

Activity/Resource Guide

Idaho Family and Consumer Sciences

FASHION AND TEXTILES

Concentrator Course for Fashion Design and Merchandising Pathway



**Idaho Division of
Professional-Technical
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 and Textiles curriculum the majority of the committee members were educators who have taught Fashion. 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 Apparel Design and Merchandising, 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 and Textiles 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 and Textiles explores a burgeoning industry where teens see themselves as active stakeholders. This course reflects on fashion history, exposes students to the science of textiles, and requires students to demonstrate knowledge and skill in various applications of basic design. Students examine the social and psychological aspects of fashion, understanding how acquisition of clothing has changed over time. While Fashion and Textiles provides the preliminary essential component of an occupational sequence in Fashion Design and Merchandising, course work is beneficial to students as consumers today and in the future.

IMPORTANT INFORMATION

Delivery of the Fashion Design 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 semester/trimester experience at the 10th, 11th, or 12th grade level. The recommended program sequence includes Career and Personal Development as a prerequisite to Fashion and Textiles, followed by the one-year class, Fashion Design and Merchandising. 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.

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

Activity 1 Style by Maya Angelou

Competencies addressed by this activity:

1.01 Examine the social and psychological impacts of clothing

1.07 Explore self expression in clothing

Maya Angelou - Style Lesson

This lesson reinforces reading skills while providing a good backdrop for the topic of style. It reinforces the notion of style including character traits as well as clothing. (If you put a pretty dress on a pig, it's still going to act like a pig!)

- Hand out copies of the Style reading by Maya Angelou
- Have students scan for words they are not familiar with - handle by your choice
 - write them on the board
 - write them on word wall
 - highlight them on their own papers
 - list in vocabulary section of their notebooks
 - define them ahead of time or define them as the class reads the article
 - just don't assume they know them all - there are some tough ones here!
- Read the article as a class
- Discuss the main points
- Discuss Style Collage assignment
- Review good vs. not-so-descriptive adjectives

STYLE

By Maya Angelou

Content is of great importance, but we must not underrate the value of style. That is, attention must be paid to not only what is said by how it is said; to what we wear, as well as how we wear it. In fact, we should be aware of all we do and of how we do all that we do.

Manners and a respect for style can be developed if one is eager and has an accomplished teacher. On the other hand, any observant person can acquire the same results without a teacher simply by carefully watching the steady march of the human parade.

Never try to take the manners of another as your own, for the theft will be immediately evident and the thief will appear as ridiculous as a robin with peacock feathers hastily stuck on. Style is as unique and nontransferable and perfectly personal as a fingerprint. It is wise to take the time to develop one's own way of being, increasing those things one does well and eliminating the elements in one's character which can hinder and diminish the good personality.

Any person who has charm and some confidence can move in and through societies ranging from the most privileged to the most needy. Style allows the person to appear neither inferior in one location nor superior in the other. Good manners and tolerance, which are the highest manifestation of style, can often transform disaster into good fortune. Many people utter insults or disparaging remarks without thinking, but a wise or stylish person takes the time to consider the positive as well as negative possibilities in each situation. The judicious response to a gibe can disarm the rude person, removing the power to injure.

This is not another admonition to turn the other cheek, although I do think that that can be an effective ploy on certain occasions. Rather, this is an encouragement to meet adverse situations with the intent and style to control them. Falling into an entanglement with brutes will usually result in nothing more conclusive than a stimulated nervous system and an upset digestive tract.

Activity 2 Clothing Needs Through the Lifespan

Competencies addressed by this activity:

- 1.01 Examine the social and psychological impacts of clothing
 - 1.01 Discuss needs met by clothing
 - 1.02 Determine clothing needs through the life span
 - 1.03 Discuss factors for choosing clothing
 - 1.04 Examine the impact of clothing on families
 - 1.05 Discuss changing ways of acquiring clothing
 - 1.07 Explore self expression in clothing

CLOTHING NEEDS THROUGH THE LIFESPAN

Objective: Students will explore the social and psychological aspects of clothing through the lifespan.

Summary: Have students examine clothing issues related to age and other factors, with impacts that are often not considered by teens. Students will have a choice of how they want to present their information – chart, timeline – (teacher determines/approves).

Class Opener: Describe or draw a favorite outfit of yours at a time when you were at least three years younger than you are now.

Allow time for sharing!

Lesson: Clothing needs and issues change through our lives. This is not just related to climates and seasons, but changes in us. (What kind of changes? Yes, generally age!)

Create a timeline or chart indicating at least 10 age divisions from infancy to elderly. Create three or four categories of information to record about clothing choices during each stage, e.g. cost, who chooses it, what it reflects about wearer, where generally purchased, how long worn, primary activities done by the wearer, others?? (Individually, paired sharing, small groups, large group)

After students make their charts/timelines, have them consider these questions:
(Individually, paired sharing, small groups, large group)

- In what ways do clothing needs change?
- What are the impacts of those many changes?
- Who, what is impacted?
- Are the impacts negative or positive?
- What can people do to control some of the negative impacts?

Activity 3

Clothing – Cultures, Customs, and Rules

Competencies addressed by this activity:

- 1.01 Examine the social and psychological impacts of clothing
 - 1.01 Discuss needs met by clothing
 - 1.03 Discuss factors for choosing clothing
 - 1.06 Determine clothing etiquette throughout the life span
 - 1.07 Analyze how customs and cultures influence fashion
 - 1.08 Discuss the impact of technology and media on clothing and fashion

- Clothing -

Customs, Cultures & Rules

If you were to visit with your grandmother or great-grandmother, she would be able to tell you that there were “fashion rules” – no white or pastel before Easter, no dark (except navy blue) before Labor Day.

Some of these rules have been cast aside, but some still apply – mostly to more professional dress.

Take 15 minutes and find three adults in the school who are not too engaged in their work to be interrupted and ask them for a couple fashion rules. You may need to prompt them with the example above.

Please record your findings and bring them back to share with the class!

Since we live and work in a global neighborhood, it is important for us to explore the dress of other cultures around the world. What are their rules?

Let’s think of three specific reasons **why this might be important** in your lifetime?

It might also be important to **define culture**.

We live in the United States, but within the U.S., **are there subcultures?** Give some examples.

What are the **possible origins of clothing customs** from other cultures?

Do you know anything about the clothing customs of another country?

Where can we find that information?

Assignment: Let’s do find that information! Go to three of the sources mentioned above and ask a few questions about dress. Write down your findings and bring them back to class.

What is the impact of the following on modern dress in other cultures?

- American fashion –
- Technology –

Activities 3, 4 Wardrobe Inventory and Questions, Wardrobe Plan

Competencies addressed by this activity:

- 1.02 Examine the social and psychological impacts of clothing
 - 1.01 Discuss needs met by clothing
 - 1.02 Determine clothing needs through the life span
 - 1.03 Discuss factors for choosing clothing
 - 1.04 Examine the impact of clothing on families
 - 1.05 Discuss the changing ways of acquiring clothing
 - 1.06 Determine clothing etiquette throughout the life span

Wardrobe questions & discussion –

Discuss as a class, having students reflect on their own lives, families, wardrobes - write notes, record their answers.

- **Needs met by clothing**
- **Needs throughout the life span**
- **Factors in choosing their clothing**
- **Impact of clothing on families**
- **Changing ways of acquiring clothing**
- **What a wardrobe says about a person**

Also discuss some of the long-standing “rules” and the rationale for them – emphasize those that still apply today.

- **Appropriate colors to wear to weddings and funerals –**
- **Cost of a date dictates what to wear –**
- **What’s appropriate for job interviews –**
 - **Rule of thumb – dress one notch higher than one would dress every day on the job**
- **Classic pieces for a young adult wardrobe**
 - **Sport jacket for young men**
 - **Little black dress for young women**
- **Purposes of a slip**

Value of the assignment –

Their responses –

Working in retail – helping shoppers –

The cost of impulse shopping -

(Optional) - Continue self-exploration work with Wardrobe Plan Assignment

Wardrobe Inventory Questions

After completing your inventory and looking at your chart, complete the following questions as we discuss them.

