

Activity/Resource Guide

Idaho Family and Consumer Sciences

Fashion Design and Merchandising

Capstone Course for Fashion Design and Merchandising Pathway



**Idaho Division of
Professional-Technical
Education**

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Family and Consumer Sciences Education
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INTRODUCTION

The curriculum development process undertaken by the Idaho Division of Professional-Technical Education involves active participation of industry representatives and educators. For development of the Fashion Design and Merchandising curriculum the majority of the committee members were educators who have taught fashion and apparel classes. Industry personnel were included, as part of the committee to discover what they believe fashion students should know upon leaving the class. State staff and university personnel, using the National Standards for Family and Consumer Sciences Education and the current Idaho Family and Consumer Sciences guide, developed the framework. This report was prepared upon completion of the committee's assignment. The list of competencies and performance indicators prepared by committee members reflects the knowledge and skills currently recommended for students in the Fashion Design and Merchandising course. Students who complete this course will be better prepared to meet the challenges of living and working in today's society.

The result of the work of the curriculum committee members is this statewide curriculum guide. These individuals have written overall outcomes, competencies, and performance indicators. The committee prepared materials in a competency-based format to have an effective and efficient methodology for determining student progress. The statewide guides are designed as the primary determiner of the program content. It is not the intent of the State Division of Professional-Technical Education that all programs are designed exactly the same, but assurance is needed that the program meets the minimum standards. Schools offering Family and Consumer Sciences Education should use advisory committees to reflect local and community needs.

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Course Description

Fashion is a billion-dollar industry that shows no signs of slowing down or going away. As active stakeholders in the industry, students are drawn to this career field. Fashion Design and Merchandising is a year-long class designed for students who want to explore careers in the fashion industry or related fields. It is a capstone course, which when taken with the prerequisites classes, Career and Personal Development and Fashion and Textiles, provides a career sequence. This course follows the scope and sequence of the prerequisite Fashion and Textiles class, however study will be more in-depth and focus on careers and work place skills. Students will explore a multitude of skill areas and have opportunities to discover and develop their area of expertise and passion. Course work and assessment will be project based with portfolio development strongly recommended. An internship component will provide students opportunity to further investigate careers, and learn and practice work place skills while gaining real-world job experience.

IMPORTANT INFORMATION

Delivery of the Fashion Curriculum

It is recommended that this course emphasize full-class participation, teamwork and individual projects and/or study. The teacher is the facilitator and the manager of the classroom environment. The focus is on problem-based instruction that is designed to enable and inspire students to plan and take actions for the well-being of self and others in the home, workplace, community and world. Students also practice action through participation in Family, Career, and Community Leaders of America, FCCLA, a co-curricular student leadership organization.

Teacher Qualifications

The teacher of this course must be certified in Family and Consumer Sciences Education. It is highly recommended that teachers have industry experience, a recent internship experience, and/or advisory board members to provide knowledge about career opportunities in the fashion industry.

Length and Level of this Course

This course is a one year experience at the 11th or 12th grade level. The recommended program sequence includes Career and Personal Development as a prerequisite to Fashion and Textiles, followed by this one-year class, Fashion Careers. The one-year class should include some component of interning or be followed by a semester/year internship at a site directly or indirectly related to the fashion industry.

Recommended Resources

Fashion!, Mary Wolf, Goodheart-Wilcox Company, Inc. ISBN: 13:978-1-59070-628-2.

The World of Fashion Merchandising, Goodheart-Wilcox Company, Inc. ISBN: 1-56637-891-5

Clothing, Fashion, Fabrics & Construction, Jeanette Weber, Glencoe McGraw-Hill, ISBN: 0-07-829006-6.

RESOURCES

Resources and activities in this curriculum are limited since assignments, projects, and assessments will be more individualized. It is recommended for most units of study that students take initiative and demonstrate creativity and problem solving by self-selecting project and assessment methods while teachers provide guidelines and oversight.

Resources for the following competency:

1.01 EXAMINE THE SOCIAL AND PSYCHOLOGICAL IMPACTS OF CLOTHING

Assignment/project ideas:

- Visit a department store/mall, observe (possibly interview) and record data on shoppers (with appropriate permission) –
 - Approximate age
 - Length of time spent in store
 - Purchased – didn't purchase
 - Number of stores/departments visited
- Conduct interviews – each student five people – related to shopping habits. Have students come up with the questions, e.g. money spent per month, seasonal, quality, etc. Compile all information as a class, point out value of information to inform entrepreneurial ventures.
- Interview store managers regarding shopping habits of their customers.
- Start a business plan that will be completed over the length of the course– customer profile, demographics, etc.
- Fashion Current Events is a section in student portfolios – an annotated article each week – discuss variety and ask them to strive for that in their portfolio.
- Ethnic & Cultural Influences is another section in portfolios – discuss and ask them to go beyond the obvious!

