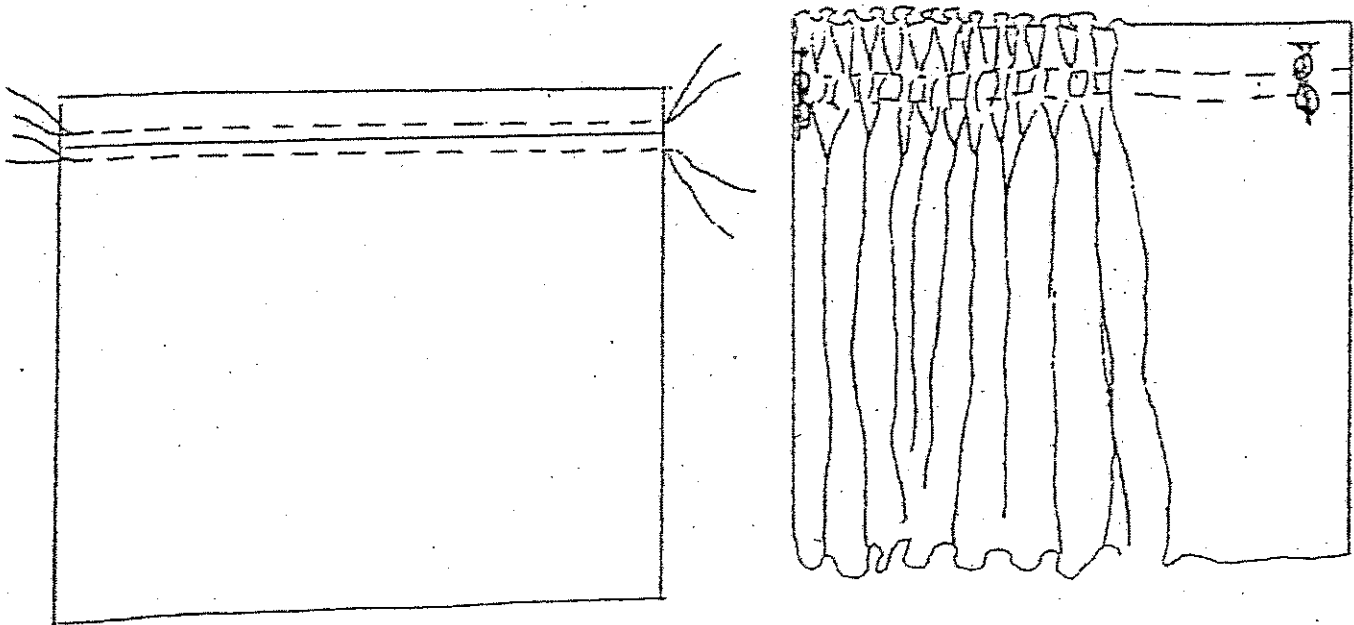


## GATHERS

This is the standard pattern method for gathering. It can be used on all fabrics, but other methods can produce better results on heavy fabrics.

\* When gathering, leave long threads at beginning and end.

1. Stitch 1/2 inch from the seam allowance edge. Use a standard stitch (10 - 12 stitches per inch) for lightweight and medium weight fabrics and a basting stitch (6 - 8 per inch) for heavy materials.
2. Now stitch 6/8 inch away from the seam allowance edge.
3. Separate bobbin and top threads and pull gently on bobbin threads to gather. Gather to length required.
4. Place pin next to bobbin thread and wind 3 or 4 figure 8's around the pin.
5. Pin the gathered fabric to the flat fabric and sew at 5/8 inch.
6. Remove gathering stitches.



## BUTTONS

Use either double thread or a single heavy thread. Make several back stitches to fasten thread securely under button. Draw thread through holes in button; place pin across the top of button under thread (Fig. 24A) take stitches until button is secure. Pull out pin. Button should be loosely attached to fabric (Fig 24B). Bring needle up between cloth and button; wind thread from needle tightly around threads under button to form a strong shank (Fig. 24C). For a longer shank in heavy fabric, sew over something larger than a pin, such as a nail. This allows room for thickness of buttonhole. Fasten thread securely on wrong side.