1. What do you have a lot of - check both garments and colors?
2. What are the bare spots in your wardrobe?
3. What would you have in your wardrobe to wear for the following:
 - A. wedding - not your own, but a family member
 - B. funeral - also not your own, but a family member
 - C. job interview -
 - D. first, but important, more adult date - dinner and a play
4. As you move toward young adulthood, what specific pieces should you be adding to your wardrobe?
5. What are basic pieces and what do you have in your wardrobe that could be considered basic pieces?
6. What do I have that is:
 - A. already out of style -
 - B. going out style -
 - C. the newest style -
 - D. the garment/outfit that I get a lot of compliments on -
 - E. my favorite (not jammies or comfies) -
7. What do you do with the clothes that you no longer wear?
8. After considering the class discussion, what needs does your wardrobe meet for you?
9. Up to now, what factors have guided your clothing shopping?
10. Again, after considering the class discussion and this assignment, in what way(s) could this assignment influence your shopping habits or benefit you in other ways?

Wardrobe Plan –

Look into your future and anticipate your clothing needs for the next five to seven years. Please just take my word for it, you will attend weddings, funerals, job interviews, have more high-level jobs, and need to replace some of your current favorites, etc.

Using chapter 14 as a resource, please complete the chart below and think about its real value to you.

Activities	Basic Apparel	Extenders	Accessories	Needs/Priorities
School				
Work				
Religious/Special Events				
Social Activities				
Sports Activities				
Leisure				
Lounging/Sleepwear				
Outerwear				
Other -				
Other -				

Activities 6, 7 If I lived in a Different Century, Fashion
History - The Last 100 Years Research
Project,

Competencies addressed by this activity:

- 2.01 Research Fashion History
 - 2.01 Trace the evolution of clothes and fashion
 - 2.02 Identify influential people and their
 impact on fashion history
 - 2.03 Relate historical events and time periods
 to fashion history
 - 2.04 Analyze societal, cultural, political,
 economical, and technical
 impacts on fashion

Fashion History My Clothing of Choice

If I lived in a different century or decade, I would want to wear...

Students will research fashion in a specific time period in history and prepare an informative page (or pages) for their Fashion and Design Portfolio. The student will then present their page to the class

The items to include on the page

- **At least two pictures depicting the fashion of that time period. (___/5 pts.)**
- **Words and quotes that describe the time. (___/5 pts.)**
- **Who Influenced fashions? (___/5 pts.)**
- **What was the prominent silhouette? (___/5 pts.)**
- **Who were designers and/or labels? (___/5 pts.)**
- **What were the trends? (___/5 pts.)**
- **What colors were popular? (___/5 pts.)**
- **What textiles were used? (___/5 pts.)**
- **What historical moments occurred? (___/5 pts.)**
- **Any additional information of that time period**
- **BE SURE TO DOCUMENT WEBSITE AND DATE, OR BOOK, AUTHOR & PAGE NUMBER to give credit to those who deserve it! (___/5 pts.)**

Additional Points:

Neatness (___/5 pts.)

Presentation to class (___/5 pts.)

Listed below are some references you can access to find pictures and information.

Web Sites:

Fashion Era - (great site for pictures!) www.fashion-era.com

About - <http://fashion.about.com/od/historycostumes/>

Teacher Oz (Fashion History) - (great!) www.teacheroz.com/fashionhistory.htm

Costumes.org - www.costumes.org

The International Vocabulary of Fashion - www.fashiondex.com

Costume Gallery - www.costumegallery.com

Fashion Museum (contemporary and historical dress)

www.fashionmuseum.co.uk

20th Century Fashion Fads

www.uen.org/utahlink/tours/tourFames.cgi?tour_id=13227

Vintage Textiles

<http://vintagetextile.com/>

Dorothea's Closet

<http://dorotheasclosetvintage.com/>

The 19th century on line. Victoriana

<http://victoriana.com/>

Library References:

390's – Fashion books, and costume books

973.9 – “The Fabulous Century” and other series of collections
973.92 – Culture in the 20th Century and other collections

FASHION HISTORY PROJECT – The Last 100 Years

Fashion history is often categorized by decades, and does not stand alone in history. Fashion is affected by the economy, world events, popular culture, and more.

In this 200-point project, students will create a bulletin board, portfolio, or power point presentation outlining each decade from the 1900's to 2000. The project will be scored on accuracy, completeness, and professional presentation.

Each decade's information should include:

- pictures of typical fashions from that decade (minimum of five)
- **bulleted notable information** on the following:
 - o fashion features, e.g. shoulder pads, wide-leg trousers
 - o president(s) – probably more than one
 - o world events
 - o inventions
 - entertainment

Fashion History Score Sheet -

Accuracy and Completeness - ____/165

Decades represented well _____

Decades lacking in some areas _____

Professional Presentation - ____/35

Total - ____/200

Competencies addressed by this activity:

2.01 Research Fashion History

2.01 Identify influential people and their impact on fashion history

2.03 Relate historical events and time periods to fashion history

2.04 Analyze societal, cultural, political, economic, and technical impacts on

fashion

Designer Power Point

Designers throughout history and today direct the course of fashion. They have dressed queens, first ladies, and rock stars. In this project, students will choose a fashion designer, conduct research, and make a brief power point presentation to the class. Students will be graded on what is presented to the class.

The 50-point presentation should be 8-10 slides that include the following:

- Title slide
- Biographical information on the designer
- Major works and history of the designer
- Any “firsts” or “claims to fame” related to the designer
- References
- Web link to designer’s site – showing recent designs

When designing your Power Point please remember the following: (part of your grade)

- slides are talking points and brief notes - not to be read to the audience
- easy for the audience to see
- not so interesting (“trippy”) that it detracts from your information
- three or four points per slide

Designer Power Point will be scored as follows:

Content as outlined above	_____ /30
Power Point	_____ /10
Oral Presentation	_____ /10
Total	_____ /50

Fashion Designer Sign-up Sheet

(No duplications per class)

<i>Designer</i>	<i>A1</i>	<i>A2</i>
<i>1.</i>		
<i>2.</i>		
<i>3.</i>		
<i>4.</i>		
<i>5.</i>		
<i>6.</i>		
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<i>11.</i>		
<i>12.</i>		
<i>13.</i>		
<i>14.</i>		
<i>15.</i>		
<i>16.</i>		
<i>17.</i>		

<i>Designer</i>	<i>A1</i>	<i>A2</i>
18.		
19.		
20.		
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22.		
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29.		
30.		
31.		
32.		

Fashion Designer Research Paper

Assignment: Each student will sign up for a different fashion designer to research and present. No duplications. To help you get started go to

http://dir.yahoo.com/Arts/Design_Arts/Fashion_and_Beauty/Designers/ or

http://fashion.about.com/od/designersaz/Designers_A_to_Z.htm,

<http://www.infomat.com/whoswho/>

Students will write at least a one page report with a picture and/or logo on a fashion designer of their choosing. (Use a font that is no larger than a size 12. Margins set at no larger than 1". Make sure the font is legible). When inserting a picture or logo, it should be no larger than an 8th of the page.

Cite your sources: Make sure each source is cited using the current MLA format. Include a bibliography. Bonus points will be given if MLA is in proper format.

This report will be included in their Fashion & Design Portfolio. An oral presentation will be given to the class. This assignment is worth 50 pts. (Content 25 pts; picture 5 pts; Bibliography 5 pts. using MLA to cite sources 5 pts; presentation to class 10 pts.)

This sheet is to help in your research of a fashion designer. You do not need to answer every question, but find as much information as you can.. Portfolio page should contain at least 10 different bits of information.