Resources for the following competency:

2.01 EXPLORE FASHION HISTORY

Assignment/project ideas:

- Choose a designer, study his/her current and past designs, particularly what makes the designs obviously that person's work. You want a position with his/her design firm and have been asked to submit a sample of your work that would reflect his/her company. Include a written explanation of what you see in his/her work and a rationale for your submission.
- Choose a decade from the last 100 or so – using the primary design elements of that decade, create a capsule wardrobe (8-10 pieces) for today that would reflect that era.
- Choose a garment type and create a portfolio entry detailing its history, e.g. the swimsuit, the bra, shoes.
- Create a portfolio entry of a variety of today's fashion and the earlier predecessors from different eras.
- Create a timeline of fashion – include fashion features, textile technology, historical events, inventions, politics, etc. (Portfolio quality)
- Write a brief story or play set in a specific period of history – collaborate with an English Teacher – have students design the wardrobe for a character in the story.
- Choose a favorite TV show – design wardrobe for one of the characters, include written rationale.

Fashion History –

The importance of fashion history is paramount as it is well known that fashion cycles. Styles of one decade will be reintroduced in 20 or 30 years with only slight changes. Designers often pull from the past garment styles and lines or parts of garments, e.g. sleeves, necklines, collars, lapels.

For this unit students will demonstrate their knowledge of fashion history from the 1900's to 2000. This may be a timeline of general styles and information or it may be the 100 year history of a particular type of garment, documenting each decade and its changes.

The work should include brief information characterizing styles and pictures of each decades most characteristic pieces. Pictures need not be large, but large enough and clear enough to see details. The project should be of a size that can fit into student portfolios.

Each student will be responsible for a project, which will be graded on completeness, accuracy, pictures, and professional presentation.

Capsule Wardrobe –

Remember that Donna Karan is the designer credited with introducing the concept of the capsule wardrobe! Essentially, a capsule wardrobe is a limited group of garments that can be mixed and matched to create different looks and/or be appropriate for different events.

Students will design a capsule wardrobe of **6-8 garments**. The project will be introduced/summarized in a **powerfully descriptive paragraph** that would make any buyer want to stock the entire collection.

Students will draw at least **one croquis** with a garment. Other garments do not need to be on croquis.

Each garment will be accompanied by its **fabric sample**.

Professional presentation and labeling will be very important!

Fashion Careers

Industry Articles

In the fashion industry, keeping abreast of new developments is critical. We know that this industry affects - and is affected by - the economy, politics, trends, culture, people, and more. Successful students of the industry stay informed!

Throughout the semester – one per week - students will create a section in their portfolio (due at the end of the semester) for news articles. The section should be categorized in some manner, e.g. political, people, projects, trends.

The section should also have a title page, which includes a purpose statement. A purpose statement tells why this assignment (portfolio section) is important.

This portfolio section will be checked on the following dates for completion to that date: September 28th, November 2nd, November 30th, and January 14th.

Resources for the following competency:

3.01 EXPLORE THE RELATED FIELDS OF THE FASHION INDUSTRY

Assignment/project ideas:

- Design a flow chart of fashion careers from concept to consumer
- Conduct interviews
- Research skills
- Guest speakers, job shadows, field trips, college reps
- Portfolio entry – flow chart, skills and personal characteristics required, written reflection, career self-assessment pieces
- Brainstorm related careers, e.g. fashion writer, fashion photographer, fashion promotion
- After reviewing and critiquing fashion magazines and catalogues, create a catalogue spread (in collaboration with photo students) – photos of merchandise, copy, self as model(?)
- Have students take turns writing fashion column for school and/or local newspaper.
- Seek out on-line fashion blogs. Create one -
- Research and view via technology fashion weeks around the world. Publicize the highlights in your school in different ways, maybe organize and conduct your own.
- Organize and conduct a fashion show during Fashion Week. Students work under the tutelage of community/business person who has done this.
- Give fashion industry awards in your class, Coty Designer of the Week for __ HS, etc.
- Link Federal legislation to students' government class – ask government teacher for ideas!
- Collaborate with government teacher for students to draft new legislation to apply to clothing/textiles.

CATALOGUE PROJECT –

Name _____ *Scoring Rubric*

Overall appearance of page is attractive -professional

Elements and principles of design are used in the page design and layout

Demographics are adequately explained and fit the page purpose and design well

Page met the copy deadline

CATALOGUE PROJECT –

Name _____ *Scoring Rubric*

Overall appearance of page is attractive -professional

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Name _____ *Scoring Rubric*

Overall appearance of page is attractive -professional

Elements and principles of design are used in the page design and layout

Demographics are adequately explained and fit the page purpose and design well

Page met the copy deadline

Fashion Promotion –

Fashion promotion can take several forms and each is designed to meet the specific needs of designers, businesses, or consumers. Certainly any promotion is aimed at a specific demographic with a very purposeful intention. Promotions range from simple displays to live events. Almost all fashion promotion involves a great deal of focused planning, cooperation, and communication. All promotions are designed ultimately to create a desire to purchase.