If you don't want stitches to show on a facing, take tiny stitches through the single layer of cloth at each side of a button instead of putting needle through all thicknesses of cloth.

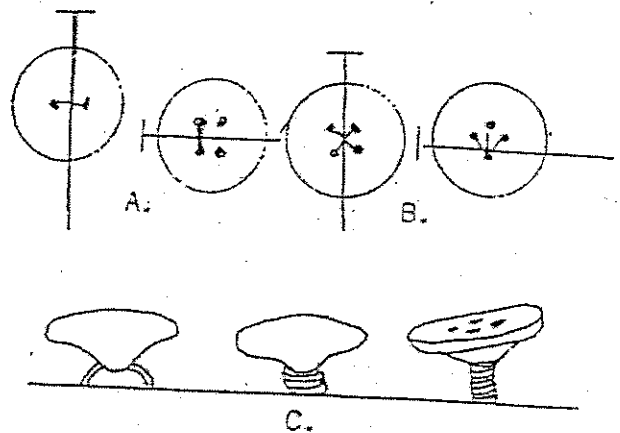


Fig. 24

## HANGING SNAPS

Hanging snaps are an inconspicuous fastening when no overlap is provided. One might be put at the top of a neck opening or two or three might be put on a roll collar. Sew the ball half of the snap to the finished edge of the garment by sewing through only one hole. Thus the snap "hangs" by one set of threads. Then sew the socket half in place, the same as for any snap (Fig. 22E).

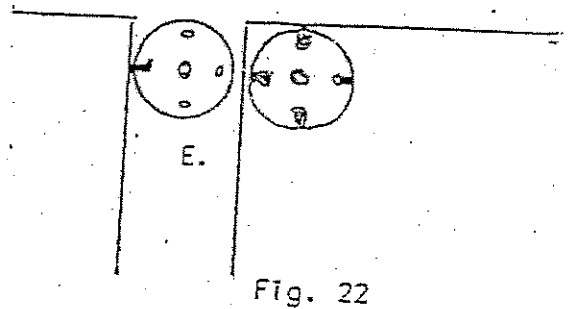
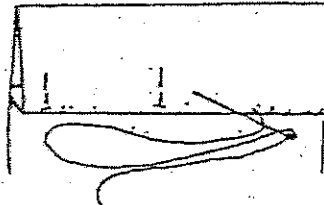


Fig. 22

## WHIP STITCH

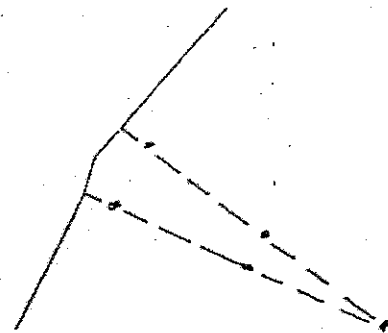
Stick the needle through the crease or edge of hem to conceal knot at the end of the thread, or fasten thread with several back stitches at this point. To make a small slanting stitch, insert the needle in the garment about 1/4 inch from the thread in the hem fold. Catching a few threads of the garment, stick the needle back through the edge of the hem and draw thread through. The needle slants toward the left shoulder.



The edge of the hem is held toward the palm of the left hand. The stitches on both sides of the garment are small, equal distances apart, and of uniform slant. Use when you want an inconspicuous effect on the right side of the garment only.

## DARTS

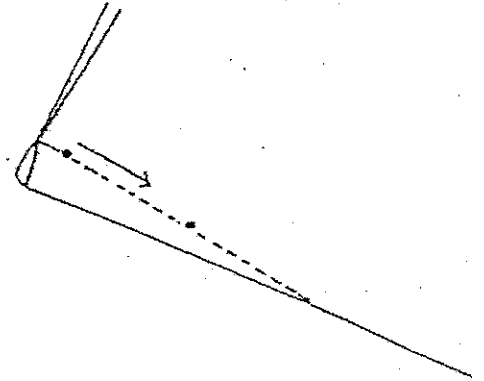
Darts are wedge-shaped tucks which are sewn into fabric to help control and direct fullness. Darts allow fabric, which is flat, to be softly fashioned into garments that look attractive and feel comfortable.