1. The designer's name
2. What is their design capital
3. The designer's birth date
4. Where is he/she from?
5. Where does he/she live now?
6. What information do you know from his/her childhood?
7. What do you know of his/her family life? Married, single, children?
8. Background: How did he/she get started in the fashion business?
9. What kind of clothes does he/she design? What is the main style of their lines?
10. For what style is he/she known? What made them famous?
11. When was their debut?
12. What else do you know about the designer? Interesting facts about the designer.



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Activity 11 Fashion History Test (and Key)

2.

Competencies addressed by this activity:

2.01 Research Fashion History

2.01 Trace the evolution of clothes and fashion

2.02 Identify influential people and their impact on fashion industry

1.

Fashion History Test

Name _____

Multiple Choice

Directions: Circle the correct answer.

- 1 - Capris originated as "clam diggers" in which time period?
 - A - 1950
 - B - 1940
 - C - 1930
 - D - 1910
 - E - 1920
- 2 - What time period borrowed the platform shoes of the 1970's?
 - A - 1700's
 - B - 1970
 - C - 1960
 - D - 1940
 - E - 1990
- 3 - When did movie stars begin to influence the styles of the public?
 - A - 1910
 - B - 1930
 - C - 1920
 - D - 1950
 - E - 1980
- 4 - In what time period did women demand to vote?
 - A - 1910
 - B - 1990
 - C - 1980
 - D - 1960
 - E - 1970
- 5 - The Gibson Girl influenced which fashion time period?
 - A - 1200
 - B - 1970
 - C - 1700
 - D - 1920
 - E - 1900
- 6 - What was the dress worn by women or men during the 1200-1300's called?
 - A - Hobble Skirt
 - B - Kalasiris
 - C - Henin
 - D - Bliaud
 - E - Dandy

7 - The white blouse began to be a must in any wardrobe in this time period:

- A- 1930
- B - 1980
- C -1950
- D - 1960
- E -1990

8 - Designer labels hit the outside of clothing during this time.

- A -1950
- B - 1990
- C - 1970
- D - 1960
- E - 1980

9 - What was the large stiff collar used during the 1400-1500's?

- A - Henin
- B - Pregnancy Pillow
- C - Bliaud
- D - Ruff
- E - Codpiece

10 - Invented by Paul Poiret, the Pope came out in defense of women due to this fashion invention to which Paul added a slit.

- A - Bliaud
- B - Henin
- C - Kalasiris
- D - Shenti
- E - Hobble Skirt

11 - The hair piece added to heighten women's hair during the 1700's is called ...

- A - rat
- B - pompadour
- C - mini wig
- D - hair piece
- E - wiglet

12 - In this time period, the women's garments followed the classic lines of Greek sculpture.

- A - 1700
- B - 1400
- C - 1970
- D -1950
- E - 1200-1300's

13 - Bomber jackets were paralleled in these two time periods:

- A - 1950 & 1980
- B - 1930 & 1970
- C - 1920 & 1940
- D - 1940 & 1980
- E - 1960 & 1990

3. E 1960 & 1990
14 - Jacqueline Kennedy influenced this time period with

her clean-cut fashion.

- A -1940
- B -1950
- C -1960
- 0-1970
- E - 1930

15 - When did the physical fitness craze affect fashion?

- A -1970
- B -1960
- C - 1950
- 0-1940
- E -1980

16 - What was the spiral hat created to resemble the spires of the cathedral called?

- A - Shenti
- B - Kalasiris
- C - Hot Pants
- 0- Hennin
- E - Bliaud

17 - The two-piece leisure suit hit the market during this time period for men:

- A - 1920
- B - 1940
- C - 1950
- 0-1960
- E -1970

18 - Who began the "New Look?"

- A - Christian Dior
- B - Calvin Klein
- C - Coco Chanel
- D - Ralph Lauren

19 - What was the silhouette called that had softer shoulders, less restrictive corsets and no bustle?

- A - Tubular
- B - Hourglass
- C - Exaggerated hourglass
- D- S-Curve
- E - Inverted triangle

20 - Which time period could this outfit be seen in?

- A - 1950
- B - 1930
- C - 1940
- D - 1960
- E -1920

21 - When did makeup and costume jewelry become popular?

- A -1960
- B -1950
- C - 1920
- D - 1970
- E -1990

22 - When did the Vietnam War occur?

- A -1960
- B - 1940
- C - 1950
- D - 1920
- E -1970

23 - The men burst out in this time with bright colors in shiny polyesters with wide collars and wide neckties.

- A -1960
- B -1950
- C -1930
- D - 1980
- E 1970

24 - The power suit was designed for women in this time period:

- A - 1900
- B - 1920
- C - 1940
- D -1950
- E -1980

25 - When was the three-piece suit for gentlemen introduced?

- A -1940
- B - 1930
- C -1920
- D - 1910
- E - 1950

26 - The bra was introduced during this time period, however it was used to flatten the figure:

- A - 1910
- B - 1920
- C - 1940
- D - 1930
- E - 1950

27 - Which time period did World War II occur in?

- A - 1910
- B -1950
- C -1960
- D -1940
- E - 1930

28 - The Shenti and the Kalasiris come from this time period.

- A - 1800's
- B - 1940's
- C - B.C.
- D - 1700's

29 - A decorative triangular piece of fabric used to cover the groin was used during which time period?

- A - 1600's
- B - B.C.
- C - 1800's
- D - 1200-1300's
- E - 1400-1500's

30 - Amelia Bloomer created an outfit for biking in which ten year time period?

- A - 1910-1920
- B - 1900-1910
- C - 1890-1900
- D - 1930-1940
- E - 1920-1930

31 - What gave women the maternal look in the 1400-1500's?

- A - Bliaud
- B - Ruff
- C - Codpiece
- D - Pregnancy Pillow
- E - Henin

32 - Seventeen magazine came out in this time period while the teen emerged as a focus for fashion marketing.

- A - 1960's
- B - 1930's
- C - 1950's
- D - 1940's
- E - 1920's

33 - What was the silhouette of the 1960's?

- A - Inverted triangle
- B - S-Curve
- C - Tubular
- D - Hourglass
- E - A-line

34 - When were ruffles, pockets and cuffs forbidden due to L-85?

- A - 1940
- B - 1950
- C - 1970
- D - 1200
- E - 1920

35 - Tubular was the silhouette of this period.

- A -1700's
- B -1980's
- C -1950's
- D -1920's
- E-1910's

36 - Children's clothing and underwear were made out of sugar and potato sacks during this time period:

- A -1950
- B -1920
- C -1910
- D -1950
- E -1930

37 - What era did the Civil War influence?

- A -1800's
- B -1500's
- C -1400's
- D -1200-1300's
- E - 1600's

38 - When did the hourglass of the 1800's repeat itself, only not so exaggerated?

- A - 1200
- B - 1980's
- C - 1950
- D - 1930
- E - 1600

39 - The picture above is characteristic of which time period?

- A - Tubular
- B - Exaggerated Hourglass
- C - Hourglass
- D - Inverted Triangle

Fashion History Test

Answer Key

Multiple Choice

- 1 - Capris originated as "clam diggers" in which time period?
A - **1950**
- 2 - What time period borrowed the platform shoes of the 1970's?
E , - **1990**
- 3 - When did movie stars begin to influence the styles of the public?
B - **1930**
- 4 - In what time period did women demand to vote?
A - **1910**
- 5 - The Gibson Girl influenced which fashion time period?
E - **1900**
- 6 - What was the dress worn by women or men during the 1200-1300's called?
D - **Bliaud**
- 7 - The white blouse began to be a must in any wardrobe in this time period:
A - **1930**
- 8 - Designer labels hit the outside of clothing during this time.
E - **1980**
- 9 - VVhat was the large stiff collar used during the 1400-1500's?
D - **Ruff**
- 10 - Invented by Paul Poiret, the Pope came out in defense of women due to this fashion invention to which Paul added a slit.
E - **Hobble Skirt**
- 11 - The hair piece added to heighten women's hair during the 1700's is called ...
A - **rat**
- 12 - In this time period, the women's garments followed the classic lines of Greek sculpture.
A - **1700**
- 13 - Bomber jackets were paralleled in these two time periods:
D - **1940 & 1980**
1. 14 - Jacqueline Kennedy influenced this time period with her clean-cut fashion.
C - **1960**

15 - When did the physical fitness craze affect fashion?