Each student is responsible for creating **two displays** – one in a school display case or at a local business, and another smaller display in the classroom. The teacher will provide the materials for the classroom display. Pictures of these displays should be professionally presented in each student’s portfolio.

Each student is also responsible for developing a **more advanced promotion** for a real demographic, and having the components of this promotion in his/her portfolio. In this promotion project, students may work with a partner, however they must understand that they will not always have the same assignment category each week and so will have to work harder at communication, cooperation, and delegation. The promotion may be in one of several forms – a fashion show, a video series, or a special event promotion with a local business.

The project will involve developing a promotion from concept (idea) to event. Students may need to work with local businesses, but definitely they will need to work with people beyond our class. Students will need to include the following in their portfolios: target demographic, proof of planning, timeline, publications, pictures or video (on DVD) of the event, evaluation.

Projects will be graded on completeness and professionalism.

Fashion Spread Project - Collaborative with Photography III

One very huge area of the fashion industry is fashion promotion and publication, i.e. fashion magazines! Let's get a feel for what it would be like to work in some of the sub-areas of that field.

In this project Fashion II and Photography III students will work together to produce a collaborative project called a fashion spread. Even though the project will be done cooperatively and submitted jointly, it will be graded on different criteria by the respective teachers.

During the project, the two classes of students will have collaborative time, but also separate lessons teaching concepts specific to their course content.

The goals for Fashion:

- Experience fashion modeling
- Determine target market for publication
- Create a fashion publication spread
- Work collaboratively with other "professionals" who will support your work
- Make decisions regarding products to promote
- Write fashion copy

The five-page spread should include the following and of course, be presented professionally!

- Brief description of publication's target market - who they are, age, what they like, what they do, how they dress
- A double page layout setting the mood/theme for the spread
 - Including copy that denotes branding and a one-paragraph "blurb" to further set mood/tone
- Two pages of target product
- One product page - similar to catalogue spread
 - Including copy of product information

Due Date -

Resources for the following competency:

4.01 DEMONSTRATE KNOWLEDGE AND SKILL USING DESIGN BASICS

Assignment/project ideas:

- Design a capsule wardrobe for a person with specific body characteristics – include written rationale.
- Complete Your Ideal Silhouette at:
http://www.atexinc.com/your_ideal_silhouette_and_suit_yourself_interactive_cd.htm (accompanying worksheets follow)
- Students each find a person whom they believe could “use some help” with their image (Mom, aunt, good-hearted teacher, friend). Students act as a personal stylist, completing a wardrobe inventory, personal color analysis, figure characteristic analysis. The students keep records (charts, writings, pictures) and make oral and written recommendations to their clients (could be videoed). Modeled after What Not to Wear!
- Design a line of blouses with different sleeves for different arm features, e.g. thin, heavy – collars and necks, legs and hemlines, etc.
- Design a line of clothing! FCCLA project Fashion Design is perfect!
- Manipulate eight-heads fashion drawing to create models in different poses.
- Students find business partners where they can practice visual merchandising and display work.
- Students create fashion displays in school display cases.
- Purchase a display case with vocational money!
- Students explore options for computer fashion design – share with other teachers in the State when they find a good one!
 - Adobe Illustrator for Fashion Design, Susan M. Lazear, Pearson Prentice Hall, 2008, includes DVD, ISBN-13: 978-0-13-119274-4 and ISBN-10:0-13-119274-4.
 - U4ia for Apparel Design, Kathryn E. Koch and Tanya Domina, Fairchild Publications, Inc., 2005, includes CD, ISBN: 1-56367-290-1.

FASHION LINE PROJECT

Students will **design a line of clothing** with a central theme or inspiration. The clothing line may be for any age group or gender. It should not be a lingerie line or a copy of another designers work, although students may be inspired by famous designers.

Merit of the completed project will be based upon drawings, narrations, completeness, continuity, and overall presentation. The project should be a portfolio, and should be presented professionally.

The following should guide the project:

- line has a title page – **10 pts.**
- line is introduced in a typed narrative that includes the following – **20 pts.**
 - inspiration or theme of line
 - season to be marketed
 - demographics of target market
 - types of fibers and fabrics to be used - why
- color-pencil drawings of 10-12 garments – **50 pts.**
 - garments must be illustrated on a croquis
- each garment has a narrative detailing – **50 pts.**
 - size range
 - construction features
 - fiber and fabric information
 - color choices
- fabric samples included with each drawing – **50 pts.**
- neatness and professional presentation – **20**

Students will also **design a garment on the dress form**. It may be from the above line or a separate piece. The students will record the dress form draping by photos, and then the design drawing and photos will be professionally presented in the student portfolio.

COLOR PROJECT –

Fashion Careers

In the fashion field, color is primary! First and foremost consumers make selections based on color. Students must have an understanding of the color theory basics. This project will provide a review and application where students can demonstrate knowledge of color theory.