Work on the wrong side of your fabric.

Transfer the markings from the pattern tissue to your fabric using tracing paper, tailor's chalk or another marking device which will not damage your fabric or leave a mark to show through on the right side of the finished garment.

2.

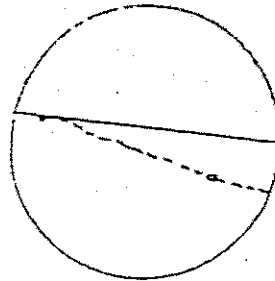


Fold the fabric, right sides together, and match the markings.

\* For extra accuracy, press along the fold before stitching.

Stitch from the wide end of the dart to the point.

3.



\* To prevent puckering at the point of your darts, gradually curve your stitching line so that the final stitches fall along the folded edge.

## FRENCH SEAM

This enclosed seam is used on sheer or lightweight fabrics as a combination seam and seam finish. It works well on straight or moderately shaped seams. Avoid using the French seam in areas involving ease or opposite curves because it doesn't provide the flexibility you need in such situations.

Stitch the two pieces of fabric, wrong sides together,  $\frac{3}{8}$ " (10mm) from the raw edges.

Trim the seam allowances to  $\frac{1}{8}$ " (3mm).

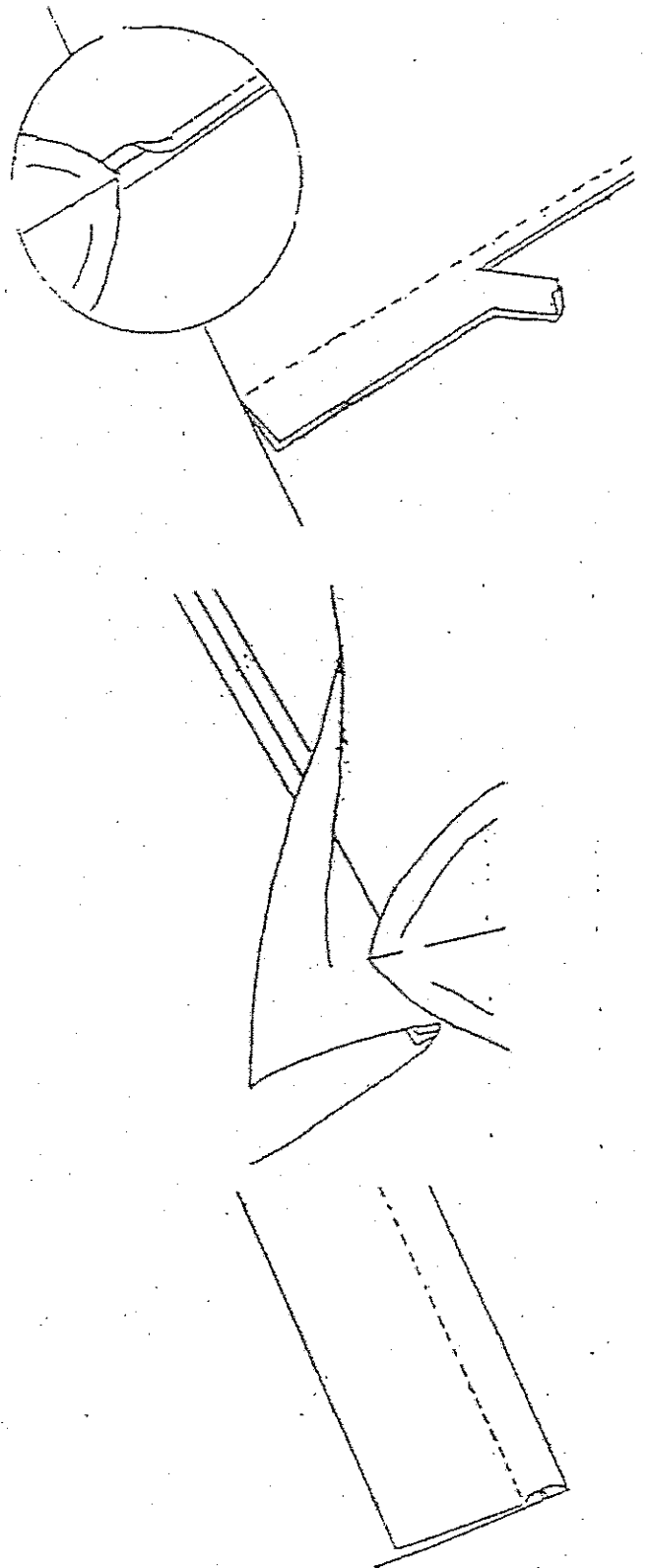
Press the seam allowances open with the tip of your iron.