E - **1980**

16 - What was the spiral hat created to resemble the spires of the cathedral called?

D - **Hennin**

17 - The two-piece leisure suit hit the market during this time period for men:

E - **1970**

18 - Who began the "New Look"?

A - **Christian Dior**

19 - What was the silhouette called that had softer shoulders, less restrictive corsets and no bustle?

D - **s-curve**

20 - Which time period could this outfit be seen in?

D - **1960**

21 - When did makeup and costume jewelry become popular?

C - **1920**

22 - When did the Vietnam War occur?

A - **1960**

23 - The men burst out in this time with bright colors in shiny polyesters with wide collars and wide neckties.

E - **1970**

24 - The power suit was designed for women in this time period:

E - **1980**

25 - When was the three-piece suit for gentlemen introduced?

D - **1910**

26 - The bra was introduced during this time period, however it was used to flatten the figure:

B - **1920**

27 - Which time period did World War" occur in?

D - **1940**

28 - The Shenti and the Kalasiris come from this time period.

C - **B.C.**

29 - A decorative triangular piece of fabric used to cover the groin was used during which time period?

E - **1400-1500'S**

2.

30 - Amelia Bloomer created an outfit for biking in which ten year time period?

B - **1900-1910**

31 - What gave women the maternal look in the 1400-1500's?

O - **Pregnancy Pillow**

32 - Seventeen Magazine came out in this time period while the teen emerged as a focus for fashion marketing.

C - **1950's**

33 - What was the silhouette of the 1960's?

E - **A-line**

34 - When were ruffles, pockets and cuffs forbidden due to L-85?

A - **1940**

35 - Tubular was the silhouette of this period.

O - **1920's**

36 - Children's clothing and underwear were made out of sugar and potatoe sacks during this time period:

E - **1930**

37 - What era did the Civil War influence?

A - **1800's**

38 - When did the hourglass of the 1800's repeat itself, only not so exaggerated?

C - **1950**

39 - The picture above is characteristic of which time period?

Activity 12 How Clothing is Sold - Viewing Questions

Competencies addressed by this activity:

- 3.01 Demonstrate Understanding of the Fashion Industry
- 3.02 Define vocabulary specific to the fashion industry
- 3.03 Trace the fashion industry from concept to consumer
- 3.04 Identify careers directly and indirectly associated with the fashion industry

How Clothing is Sold – *Video Viewing Guide*

1. Sizes came to us from the _____, they also gave us mass produced clothing.
2. Around 1900, for the first time upscale department stores allowed customers a privilege they had never had before. What was it?
3. Where did the sweater come from?
4. What is licensing?
5. What is contracting?
6. What is branding?
7. In merchandising, what is the advantage to folding clothes rather than hanging them?
8. In 1987 _____ was the first company to advertise clothing to men on TV. The product was their _____ for men.
9. Explain what mass customization is and give an example of a company who is doing that.
10. Briefly explain and give an example of the following options for purchasing clothing:
 - a. Off-price retailers –
 - b. outlet stores –
 - c. boutiques –

d. department stores –

e. chain stores –

f. discount stores –

g. mail order –

h. TV –

i. others –

Activities 13 Design Elements and Principles Power Points (URL address)

Competencies addressed by this activity:

4.01 Demonstrate knowledge and skill in using design basics

4.01 Explain the importance of each element and principle of design as it relates to fashion

These Power Point presentations are adapted from the UEN website at www.uen.org/lessonplan/LPview.cgi?core=20

To access the following presentations by subject:

Principles of Design: [C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Principles of Design\[1\].pptx](C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Principles of Design[1].pptx)

Color : [C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Color in Fashion\[1\].pptx](C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Color in Fashion[1].pptx)

Rhythm: [C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Rhythm of Fashion\[1\].pptx](C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Rhythm of Fashion[1].pptx)

Harmony: [C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Harmony\[1\].pptx](C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Harmony[1].pptx)

Texture: [C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Texture in Fashion 1 \[1\].pptx](C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Texture in Fashion 1 [1].pptx)

Fashion Styles: [C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Fashion styles\[1\].ppt](C:\Documents and Settings\Yundt.Gene\Desktop\State Fashion Curriculum\Fashion styles[1].ppt)

Competencies addressed by this activity:

- 4.01 Demonstrate knowledge and skill in using design basics
- 4.01 Explain the importance of each element and principle of design as it relates to fashion

Color & Design Jeopardy

Coming to Terms	Color My World	Designer Finals	Me, Myself, & I	Color Collision
100	100	100	100	100
200	200	200	200	200
300	300	300	300	300
400	400	400	400	400
500	500	500	500	500
Daily Double	Daily Double	Daily Double	Daily Double	Daily Double

Coming to Terms

- 100** – The flow of lines, shapes, space, and texture of a garment.
(Rhythm)
- 200** – A series of points connected together to form a narrow path;
creates illusions (**line**)
- 300** – The surface characteristics or feel of an object. (**texture**)
- 400** – The focal point, or center of interest of a garment; ideally
highlights your best features. (**Emphasis**)
- 500** – Colors that are a result of a combinations of a primary and secondary color.
(**tertiary or intermediary**)
- DD** – The size relationship of each of the internal spaces within a garment to one
another and to the total look. (**Proportion**)

Color My World

- 100** – Orange, Purple, & Green (**secondary colors**)
- 200** – Three colors equidistance apart on the color wheel (**Triad**)
- 300** – A primary/secondary color + the colors on either side of its
complement (**Split complementary**)
- 400** – Colors adjacent to one another on the color wheel
(**Analogous**)
- 500** – (**Monochromatic**)
- DD** – Black, Brown, Grey & White (**Neutrals**)

Designer Finals

- 100** – These are used as guidelines for putting design elements
together (**Principles of Design**)
- 200** – Fashion silhouettes or shapes do or do not change from one
season to another. (**do not**)
- 300** – Rectangle, triangle, inverted triangle & Hourglass (**what are
body shapes?**)
- 400** – the outline or silhouette of an object (**shape**)
- 500** – How the internal spaces of a shape work together, including
symmetrical and asymmetrical (**Balance**)
- DD** – Balance, Proportion, Harmony, Rhythm, Emphasis (**Principles
of Design**)

Me, Myself, & I

100 – Wearing a belt in contrasting color will do this to your waist. (**Stand Out**)

200 – Planning a way to use a color or combination of colors in an outfit or a room (**color Scheme**)

300 – When selecting colors for your wardrobe, consider your body shape, your personal coloring and _____. (**your skin tone**)

400 – If you want to look smaller or thinner, choose these colors (**Dark and Dull**)

500 – These prints in a fabric pattern tend to make the wearer look larger. (**Small**)

DD – Shape, space, Texture, Color, Line (**Elements of Design**)

Color Collision

100 – Pink, Red, & Dark Red (**Monochromatic**)

200 – Blue, Blue-purple, & Purple (**Analogous**)

300 – Blues, greens, purples (**cool colors**)

400 – Red, Yellows, oranges (**warm colors**)

500 – The brightness or dullness of a color (**value**)

DD – Red, yellow-green & blue-green (**Split Complementary**)

Coming to Terms
Color My World
Designer Finals
Me, Myself, & I
Color Collision

Activity 15 Eight-heads fashion drawing

Competencies addressed by this activity:

4.01 Demonstrate knowledge and skill in using design basics

4.06 Complete an eight-heads fashion drawing

4.07 Identify fashion careers specifically related to design

4.09 Apply the design basics to all project work

Eight-heads Fashion Drawing

Instructions

Overview:

An eight-heads fashion figure is used by designers to quickly sketch the bone structure of a human, not for the sake of drawing a person, but rather to have a framework to illustrate their design concepts. By sketching out the major bones and joints of the body, designers can manipulate them to put a model in different poses to better illustrate the design. Students can do this too (not recommended on early attempts) by simply moving one shoulder bone down or raising a hip bone.