The most basic of color theory starts with the color wheel. You will create a color wheel using fabrics to illustrate each color and the gradual change to the adjacent color. The “wheel” does not need to be in wedge shapes or even connected. Use your creativity –

Students will also illustrate examples of the basic color schemes – again using fabrics.

As is the standard in this class and the industry, the project should be presented professionally – all work done neatly and creatively.

The score sheet below will be used in grading the color project.

COLOR REVIEW PROJECT SCORE –

Accuracy – Colors on color wheel are graduated, true
Color schemes are accurate

Labeling – Labels are typed, matted, cut straight, applied straight

Presentation – Overall looks attractive, professional
Swatches are cut neatly
Creativity is obvious
Design principles used in display

SCORE _____ /50

Resources for the following competency:

5.01 DEMONSTRATE KNOWLEDGE AND SKILL RELATED TO TEXTILES

Assignment/project ideas:

- Create collection of lesser-known fabrics and new high-tech fabrics.
- Fabrics and applications – assignment guidelines follow
- Write garment hang tags for designs created.
- Conduct washing, drying, burning, wicking, abrasion, acetone, staining tests on common fibers – have students create chart to record their results. Include test samples and results in portfolio.
- Students search on-line for printing and dyeing techniques, e.g. batiking,
- Field trip to T-shirt business, embroidery business – possible internship site!
- Research global textile waste and make presentation in another class (freshman sciences) – great FCCLA Illustrated Talk topic and PR tool! Record with pictures for portfolio!

Lesson Plan Title: Textile Lab

Required Time: 3-5, 45 min. periods, or 2-4, 90 minute periods

Class: Fashion Strategies

Teacher: Becky Parkinson

Objectives:	Preparation/Supplies Needed:
<p>Students will learn the various properties and uses of textiles.</p> <ul style="list-style-type: none"> • Complete out burn tests and identify fibers • Dye fibers to compare different absorption properties of fibers • Use batik procedure to create a fabric print • Follow the procedure of a textile colorist to create a fabric • Print and marble fabric to create prints 	<p>White 1 ½” squares of the following fibers: Cotton, Silk, Nylon, Polyester, Acetate (2 per student) Tea Light Candles, Matches, Red and Green RIT Liquid Dye, 1 ½” square samples of batik fabric, Small metal tongs or long tweezers, paper towels, toothpicks, wax (or students can use wax from tea lights), various stamps/stencils, acrylic paint, paint brushes, white cotton fabric squares: 2”X2”, 1½”X 1½”, 5”X5”, mug, white paper cut 5”X5”, ziplock bags, marbeling equipment (buy a kit at prochemical.com) Copies: Textile Lab, Textile Lab Portfolio Layout, History of Batiking from website, Fiber Burn Chart, Portfolio supplies</p>

Time:	Activities/Concepts
	<p><u>Lab</u> PREP – set up 5 stations including the following supplies at each station.</p> <ol style="list-style-type: none"> 1. 1 ½” Squares of the fibers, red RIT dye (with water, warm in microwave), beaker or clear bowl, tongs, paper towels 2. Tea lights or hot wax, toothpicks, paper towels, mug or hard object to smash wax into fabric, beaker or clear cup/bowl, warm/hot green RIT dye with water added, set of tongs, copy of batik history 3. 1 ½” squares of the fibers, tea lights, tongs 4. Colored Pencils, White paper squares, 5”X5” cotton squares, acrylic paints, paint brushes, copy of textile colorist info. 5. 2”X2” white squares of fabric, paper towels, stamps, stencils, acrylic paints, copy of printing methods info, marbeling supplies (dyes, methyl in 5” square container, and bucket of water.) <p>Divide class into 5 groups Hand out Textile Lab copies with Portfolio Layout and fiber burn chart and a zip lock bag to each student. Read through directions of lab</p> <p>Place a group at each station and allow students to carry out the lab. Switch groups as you see them finish, about every 15 minutes. Circle through groups to keep on task. If a group finishes earlier than another tell them to spend the time mounting their samples on black paper in preparation for the portfolio.</p> <p>Portfolio Time - After students are done they should create portfolio pages with their findings.</p>

Name _____

Date _____

Period _____

Textile Lab

Experimenting with Fibers and Prints

1. Dye Station

Directions: For each person in the group, select one sample of each of the five provided fibers. Using the tongs put all of the samples in the dye. If the samples float to the top, push them down with the tongs. Let the samples soak in the dye for 5 minutes.

Read the following information while you wait: Dye Definition: A process of coloring fibers, yarns, or fabrics with either a natural or synthetic substance. The penetration and permanence of dyes depends on four main factors: the type and nature of the fiber, the type and nature of the dye, the up-take of the dye into the fibers, and/or the use of chemicals to fix the dye. Color problems associated with dyes are bleeding, migration, fading, and frosting.

When five minutes have passed:

Use the tongs to remove the samples from the dye. Place them on a paper towel and pat or squeeze to dry them out.

Separate the samples between group members and answer the following questions:

Put the samples in order of darkest to the lightest.