It helps to finger press first: Open the seam allowances with the tips of your fingers and run them along the seam.

Fold the fabric over the seam allowances, right sides together, so that the seam rests at the edge of the fold; press.

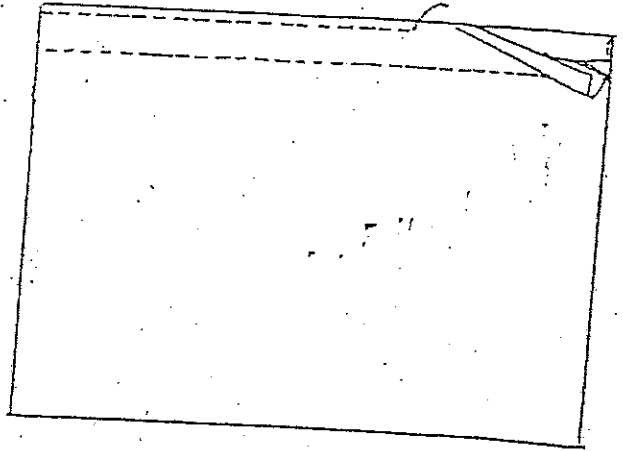
Stitch again,  $\frac{1}{4}$ " (6mm) from the folded edge.

The two seams  $\frac{3}{8}$ " (10mm) and  $\frac{1}{4}$ " (6mm) combine to make a  $\frac{5}{8}$ " (15mm) seam.



### MOCK FRENCH SEAM

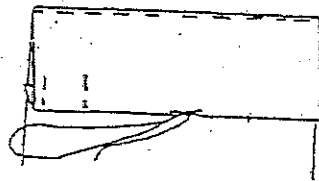
Stitch a plain seam. Turn in raw edges of the seam allowances toward each other, matching the folded edges. Stitch the turned edges together close to folds.



### HEMMING STITCHES

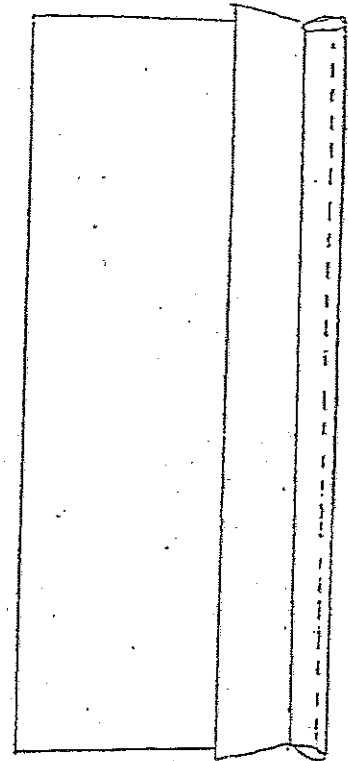
#### INVISIBLE HEM STITCH

Conceal a knot in the fold of the hem. Directly opposite this point, make a stitch parallel to the edge of the fold, catching only 2 or 3 threads of the material. Draw up the stitch. Stick needle into the edge of the fold of the hem again, directly opposite the end of the last stitch. This stitch can be from 1/4 to 1/2 inch long and it is enclosed within the fold of the hem.



Use the slip-stitch when you want an inconspicuous effect on both the wrong and right side of your garment. The stitches will be small and evenly spaced.

CLEAN AND FINISH (cont.)



FLAT-FELLED SEAM

This enclosed seam is decorative as well as durable. Often used on sportswear, it looks like a welt seam on one side and a lapped seam on the other.

Stitch along the seamline, wrong sides of the two pieces of fabric together.