This concept is easiest for students to grasp if the teacher reads the instructions the first time through as students draw.

Materials needed by each student:

- * ruler
- * plain white paper
- * pencil
- * eraser

Prior to drawing have students find $\frac{1}{2}$ " on their rulers and find $\frac{1}{4}$ " on their rulers. Measurements do not need to be exact for this drawing, but these two measurements are used often. Also make sure they know the difference between horizontal and diagonal.

Do not draw heavy lines - draw lightly - the lines we make are only guides - you will want to erase most of them!

Instructions:

One-half inch from the bottom of your paper, approximately in the center, draw a horizontal line that is about 1 inch long. Label this line zero at one end of the line.

One inch up from that line, make another horizontal line about an inch long - label this line one.

Continue to make lines one inch apart like this until you have made a line labeled eight.

Between lines 7 and 8, draw the head - basically the face - an oval

Between line 7 and $\frac{1}{3}$ of the way to 6, draw the neck - no "pipe" necks, ok!

Halfway between 7 and 6 make two small circles ($\frac{1}{8}$ " diameter) about another $\frac{1}{2}$ head out from the sides of the head. Mark an S out to the side for shoulders.

In the center of line 5 make a dot (visible). Straight out from there and straight down from the shoulders, make two small circles. Mark with an E (elbows).

(Drawing a female) On an imaginary line at $4\frac{1}{2}$ make a dot on each side of center about $\frac{1}{2}$ " in from the

shoulder circles above. Mark with a P (pelvis).
(Drawing a male) make that dot at about $4 \frac{2}{3}$.

At the center of line 4 and about $\frac{1}{4}$ " below the line, make a dot - (drawing a male, dot is right on the line.)
Mark with a C (crotch).

On line 4 make small circles just to the inside of shoulder and elbow circles. Mark with H (hips).
(Drawing a male) make circles about $\frac{1}{4}$ " above line 4 and just to the inside of shoulder and elbow circles.

Draw small circles on each side $\frac{1}{4}$ " below line 4 and even with elbow and shoulder circles. Mark with W
(wrists).

At line 2 make two circles - one on each side of center line and about $\frac{1}{4}$ " out. Mark K (knees).

At line 0 make two small circles - one on each side of center line and about $\frac{1}{8}$ " out. Mark A (ankles).

Okay - you have the basic bone structure! Use rulers now please!

Draw a straight line between the shoulder circles.

Draw a line from each shoulder circle to the waist. Your chest is now on line 6.

Connect the shoulders to the elbows, elbows to wrists.

Extend a $\frac{1}{2}$ " long line for a hand (side view)

Connect waist and pelvis dots.

Connect pelvis and crotch dots.

Connect hips and knees - then knees and ankles - maybe curve those lines just slightly out.

Draw a line $\frac{3}{8}$ " long for feet - toes pointing out - ballet stance.

Bones connected - it should resemble a body!

Let's flesh it out! Basically, add a little meat to the bones. This does not need to be an exact anatomical figure - just resemble the human body. The garment you are going to design is more important than the body!

Activity 16 Merchandising Display Lesson and Evaluation Form

Competencies addressed by this activity:

- 4.01 Demonstrate knowledge and skill in using design basics
- 4.07 Identify fashion careers specifically related to design
- 4.09 Apply the design basics to all project work

MERCHANDISING DISPLAY LESSON

Summary: Skilled merchandising sells! Students better understand the skill required to create effective merchandising by creating a display. They see the elements and principles of design in action while creating their merchandising display. Using the Merchandising Display Evaluation Form, students can evaluate themselves and each other.

Prior to the Lesson: Give ample time prior to the activity for students to get their “merchandise” together - days.

Day of the lesson or day before - show slides of good and/or bad displays (pictures you’ve taken – with permission, of course). What makes you look, stop?

Discuss and explore the following:

- What makes a good display?
- If you were a boutique owner with no **mannequin** (define for unit vocab), what could you use for one? (Straw broom, sticks – yeah, like tree limbs, dowels, plastic pipe, newspaper, whatever!)
- Why use **elements**? (Vocab word meaning props that enhance but are not items for sale, e.g. plant, basket)
- Why use **rigging**? (Vocab word for the pinning and shaping of garments to give them human form and action)
- Some ideas for display themes, e.g. beach, jeans, boots, “jammies”
- How many colors (main) should be in a display? (No more than three!)
- Which would be more interesting in a display, perfectly straight or angled? (Yes angled, and it’s much easier to do!)
- Who does the merchandising at big name stores? (Corporate sends a book with pictures and instructions – boring!)
- In what other situations might a person use these skills? (Museums, small stores, others??)
- **Signage** (vocab meaning words, words with impact!) – branding (vocab meaning logo or slogan that identifies the company)
- How time consuming is this? (May be a reason for the manual from corporate!) Good question for the very end!

Materials needed:

- Merchandise - Students bring from home those items to be displayed
- Basics –
 - boxes, books, crates, etc. for varying heights,
 - fabrics – large pieces for backgrounds
 - tissue paper – adds color, texture, interest, and it’s cheap

- shopping bags from different stores
 - packing peanuts, shredded paper, batting
 - Be creative about materials in the classroom that could be used as elements and ask students to do the same.
- A place for displays –
 - Display cases if available
 - Floor
 - Tables
 - Desks pushed together
 - Library

Work groups: Have students work in small groups (three seems ideal, but not always possible). They can pool their “merchandise” and elements that way.

For students who forget their materials, try to have bags from a variety of stores or bags in a variety of colors that along with tissue paper and signage, they can use to create a display that advertises a huge sale.

Give students a specific amount of time – 30 minutes – have them evaluate two or three other than their own, or maybe all of them, depending on time – maybe their own too.

Leave time to discuss a few or all of them as a class – ask students to share their comments and scoring.

Leave time for take down and clean up, but they will come down much faster than they went up!

Name: _____

Period: _____

Names of Presenters:

Merchandising Display Evaluation

Element/ Principle	Points 1 - 5	Comments: Use specific examples to explain the numerical score you assigned to each element/principle of the display.
Color		
Line		
Shape		
Space		
Texture		
Emphasis		
Balance		
Proportion		
Harmony		
Rhythm		

Overall comments on the display – what was done well first, what needs improvement second!

Activity 17 Mall Field Trip Questions

Competencies addressed by this activity:

4.01 Demonstrate knowledge and skill in using design basics

4.07 Identify fashion careers specifically related to design

4.09 Apply the design basics to all project work

Fashion

Name(s) _____

Mall Assignment _____

At all times please be polite to the shopping public, personnel in all stores, and our trip volunteers. You may be making an impression on an individual or business where you may want an internship or job sometime in the future!

CAREERS & JOBS

1. Politely ask five different people in different stores what their job position is and find out the following:

Job Title **Major Duties** **How Long on Job** **Salary Range** **Training Required**

A.

B.

C.

D.

E.

MERCHANDISING

2. Without going into any stores but looking in from the mall, tell the obvious fashion colors right now.

3. In what different ways are the stores using those colors - ex. clothes displayed higher than eye level, signage at the entrance, etc. Again, look from outside the store!

4. List/describe as many **different types of fixtures** as you can find - ex. wire mannequins, plastic cubes.

5. Choose five (5) stores, name them, and give evidence of “branding” they use - ex. Target - bulls eye,.

6. List five different stores and evaluate the entrance. Is it welcoming, cluttered? What makes it that way?

- A.
- B.
- C.
- D.
- E.

9. Also evaluate the “rump-bump” room (personal shopping space) in three different stores. Is there enough? Does the store allow too much, wasting valuable merchandising space?

- A.
- B.
- C.

10. Evaluate the merchandising displays in several stores or store windows. Find a couple really good ones - what makes them so? Find a couple that really need help - what is the problem?