1. The lighter dyed fibers belong to which generic fiber group? _____

2. List a few things you think might account for the differences between the lightest dye penetration and the darkest dye penetration? _____

3. How do you think it is possible to achieve deep colored synthetic fibers? _____

After the activity: Mount all samples next to each other on ONE strip of black paper, on a portfolio page putting darkest at the left going to lightest at the right. Put the appropriate labels of the fibers under each one. Write a paragraph explaining your experience below and type it up to include on the page.

Paragraph: (Include the following: What is a dye? Explain your results, which fibers accepted the most dye, and why. Do you think your results are normal? Why, why not? Add your information you answered in the above questions.)

2. Batik Station

Directions: Dip your toothpicks into the melted wax and apply it to the fabric in the design of your choice. You can apply the wax directly if it works better. After your design is on one side of the fabric, apply the wax to the other side, repeating your design exactly. This is done so that the dye will not penetrate either side where your design is. After your design is finalized, place in between the folds of a paper towel. Press on the outside of the paper towel with a mug or hard object to smash the wax into the fabric. Put the fabric into the beaker with the dye of your choice. Let the fabric sit for 5 minutes.

Read the following information while you wait: read the information regarding the history of batik while you wait.

After 5 minutes, pull the fabric out of the dye. Dry the fabric by pressing and wringing inside of a paper towel. Pick the excess wax off of the surface of the fabric. Put the fabric between the crease of a paper towel and iron to soak up the wax.

After the lab:

Mount the given sample and own creation on the given black pieces of paper and put on a portfolio page. Label with the titles that follow and write about what batik is and your experience with it, in a paragraph and mount.

3. Burning Station

Objective: By performing burn tests, the qualities and properties of manmade and natural fibers are easier to understand.

Directions: Choose one of each of the five numbered fibers. Place one of the fibers in the tongs. Slowly put the corner or edge of the fabric near the flame. Fill in the grid using the FIBER BURN CHART as a guide. As you write down what each fiber does, decide which fibers you have and write it next to the number.

Fiber	Flammable/Extinguishes	Burns, Melts, Chars	Odor	Color and type of Residue: ash, bead
1.				
2.				
3.				
4.				

5.				
----	--	--	--	--

Continued on next page...

Mount the samples next to each other on ONE strip of paper and label each underneath. Write a paragraph explaining how you decided which fiber was which and how you determined if they were synthetic or natural.

4. Textile Design Station

Directions: Read the information on a textile colorist on pg. 337, 338. Afterwards, sketch a design of your choice on the cut white papers. Fill it in with colored pencils, next you can lay your white fabric on top of your sketch and lightly pencil the design on your fabric. Paint your design on the fabric. This is the first step that textile designers do to plan a fabric for printing large quantities.

After the activity: Mount your sketched design and your painted design on black paper and put on a portfolio page. Write about how your experience compares to the process that a textile designer goes through as they plan a design and paint it on sample fabric.

5. Printing Methods

Directions: Read the information on Printing Methods. You will create two samples to represent two different types of printing methods. All methods follow after a design is created as discussed in station 4.

Method 1: The first Method is like the direct or application printing spoken of in the material. Drop the dye onto the Methyl surface and move around with the combs or other tools until you are satisfied with the design. Put the fabric directly onto the surface. The dye will be accepted immediately. Put the fabric into the water to wash out the methyl. This will not remove the dye. Hang your sample to dry.

Method 2: This method follows after the rotary or roller printing. Look at the stamps available and decide which to use. Using the rollers, stencils and stamps create a textile print on a sample.

After the activity: Mount the samples on black paper. Write a paragraph relating how your samples are like a direct print and rotary print explained in the information. _____

Labels and Titles for Portfolio Pages

Nylon

Acetate

Silk

Cotton

Polyester

Textile Dyeing

Nylon

Acetate

Silk

Cotton

Polyester

Fiber Burn Tests

Batik Design

Batik Sample

Batik Lab Creation

Textile Design

Sketch

Design

Printing Methods

Print Sample 1

Print Sample 2

FIBER TESTING

Fashion Design & Merchandising

NAME-LGTH	CREASE	ACETONE	BURNING	WASH/DRY	BLEACH	HEAT	WICKING	ABRASION

FABRICS LIST –

Brocade	Lace	Calico
Velvet	Boucle'	Gold lame'
Terrycloth	Velour	Houndstooth
Velveteen	Two-way stretch (jersey)	Quilted
Fleece	Polished cotton	Gabardine
Flannel	Oxford Cloth	Knit Terrycloth
Taffeta	Duck	Tapestry
Corduroy	Pin stripe	Waffle knit
Muslin	Seersucker	Watermarked satin
Gingham	Silk	Chenille
Rib Knit (ribbing)	Chiffon	Faux leather
Ripstop nylon	Eyelet	Tweed
Denim	Rayon	Herringbone
Felt	Wool	
Burlap	Gauze	
Satin	Linen	
(Moleskin) Ultra-suede, Chamois (microfiber)		

Fabrics –

It is absolutely imperative that fashion professionals have a working knowledge of fabrics. Fabric is the backbone of the fashion industry. Designers must choose fabric appropriate for their design application. In retail, professionals use fabric knowledge in working with consumers and in handling merchandise.