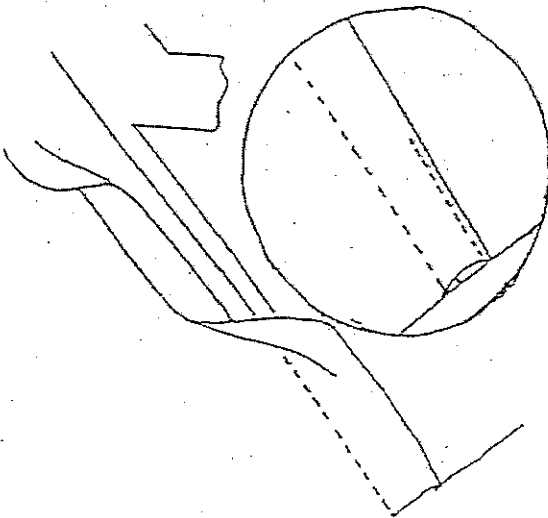
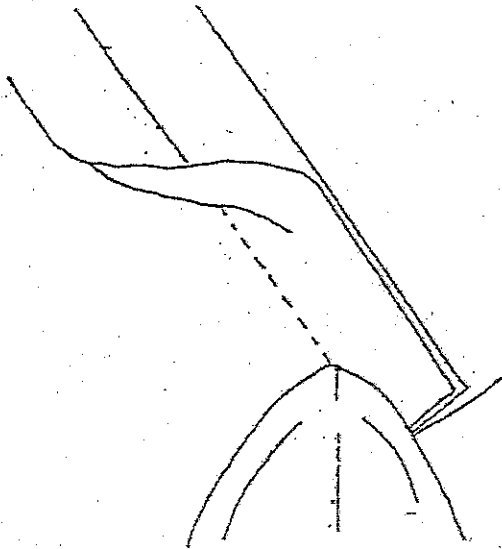
Press the seam allowances open, then press them to one side.

Be sure you press all similar seams in the same direction.

Trim the under seam allowance to 1/8" (3 mm).

Fold the edge of the upper seam allowance under 1/4" (6mm) and press over the trimmed seam allowance.

Edgestitch along the fold, through all thicknesses.

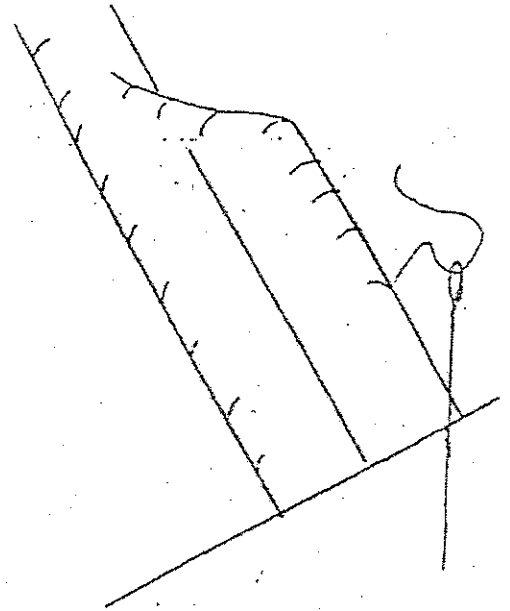


### OVERCAST FINISH

This hand finish works well on most fabrics. It is especially good for sheer fabrics such as organdy or chiffon.

Press the seam open..

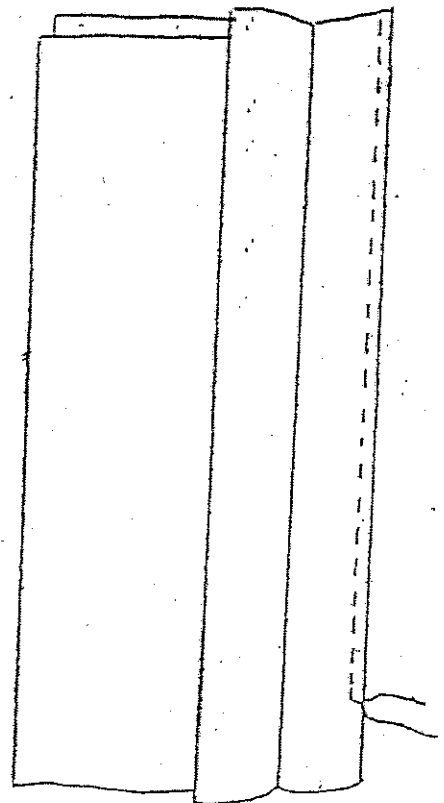
Make overcast stitches over the edge of the seam allowance evenly spaced and at a uniform depth.