Good Displays

Need Help

- A.
- B.

- A.
- B.

11. What are some of the more novel and unusual “elements” (read not-for-sale items) that you see used in displays? (List six or eight)

12. In three stores ask personnel (politely, of course) who puts up the displays, who decides what is to be displayed, and how it is to be displayed.

- A.
- B.
- C.

13. Ask three different stores what they do to manage “loss prevention”.

- A.
- B.
- C.

Activity 18 Garment Features Power Point

Competencies addressed by this activity:

4.01 Demonstrate knowledge and skill in using design basics

4.04 Identify common garment parts and styles

This Power Point can be accessed at www.uen.org/lessonplan/LPview.cgi?core=20

Activity 19 Garment Features Quiz

Competencies addressed by this activity:

- 4.01 Demonstrate knowledge and skill in using design basics
- 4.04 Identify common garment parts and styles

Garment Features Quiz
Fashion Design & Merchandising

Name(s): _____

1. On what garment and specifically where would we be likely to find a flat-felt seam?
2. On what type of garment made of what type of fabric would we be likely to find a rolled seam?
3. On what type of garment and specifically where would we be able to find a serged seam?
4. On what garment would we find a shirt-tail hem?
5. Tell two specific places on a garment where we would find ribbing.
6. On what type of garment would we find a neckband?
7. From where to where do we measure to find a person's inseam?
8. Give a specific example of a yoke on a garment.
9. Draw a bodice –
10. What is the general purpose of both facing and interfacing?
11. On what garment would we find patch pockets?
12. On what garment would we find a kangaroo pocket?
13. On what garment and where would we find a vent?

14. On what garment would we find side slits?

15. Which are more flattering to the average female, accordion pleats or box pleats?

16. On what type of coat/jacket would we not find a drawstring and why?

17. Tell two features of a high-quality garment.

18. What do lapels tell consumers about a jacket?

Activity 20 Choose - Avoid? Enhance Your Look

Competencies addressed by this activity:

- 4.01 Demonstrate knowledge and skill in using design basics
 - 4.01 Explain the importance of each element and principle of design as it relates to fashion
 - 4.02 Apply elements and principles of design to apparel
 - 4.03 Use design basics to create illusions that enhance appearance

CHOOSE - AVOID ?

Enhance your look!

Overview: This lesson has students think of body features or characteristics and how the line and design of clothes can enhance and/or camouflage those features.

Materials needed:

- Specific Figure Problems - What to Choose and What to Avoid material from Symmetry Color & Wardrobe Program. (The Symmetry Group, P.O. Box 531, Montgomeryville, PA 18936)
- Magazines/catalogues students can cut up
- Scissors, glue, blank paper

Lesson: Have students list 10 or so body characteristics that people have to deal with when choosing their clothes. These would be features that are overly pronounced or absent, for example, large bust - like breast-reduction large, not model, implants large - or flat chest. Caution them to associate no names with these features.

Lead class discussion about what people can do - reasonably do - to enhance their look and/or camouflage their features.

Have students familiarize themselves with What to Choose and What to Avoid material from Symmetry Color & Wardrobe Program. Work a few examples as a class.

Assignment: Students individually (pairs or groups of three work also) choose five body features. For each body feature, students cut and paste two articles of clothing a person with that feature would want to choose and two he/she would want to avoid. Students cut the pictures from catalogs/magazines, glue them onto blank paper, and label.

Activity 21 Events in Textile History

Competencies addressed by this activity:

- 5.01 Demonstrate knowledge and skill related to textiles
- 5.03 Trace fibers from origin to fabric
- 5.09 Research textile technology

EVENTS IN TEXTILE HISTORY

The history of textiles is ancient. No one knows for sure when man discovered the first cloth or fabric. Can you think of a need, early people had, that could have led to the invention of cloth? Certainly protection from the elements had to be one of their earliest needs. They needed fabric from which to make articles of clothing to protect their bodies from the extreme of temperature and various form of precipitation. As you review this list, try and think of reasons why certain events in the development of textiles might have taken place. Is history and accident? That is the question!

PREHISTORIC AND ANCIENT TIMES

- 6300 B.C. Archaeological discovery of fine woven cloth fragments in Turkey (30 – 38 threads per inch).
- 3000 B.C. Cotton was being grown in Pakistan, western India, and perhaps the Americas.
- 2700 B.C. Chinese cultivated silkworms and developed special looms to weave silk cloth.
- 2500 B.C. Linen found on Egyptian mummy woven at 540 ends per inch, as well made as that of today. Goddess Isis shown in a pictograph holding a shuttle.
- 327 B.C. Alexander the Great amazed at the beautiful printed cotton being produced in India.
- 300 B.C. Ancient Greeks and Romans developed an enormous trade in textiles.
- 75 B.C. Silk became the luxury cloth in Rome.
- 63 B.C. Cotton awnings were used in Rome.

THE MIDDLE AGES

400 -1500 A.D.	Textile industry gradually developed in Europe.
768 A.D.	Charlemagne established silk weaving industry at Lyons and imported wool from England.
900	Alfred the Great encouraged expansion of the wool industry in England.
1120	Henry I sponsored the first woolen cloth guild. He relocated skilled Flemish weavers to English villages to increase production.
1153	First annual cloth fair held in England.
1200	Spinning wheel was in common use.
1305	Venice had 17,000 people engaged in weaving wool.
1533	Pizzaro reported that Peruvian spinning and weaving was superior to European.
1589	William Lee Invented machine to knit hosiery.
1631	Dutch East India Company imported fine calico from India.
Early 1600s	Textile workers in the Netherlands improved methods of dyeing and finishing cloth.
1654	English textile craftsman were forbidden to emigrate to America.
1661	A resident of Danzig, Poland, built a power loom. (See illustration) The government had him drowned and destroyed the loom.
1667	English law required all persons to be buried in woolen cloth. More cloth was being produced that could be sold.
1669	The English colonies in America were forbidden from trading wool materials.
1696	Irish weavers produced cloth less expensively than the

- English. Attempts were made to suppress the weavers. Irish linen was superior to all others.
- 1733 John Kay, an Englishman, invented the flying shuttle loom. (See illustration)
- 1764 James Hargreaves invented the spinning jenny, the first machine to spin more than one piece of yarn at a time.
- 1768 Spinning and weaving contests held in America to oppose the Stamp Act.
- 1769 Richard Arkwright patented the water frame, a spinning machine that ran on waterpower.
- 1779 Samuel Crompton invented the spinning mule, a machine that combined the spinning jenny and the water frame.
- 1785 Edmund Cartwright patented the first power loom.
- 1790 Samuel Slater built the first water-powered machines in the U.S. for spinning cotton.
- 1793 Eli Whitney invented the cotton gin. (see the illustration)
- 1800 Ireland exported 25 million yards of woven linen.
- 1804 Jacquard loom used punch cards to enable a single weaver to produce complex patterned fabric. This is an early example of computer technology
- 1816 Power looms were beginning to be installed in large numbers in America.
- 1861 Union soldiers wore uniforms that were machine-made. Confederate uniforms were still mostly made from handspun and hand-woven fabric
- 1884 Hilaire Chardonnet developed the first manufactured fiber, a form of rayon.
- 1900s The industrial Revolution completed sweeping spinning and weaving from the home workshops to the factories and mills.
- 1910 Chardonnet's fiber first produced in the U.S. under the name of artificial silk, now known as rayon.
- 1935 Wallace H. Carrothers developed nylon.

1940s-1950s	Polyester, acrylic, and other artificial fibers were introduced.
1960s	Double-knit polyester fiber was introduced.
1970s	Knitting machines controlled by computers produced fabrics with highly complex patterns at tremendous speeds.
Early 1980s	Robots were introduced into the textile industry.
Late 1980s	Textile mills used high-speed looms that had many tiny shuttles called darts instead of a single shuttle. Other looms were used to weave with no shuttles at all. A jet of water or air carried the filling through the warp up to 1000 times a minute – four times faster than a shuttle on a standard high-speed loom.