To demonstrate their knowledge of fabrics, students will create a collection of categorized swatches. The swatches should be neatly cut, mounted on card stock, and labeled. The collection should be neatly titled, organized and labeled in a format that will fit in their year-end portfolio.

Each collection should include:

- Six different weights of **cotton**
- Six different fabrics that are **characteristically made of cotton**, but not part of the above samples, e.g. terrycloth, flannel
- Ten different fabrics that could be **polyester** – think variety
- Ten different fabrics that are **commonly recognized and identified** by their **appearance**, e.g. gingham
- Eight different **suiting fabrics** – include the classic wools
- Eight different **fabrics that are knitted** (versus woven) and commonly used
- Eight different **outerwear/active wear fabrics**
- Eight different **lesser used/known fabrics**, e.g. lame, bonded fabrics
- A miscellaneous or your favorites category –

Textiles Project –

What should a designer know about fibers and fabrics - textiles? This question will be answered during class discussion, but then you must prove that you have a basic understanding of textiles and how they are used in your industry.

One important factor in working with textiles is application – the appropriate fiber and/or fabric for the application or use.

Determine at least ten applications within your chosen industry. Then select and display fabrics appropriate for each application. Use bulleted information to tell properties required of the fabrics.

As with all projects, presentation will be critical. The project should be professionally presented having the elements and principles of design guide the end product. Labeling and all information should be typed. Projects should always include a title page.

Resources for the following competency:

6.01 DEMONSTRATE KNOWLEDGE AND SKILL RELATED TO CLOTHING MAINTENANCE AND CONSTRUCTION

Assignment/project ideas:

- Create portfolio entry of samples since no one garment uses all techniques (project guidelines follow)
- Review and preview publications like Threads and Sew Stylish for trendy and easy to make projects – they use techniques that are closer to flat patterning than Simplicity, etc.
- Students buy shoes at Salvation Army and cover with fabric, hot glue gun, add embellishments – one-of-a-kind designs – great for display cases! (Taken from Threads, September 2009)
- FCCLA project Recycle and Redesign – the sky’s the limit!
 - Clothes for Dummies ISBN: 978-0-470-12767-4.
- Conduct a school-wide redesign contest – students make up the rules – have a sewing category and a non-sewing category.
- Teacher purchase or just scrounge up clothing items – students draw out of a grab bag and redesign.

Construction Techniques – *Unit Goals*

While designers usually do not do their own sewing, they must know the basics of construction. This knowledge and skill will be invaluable as designers consider possibilities and solve problems.

A designer must know and be able to demonstrate the following:

- Seams –
 - 5/8” straight on
 - denim or poplin
 - napped
 - sheer
 - 1/4” zigzag on knit
 - flat-felled on denim or satin
- Seam finishes –
 - Pinked
 - Overcast
- Pressing –
 - Flat – to one side
 - Open
 - Napped fabric
 - Sheer fabric
- Corner – sewn, trimmed, pressed, turned
- Curved seam – sewn, interfaced, trimmed, pressed, turned
e.g. collar
- Casing – e.g. scarf, hair band
- Buttons – by hand
 - By hand
- Hems –
 - Two by hand
 - One machine

Students will complete the above **samples** and present them professionally in their portfolios.

Students will later complete at least one garment and one accessory piece. These pieces will be professionally presented by pictures in the student portfolios.

Students will be graded on the quality of their construction and the presentation of their samples and constructed pieces.

Resources for the following competency:

7.01 IDENTIFY CAREERS IN THE FASHION INDUSTRY

Assignment/project ideas:

- Me and My Ideal Job in the Fashion Industry – an essay about who the student is after some career exploration, personality, and skills exercises. Could be the introductory pages of student’s portfolio.
- Resume, including all work-related experiences from this class
- Field trips, job shadows, guest speakers –
- Assign each student a field trip or guest speaker – see and hear about lots of careers
- Internships, paid and unpaid, short or long – seek out business partners
- Sample internship forms follow. Many schools have already run them through their attorneys. Your school may have them for other programs like Health Occupations. Enlist the help of your PTE coordinator. NOTE: Students in unpaid internships, job shadows, etc. are covered by the school’s insurance since this is part of their educational experience – an extension of the classroom. Businesses only have to put them on Worker’s Compensation Insurance if they are paid.
- Create a small business – complete a business plan!
 - Start Your Own Clothing Store, Your Step-by-Step Guide to Success, Juli Miller, Entrepreneur Press, 2003, ISBN: 1-891984-31-4.
- Collaborate with business teacher!
- Students research guidelines for an effective portfolio – colleges, business leaders.