### EDGE STITCH

The edge stitch is a good finish for seams that will ravel only a little.

1. Press the seam open.
2. Lay out the right seam allowance only.
3. Stitch close to the allowance edge. Stitch no farther away than 1/4 inch.

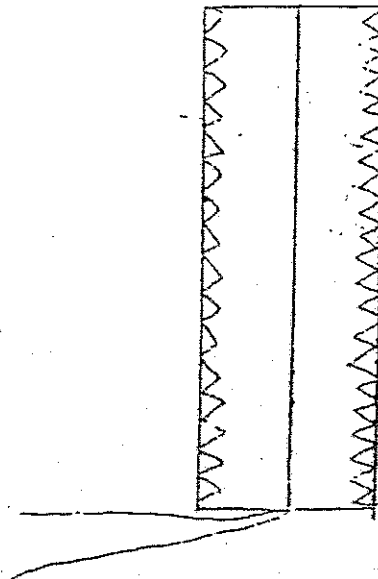


### MACHINE ZIGZAG FINISH

The zigzag is one of the most useful seam finishes for fabrics that fray. It is also good for seam allowances which are finished together in curved areas such as armholes and crotches.

Press the seam open.

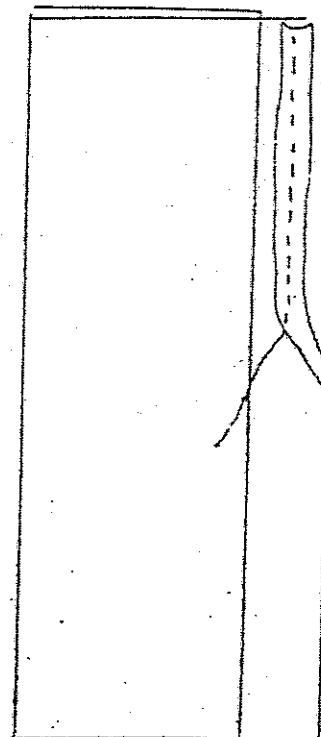
Stitch over the edge with a zigzag stitch set at a medium width - 12-15 stitches per inch (every 25 mm).



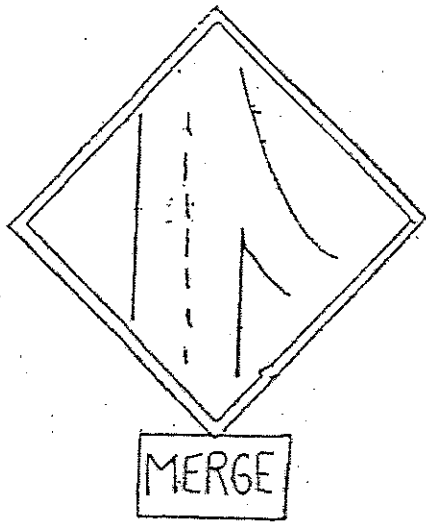
### CLEAN AND FINISH

The clean and finish method is good for all but very heavy fabrics. It provides a neat, smooth appearance on the inside and stops all ravelling.

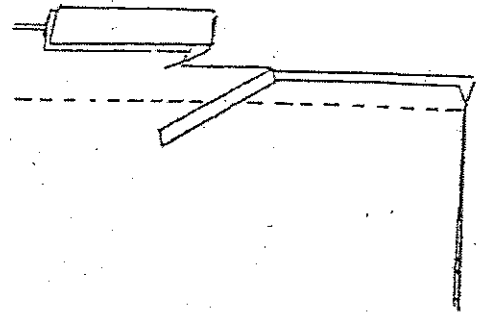
1. Press seam open.
2. Lay out the right seam allowance only.
3. Turn the piece over, so the back of the seam allowance faces you.
4. Turn in the edge 1/4 - 1/8 of an inch.
5. Machine stitch down the center.