TOP TEN EVENTS IN THE HISTORY OF TEXTILES

Look at you list of events that occurred as part of the history of textiles. Pick out the ten that you consider to be the most important. Write the date and event in the spaces below.

	<u>DATE</u>	<u>SUMMARY OF EVENT:</u>
10.		
9.		
8.		
7.		
6.		
5.		
4.		
3.		
2.		
1.		

After your class has constructed a class list of the Top Ten Events in the History of Textiles, use that back of this sheet to summarize the changes in society or the unmet needs society had that led to these developments.

Activities 22, 23 Fiber Facts Research (Story), Fiber Facts Chart

Competencies addressed by this activity:

- 5.01 Demonstrate knowledge and skill related to textiles
 - 5.01 Differentiate between natural and synthetic fibers
 - 5.02 Discover basic characteristics of common fibers
 - 5.04 Differentiate between fibers and fabrics

Fiber Facts Research

Objective: Each student will research a different fiber. From this information they will create a story. Give the fiber a name (ie: Candice Cotton), then include the following information:

Name of the fiber:

Sources/history of the fiber:

How the fiber is produced? In what countries? :

Textile properties:

Advantages of the fiber:

Disadvantages of the fiber:

What the fiber is used for:

Other facts about the textile. Comment on any additional interesting or unique aspects of its invention, usage or production:

Once finished, each student will share their story with the class. They will use this information to complete another assignment.

Resources:

Clothing textbook pgs. 193 – 201

www.fabricdictionary.com

www.fabrics.net

www.wisegeek.com

<http://www.fibersource.com/f-tutor/q-guide.htm>

<http://inventors.about.com/library/inventors/blfabric.htm>

Fiber Facts

<u>Fiber</u>	<u>Source</u>	<u>Advantages</u>	<u>Dis-advantages</u>	<u>Uses</u>	<u>Care</u>	<u>Misc. facts</u>
Cotton						
Flax (Linen)						
Wool						
Silk						
Polyester						
Rayon						
Acetate						
Nylon						
Tri-acetate						
Acrylic						
Olefin						
Aramid						
Spandex						
Metallic						
Mod- acrylic						
Glass						

Student Sign-up

Cotton		
Flax(Linen)		
Wool		
Silk		
Polyester		
Rayon		
Acetate		
Nylon		
Triacetate		
Acrylic		
Olefin		
Aramid		
Spandex		
Metallic		
Mod-acrylic		
Glass		

Activities 24, 25 Weaving Samples, Weaving Quiz

Competencies addressed by this activity:

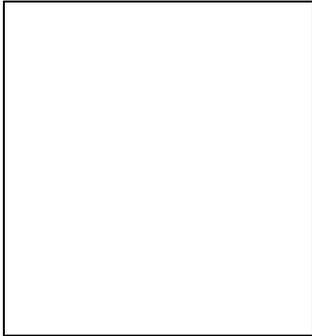
5.01 Demonstrate knowledge and skill related to textiles

5.05 Differentiate between knit, woven, and felted fabrics

Weaving Samples

Cut out three different fabric samples. Define each type of weave in your own words. Tape weaving samples to this paper and turn them in for credit.

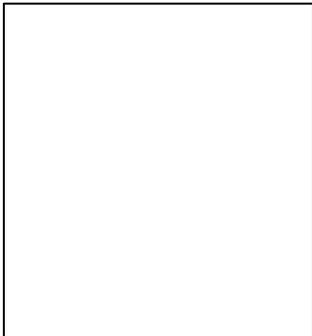
Sample #1



Weave Type:

Definition:

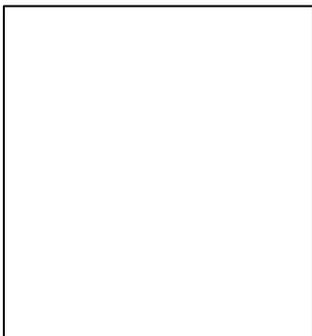
Sample #2



Weave Type:

Definition:

Sample #3



Weave Type:

Definition:

Weaving Quiz

Name _____

Period _____

Match the following definition with the term.

1. Interlaces two yarns that are at right angles to each other
2. Interlocking fibers with heat and moisture
3. Interlocking loops from more than one yarn
4. Raised surface of loops or yarn
5. Twisted or looped threads

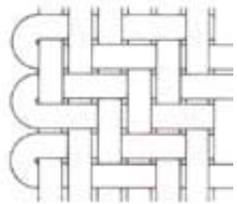
- a. Knit
- a. Laces
- b. Woven
- c. Pile
- d. Non-woven

6. Define **warp** yarns _____

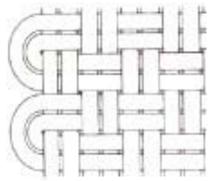
7. Define **weft** yarns _____

Label the following weaves:

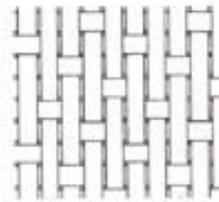
8. _____



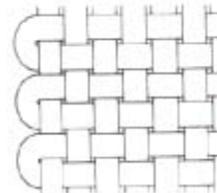
9. _____



10. _____



11. _____



Activities 26, 27, 28, 29, 30 Fabric Identification, Fabric Collection, Fabric Collection Information Cards, Fibers in Your Closet, Fibers and Fabrics Review

Competencies addressed by this activity:

- 5.01 Demonstrate knowledge and skill related to textiles
 - 5.01 Differentiate between natural and synthetic fibers
 - 5.06 Identify common fabrics
 - 5.07 Match fabric characteristics and garment applications

Fabric Identification

Complete the following information about each of the fabrics as they are passed around the room. Use your textbook as a resource.

	Name of Fabric	Method of Construction (Weave)	Fiber Type (Staple or Filament)	Sample of Fabric
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				

FABRIC COLLECTION

Professionals in all areas of fashion work must know common fabrics. Why? (Be sure you know several!) The best way for you to learn some of the most common fibers and fabrics is to make and work with your own collection.

You will use the examples I've provided on 3 x 5 cards along with other resources, i.e. textbook, blank identification cards, fabric remnants, index cards, glue, etc. to create your collection.

You will study the example, go to the remnants and find a piece for your collection. Please know that your piece may not be the same color or pattern, but it should have the same characteristics that would otherwise define that fabric. (For example, the terrycloth you find in the remnants may not be the same color as my example, but it will still be looped, made of cotton.) You will cut a swatch at least 2 x 2, mount it on one of your 3 x 5 cards, label the card with the fabric/fiber name, complete an identification card, and glue it to the back of the card. You will hold your collection until it is complete, but please put your name on each card (small).

The list below tells the fabrics/fibers you need to have in your collection. Have fun as you explore fabrics!

FABRICS LIST –

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

Fabric Name _____

Customary Fiber _____

Properties _____

Uses/garments _____

Fabric Name _____

Customary Fiber _____

Properties _____

Uses/garments _____

Fabric Name _____

Customary Fiber _____

Properties _____

Uses/garments _____

Fabric Name _____

Customary Fiber _____

Properties _____

Uses/garments _____

Fabric Name _____

Customary Fiber _____

Properties _____

Uses/garments _____

Fabric Name _____

Customary Fiber _____

Properties _____

Uses/garments _____

Which garments look as good as the day you got them? What is the fiber content?

Which garments do you like the best?

Does your choice have anything to do with the character of the fabric?
(Texture/softness/wash & wear ability/color) Why?

Fibers & Fabrics Lab

Overview: Use as a review or culminating activity in the fibers and fabrics unit.
Students

will work individually or in teams to match fabrics in a sample set to numbered questions on their worksheet. Questions will help students identify samples and review concepts covered in the fibers and fabrics unit. Each question will have a corresponding fabric in the samples. Students will mark the samples with masking tape, garage sale pricing dots, or some other temporary method so that sample kits may be re-used. (Sample sets are in plastic food storage bags.) Questions may also require a written explanation related to the sample and concepts being reviewed. When students complete the assignment, questions go in the sample bag and the bag is turned in.