Family & Consumer Sciences Internship Application

Please complete and return this application with your 2010-2011 Enrollment Form.

Name of Student: _____ Date: _____

Academy: _____ G.P.A. _____

A. **LETTER OF RECOMMENDATION:** (*Attach two letters of recommendation—one from a teacher and one from an employer and list their names.*)

1. _____ 2. _____

B. Attach a transcript copy and an attendance record for the year.

C. List **SKILLS** that make you a good candidate for this placement.

1. _____

2. _____

3. _____

D. **PLACEMENT PREFERENCE:** _____

E. **GUIDELINES**

Responsibilities:

- A. A contract must be signed and dated by student, parent/guardian and the work site supervisor (after admission into the program). This must be on file with FCS supervisor.
- B. Student must provide his or her own transportation to and from the work site.
- C. A copy of student valid driver's license and proof of valid insurance must be provided to the instructor and be on file FCS supervisor.
- D. Student may ride to and from the work site with another student if the proper District forms are completed.
- E. A reprimand or note at work may result in disciplinary action at home high school.
- F. Student will be responsible to both the FCS supervisor instructor and the work site supervisor.

Attendance:

- A. This is both a class and a job—student will be expected to be on time and maintain an above-average attendance record.
- B. Student will be required to keep a time card and have it signed by the work site supervisor.
- C. Student will be required to notify the FCS supervisor instructor and the work site supervisor the morning of absence.
- D. Repeated offenses will be reason for removal from the FCS Internship program.

F. I have read and understand the FCS Internship guidelines and agree to comply with them.

Student Signature

Date

Parent/Guardian Signature

Date

I will drop the following elective class if I meet the above requirements:

Fall Semester

Spring Semester

STUDENT SELF-TRANSPORTATION FORM
Policy Code No. 504.42

_____ is authorized to drive a motorized vehicle between schools.
(Student's Name)

Student's home high school: _____

Transportation agreement:

1. The above student (**circle one**) may/may not transport passengers.

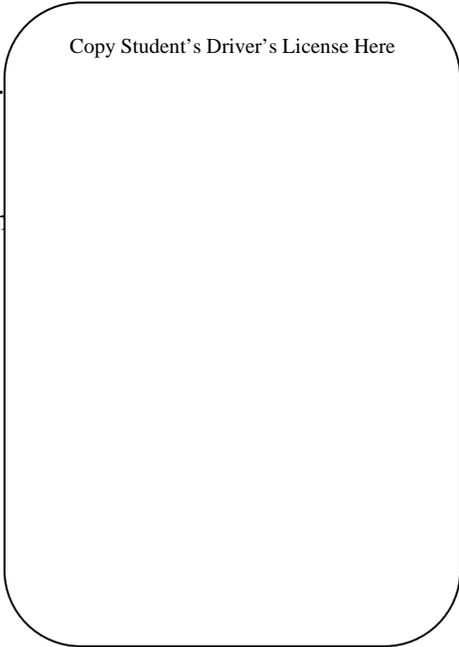
2. The above student (**circle one**) may/may not ride with other student.

FOR DRIVERS ONLY: For this agreement to be valid you must include:

1. Copy of the student's valid driver's license.

2. Proof of insurance (attached to this form).

Copy Student's Driver's License Here



Parent/Guardian Signature: _____

Date: _____

Principal's Signature: _____

Date: _____

Fashion Internship Training Agreement

(An outline of the duties and responsibilities of the student, parent, school, and worksite)

_____, ***Fashion Internship Coordinator***
Contact info: email: _____ or phone (208) _____

_____ will permit _____
Agency student
to be placed in their business for the purpose of gaining practical knowledge, skills, and experience in the
occupation of _____.

The student's training will normally be from the hours of _____ to _____
On S M T W Th F S (circle appropriate days).

The training will be provided in accordance with the following conditions:

THE TRAINER/EMPLOYER AGREES TO:

1. Assign the student to a training sponsor so meaningful training and supervision will be given.
2. Work with the FCS coordinator to ensure the best possible training.
3. Evaluate the student's performance twice during the semester.
4. Assist FCS coordinator in developing ongoing training skills for the student.
5. The employer will contact the FCS coordinator if the student is late, absent at the training site, or leaving early.
6. Consult with the FCS coordinator if dismissal or layoff is anticipated; conferences should be held to avoid dismissal.
7. Not replace regular employees with the students.

THE STUDENT AGREES TO:

1. Demonstrate an interest in the job, cooperate with all persons involved in training, and perform duties as assigned.
2. Adhere to all rules and regulations of the business and act in an ethical manner.
3. Be on time and work as scheduled. The FCS coordinator and trainer/employer must be notified by 9 a.m. in the event that the student is not at school or at the training site as scheduled—due to illness, school activities, etc.
4. Maintain their grades at a C or above.
5. Maintain record of total hours worked. Document hours worked and turn in to the FCS coordinator each Wednesday.
6. Maintain journal for each day on the training site to include new knowledge and skills learned and description of the training experience. Hand in journal to FCS coordinator each Wednesday.
7. Demonstrate actions, attitudes and appearance that will reflect positively on the business, home high school and Family and Consumer Sciences.
8. Provide transportation to and from the site, have current registration and insurance on vehicles used, and carry a current driver's license.
9. Provide FCS coordinator with current copies of registration, insurance and driver's license.