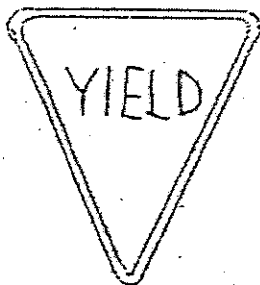
## GRADE SEAMS SO GARMENT PIECES MERGE SMOOTHLY



Grade all enclosed seams, such as neckline, collar or waistband seams, to reduce bulk. Grading seams means trimming seams to different widths. This avoids a bulky ridge from forming on the right side of the garment. The seam allowance closest to the body should be the narrowest (1/8"-1/4"). The seam allowance closest to the outside should be the widest (1/4"-3/8"). For example, on a collar, the under collar seam allowance is closest to the body and should be the narrowest. The upper collar seam allowance is closest to the outside and should be the widest.



## CLIPPING ALLOWS CURVES TO YIELD



Clip convex on inside curves so they can lie smooth when spread open. Clip or cut at regular intervals close to the stitching line. (Fig. 1). On bulky fabrics or fabrics that ravel easily, stagger the clips on the upper and lower seam allowances (Fig. 2). Always clip with the tips of the scissors only.

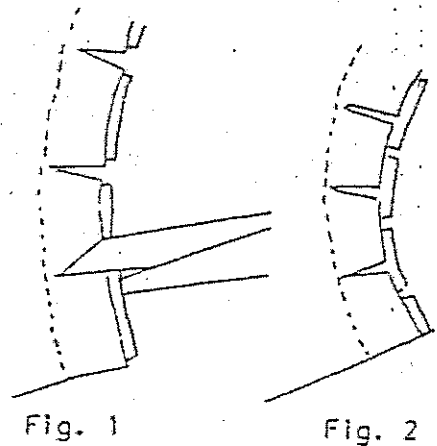


Fig. 1

Fig. 2

Notch concave or outside curves to remove excess bulk and allow seams to lie smooth. To notch, cut small V's or triangles from fabric seam allowance with tips of scissors (Fig. 3). On bulky fabrics or fabrics that ravel easily, stagger notches on upper and lower seam allowances (Fig. 4).

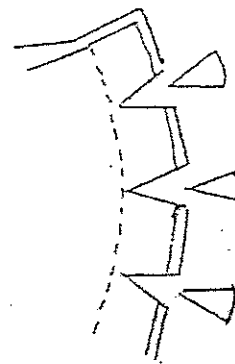
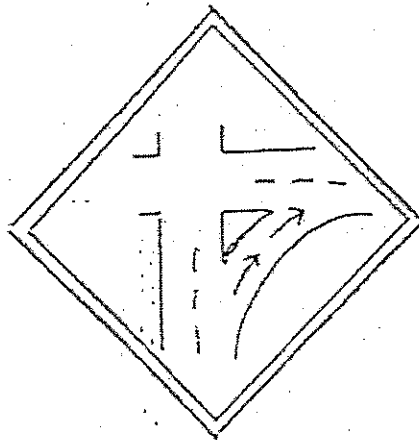


Fig. 3



Fig. 4

### EASY ON THE CORNERS



Grade collar points or other enclosed sharp angles to remove bulk caused by excess fabric. First cut across point on a diagonal (1.), then cut an angle on both sides of the point (2,3). The sharper the angle on the collar point, the greater the angle needed for side cuts (2,3).

To achieve a sharp collar point, take one or more small machine stitches at a diagonal across the point of a collar (Fig 5).

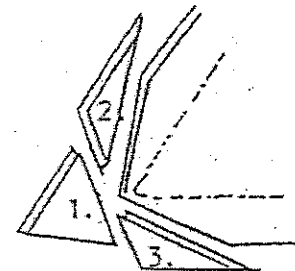


Fig. 5

## Narration Ideas

It is the model's responsibility to give the description of the outfit to the people writing the script. However, the writers of the script can change and omit items if the descriptions are too long.