Objective: To review concepts related to:

- weaves
- printing and dyeing methods
- common fabric names
- common fiber characteristics

Preparation: Find and cut samples of a wide variety of fabrics (good sized swatches as student handling will reduce some in size). Choose the most common ones you expect them to know and some interesting ones. Make individual packets or students can work in teams with a shared set of samples. Teamwork makes for more discussion, hence learning!

Make up questions. The number of questions should equal the number of samples (or maybe not?). Examples: 1.) A fabric that is neither woven nor knitted, but pressed and called what? (Answer: felt on question sheet and #1 marked on felt sample)

A set of questions is included here, but it will be difficult or next to impossible to duplicate the fabric sample set. Use these questions as a possible guide for selecting your samples and/or revise the questions to fit your samples.

FABRICS LAB

Fashion

NAMES: _____

Match the swatches from your packet to one of the following. Attach the fabric swatch to another piece of paper, label it, and answer the accompanying questions.

1. A fabric that is neither woven nor knitted, but pressed and called what?
2. This fabric is an embroidered, twill weave. How do you know it is a twill?
3. A roller-printed, cotton that is also flocked. What is flocking? What type of weave do you think it is - look at both sides?
4. We often hear of gold lame' - this fabric is lame', but in a color. Explain how it is made - type of weave and description of yarns.
5. Could be described as a double-knit, metallic print. How was the print achieved? What makes it a double-knit?
6. Looks like expensive satin silk - really made from the "great imitator". What fiber is the great imitator? What are two advantages of using it?
7. A napped, single-knit fabric. What do we commonly call it?
8. A variation of wide-wale corduroy. What must we remember about corduroy?
9. Gingham, which is always _____ and _____ other color squares.
10. Oxford cloth - used primarily for men's dress shirts. How is the final color achieved?
11. Commonly called pin-stripped - why?
12. Single-knit, roller printed. What is the disadvantage of a garment printed this way?
13. Brocade - very elegant! What's the weave?
14. Twill weave, trouser fabric. How do you tell which is the right and wrong side of this fabric?
15. Eyelet - is the finish more likely applied during weaving or after the fabric is

woven?

16. Calico - how is it printed? Used for what type of garments?
 17. Plaid - how is the pattern achieved?
 18. Herringbone is typically made from wool - this is not. The manufacturer has also applied flocking - yikes - it must be trendy!
 19. Another interesting herringbone - denim?!
 20. Quilted, plaid and denim. What is meant by quilting? What garments can you envision from this?
 21. Nylon - What is a disadvantage of this fabric or any nylon?
 22. A bonded fabric - how do you think this is made?
 23. Hounds tooth - a pattern typically made of what fiber?
 24. Batik print - really an art form, using wax and dye to make patterns. (Obviously wax is not still on fabric.)
 25. Loosely-woven, trendy, jacket fabric with slubs. What's a slub?
 26. Cotton duck, also called cotton canvas - apparel? What type or why not?
 27. Chenille - a tufted fabric. What common coloring practice was used? Considering the origins of both, do they go together? (Chenille was the fabric of my grandmother's bedspread in the 1950's.)
 28. Roller-printed, double-knit that is not cotton.
 29. Looks like fleece, but isn't - what is it really?
 30. Patch-work, glitzy fabric - seems like a contradiction - why? What can you envision made from this fabric?
-

Activities 31, 32 What Do You Know About Laundry, Stain Removal Chart

Competencies addressed by this activity:

6.01 Demonstrate Knowledge and
Skill Related to Clothing Maintenance and Construction

6.01 Demonstrate basic clothing care and repair
skills

What Do You Know About Laundry?

Laundry is perpetual! It is never-ending! Some people love it – some people hate it! Some people do it well – some people are not so good at it!

Why is it important to do laundry well?

What do you already know about doing laundry?

What does that actually mean?

What is the complete picture regarding laundry – now and for the rest of your life? (Probably not going to be just about you – sorry!)

What are the basics of doing laundry?

What are the most important things to remember?

What are the finer points?

Are there any tricks to make it easier, but still have your clothes look nice?

What are the environmental (green) concerns related to this life skill/responsibility?

Spend 10 minutes circulating around the classroom jotting down tidbits of information from others (related to the above questions and this topic).

Using our textbook as a reference and our discussion, you will make an informational pamphlet, video, on-line

instructions, etc. (get approval on format) for people who are clueless about laundry. Please categorize your information and make it concise. No cutting and pasting - rephrase any written information into an easy, quick-to-read, inviting format. You may work in a small group (no more than three), pair, or individually. You will be held responsible for getting together outside of class - don't choose that option if it is too complicated as it will not be a valid excuse for not meeting the deadline - sorry!

Before class ends today, have an outline of the information you will use, and a plan for your format.

The project is due _____.

The project is worth _____ points.

How to Remove Stains

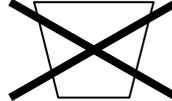
Decide the best pretreatment method you would use to remove each stain listed in the chart below.

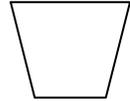
Type of Stain	Treatment and Removal Method
Blood	
Ink	
Paint—latex	
Chewing Gum	
Chocolate	
Grass	
Soft Drinks	
Kool-aid	
Deodorant	
Mustard	
Fingernail Polish	
Makeup	
Perspiration	
Coffee	

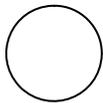
1. What is “sponging”?
2. Does milk remove ink from clothing?
3. Why do your jeans get white streaks in them?

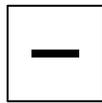


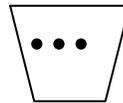


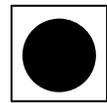




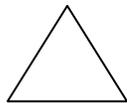




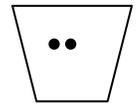


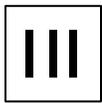






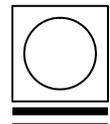


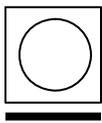


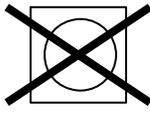


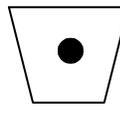


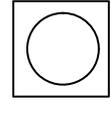












FCCLA STAR Events

Fashion Design

Recycle and Redesign

Fashion Construction

All project details and rubrics available at www.fcclainc.org

OTHER RESOURCES

2.01 Research Fashion History

Fashion Frenzy 100 years of Clothing History, Learning Zonexpress, 2002. Written support materials, 15 minutes.

Fashion Show through History, Learning Zonexpress, 2005. Written support materials, 35 minutes.

A & E Top 10 Fashion Designers, New Video Group, 126 Fifth Avenue, New York, NY 10011, 2001.

3.01 Demonstrate Understanding of the Fashion Industry

How Clothing is Made, Learning Seed, 2003. Written support materials, 18 minutes.

How Clothing is Sold, Merchandising Fashion, Learning Seed, 2003. Written support materials, 20 minutes.

4.01 Demonstrate Knowledge and Skill in Using Design Basics

Symmetry Color & Wardrobe Program, Patricia Seidel, The Symmetry Group, P.O. Box 531, Montgomeryville, PA 18936. Symmetry Promotions Publishing, 109 Blossom Hill Lane, Chalfont, PA 18914.

5.01 Demonstrate Knowledge and Skill Related to Textiles

Nasco's Fabric Dictionary, Carol Schmelzel. (Samples kit)

New Fabrics then Fibers, Learning ZoneXpress, 2005. Written support materials.

Clothing Fibers, Learning Seed, 2008, 25 minutes.

Understanding Fabrics, Learning Seed, 2008, 21 minutes.

7.01 Research Careers Related o the Apparel Industry

Jobs in Clothing, Textiles & Fashion, Learning Seed, 2010, 24 minutes.

Confessions of a Fashion Designer, Learning ZoneXpress. Written support materials, 12 minutes.