THE PARENT/GUARDIAN AGREES TO:

1. Share responsibility for school and training attendance.
2. Provide a means of transportation for the student that will assure promptness and good attendance on the job.
3. Encourage the student to succeed in school, training, and job performances.

THE PARENT/GUARDIAN AGREES TO: (Continued from other side)

4. Be responsible for student's having liability insurance on transportation used to and from the job site.

5. Agree to indemnify and hold harmless the sponsoring _____ School District, its officers, agents, and employees from any and all claims, loss, actions, liability or costs including attorney's fees and other costs of defense arising out of or in any way related to this work-based learning program and/or placement.

THE SCHOOL AGREES TO:

1. Identify and enhance employability skills along with industry driven skills applicable to the student.
2. Arrange for site visitations by the FCS coordinator during which all aspects of the placement will be discussed.
3. Provide credit for time in the learning situation.
4. Develop and maintain a Training Plan in cooperation with the trainer.
5. Provide Worker's Compensation Insurance for injuries incurred during the scope of their placement in a non-compensated job.

GENERAL POLICIES

1. The student must apply for and be approved to participate in the _____ High School Fashion Internship program.
2. Regular conferences will be held by the training sponsor, student, and FCS coordinator to discuss the student's training plan and progress.
3. This agreement will not be terminated without the knowledge of all parties concerned.
4. Upon request, the student shall furnish the employer a copy of his/her grades.
5. The coordinator and/or employer reserve the right to withdraw the student from the training experience under the following conditions:
 - a. *The student is no longer enrolled in Fashion Internship program.*
 - b. *The student's attendance, performance, or grades are unsatisfactory in accordance with _____ High School's Student Handbook and District Policies.*
 - c. *The student abuses the policies or rules of the employer or Fashion Internship program.*
 - d. *The training plan is not being followed.*
6. The student cannot claim unemployment compensation.
7. It shall be agreed by all parties that participating in this program will not discriminate in the learning experience on the basis of race, color, religion, gender, age, national origin, or disability.
8. *All complaints, concerns, or problems need to be brought to the attention of the school coordinator. All complaints, concerns, or problems will be addressed in a timely manner to and resolved by the school coordinator.*

Student Signature	Date
Parent/Guardian Signature	Date
School FCS Coordinator Signature	Date
Trainer/Employer Signature	Date

Fashion II – Project Options

From the following list of projects, students will make choices and declare points from 50, 100, or 150 – depending on the scope and complexity of the projects they choose. Project variations will be discussed in class. Students will then choose, write out their choices in a plan, sign and have their parents sign it, return it, and complete the work the remainder of this semester.

Job shadowing –

*Garment construction – **Current garment must be completed – sorry, no choice!*

Embroidery design –

Special topic –

Fashion writing –

Clothing line designed for non-teen demographic –

Textile testing –

Redesign project –

“Alternate construction” project –

Career research interviews –

Paper fashion show with narrations –

Construction project using the serger –

Design and drape project –

Catalogue design –

Fashion history –

Fashion bulletin board promoting fashion class – *for next year’s registration*

Design a boutique –

Other – *With teacher approval!*

FASHION II – *Project Contract*

The following is the work that I am contracting to complete before the end of the year in Fashion II. I, _____ have chosen these from a list of possible projects and have determined the point value that I will work toward. My goal is 400 points, 150 of which is my sewing project, which I must finish.

<u>PROJECT</u>	<u>POINT VALUE</u>
_____	_____
Brief Description:	

<u>PROJECT</u>	<u>POINT VALUE</u>
_____	_____
Brief Description:	

<u>PROJECT</u>	<u>POINT VALUE</u>
_____	_____
Brief Description:	

<u>PROJECT</u>	<u>POINT VALUE</u>
_____	_____
Brief Description:	

Parent signature: _____ Date: _____

FASHION CAREERS

Final Portfolio Rubric –

The objective of any portfolio is to showcase a person's best work. Often the goal is to impress to the point of being chosen for a job or scholarship.

Each student in the Fashion Careers class will complete and submit a portfolio at the end of the semester. The portfolio will include all project work done throughout the semester. This may necessitate taking pictures of some project work and narrating it to showcase it well.

All sections of the portfolio should include a brief, typed **annotation**. It could be included as part of the section's title page or be on a separate page. The annotation explains the concept being shown or the value of the knowledge or experience showcased in that section.

All parts of the portfolio should be professionally presented – neatly organized, logically categorized, with typed title page(s) and purpose statements. (The overall portfolio should be tasteful and professional rather than artsy and cute.)

The portfolio will be 20% of the final grade -