Great care should be taken to avoid having all narrations sound alike. Varying the narrations will help improve the show. Good descriptive terms can be found by using mail order catalog descriptions and the backs of pattern envelopes.

Examples of words and phrases used in fashion commentaries are:

<u>Fashion Terms</u>	<u>Other Terms</u>
Dirndl	warm toasty, fall colors
Bias-cut	coordinates
Plaid	matched to precision
Pleated	festive
Four-gore	flowing down the runway
Cowl neckline	exciting, new
Pocketed vest	versatile
Wrap around	delicate
Tucks	belle of the ball
Flannel	fashion interpretation
Herringbone	feminine/masculine trend
Ruffled	muted colors
Blazer	fashion accessory
Sweater set	cozy, comfortable
Belted	good looking/sharp
Drawstring	variation
Fitted	updating
Eyelet	check into fall
Hooded	latest in swimwear
Front or back yoke	holiday spirit

### Example Narrations:

Nothing says summer better than this refreshing two-piece outfit made by Jane Smith. Her outfit includes an aqua blue pullover vest and a delicious pink and aqua blue ice cream parlor striped skirt. The pocket detail makes a nice accent to her total look. This versatile outfit will take her through a weekend of fun activities- both casual and dressy! Jane, a 2-year member of the Lucky Clovers, also took Rabbits 1 and Fit it All Together this year.

Jane Smith is stepping into style with the fit and flare look that is popular this season. She achieves this look with a jade, cropped, fitted jacket and paisley six gore skirt. The shiny gold earrings and necklace create an exciting contrast to the deep texture of Jane's jacket and skirt. Jane is secretary of the Lucky Clovers 4-H Club.

Stark County 4-H  
Style Revue Narration Form  
(Please print or type)

Style Revue participation is required to be eligible for State Fair Clothing project selection.

Project Name (one form per project): \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_ Age (as of Jan. 1): \_\_\_\_\_

Address: \_\_\_\_\_ Phone: \_\_\_\_\_

Club Name: \_\_\_\_\_

Years in 4-H Clothing Projects: \_\_\_\_\_

School: \_\_\_\_\_ Grade: \_\_\_\_\_

*Outfit Description:*

General Description of Outfit (ie., type of garment, color, cut):

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Material(s) Used: \_\_\_\_\_

Special Stitches/Techniques: \_\_\_\_\_

Accessories: \_\_\_\_\_

Where do you plan to wear your outfit?

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**Return by July 1, annually to:**

Ohio State University Extension, Stark County 4-H, 2650 Richville Drive SE Suite 100, Massillon,  
Ohio 44646 or 330-830-7720FAX

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## Judging Interview Do's

- Do get a good night's sleep before judging - it will reduce stress, make you more alert and help you to avoid the dreaded yawns!
- Do be aware of your overall appearance...clean hands and nails, brushed teeth, little or no perfume, neat hair and makeup, etc.
- Do greet the judge with a big smile and a firm handshake.
- Do practice good posture and positive body language (sit up straight, look directly at the judge, smile, lean forward, use proper hand gestures).
- Do maintain eye contact with the judge.
- Do listen attentively and accept criticism and advice graciously.
- Do speak clearly and concisely as you answer the judge's questions.
- Do be yourself - the judge will be able to sense if you are not being honest and genuine.
- Do show your enthusiasm and project knowledge!!
- Do thank your judge after the interview is over - make the last impression memorable!
- Do HAVE FUN - judging is a learning experience, not the end of the world!!

## Judging Interview Don'ts

- Don't have anything in your mouth except your teeth - no gum, candy or mints.
- Don't lean or put your elbows on the judging table.
- Don't show your nervousness by drumming your fingers, swinging your legs, putting your hands in your pockets or cracking your knuckles.
- Don't keep adjusting your clothes - this is a distraction to the judge and more importantly it can draw attention to improper fit or construction of your garment.
- Don't give one and two word answers...you have worked hard on your project - share your wealth of knowledge and your enthusiasm with the judge!
- Don't look down at your lap while you are talking - be sure to look directly at the judge and speak clearly.
- Don't interrupt, mumble, use profanity, or use slang terms such as "like" and "you know".
- Don't forget to smile and enjoy yourself!!