

Dear 4-H Leader,

If 4-H'ers enjoy making clothes that are special and unique, if they like turning ideas and designs into real creations, if they find real pleasure in experimenting with colors, textures, fabrics and yarns - - then this is the right place! That's what DECORATING YOUR DUDS is all about. It is a fun project!

DECORATING YOUR DUDS project is designed to:

- Provide a chance to sample and experiment with a variety of textile crafts.
- Provide 4-H'ers with some ideas and tools for developing original design ideas.
- Provide an outlet to express individualism and imagination by creating a "one-of-a-kind" garment or accessory for themselves or others.

Four-H clothing projects are designed to help stimulate and provide educational experiences for 4-H'ers. Creating something special and unique takes time, experimenting, patience and encouragement. You as a leader can provide an atmosphere and activity plan that will make the exploring easier and fun. As a 4-H group, you are encouraged to provide opportunities to explore or try out several textile crafts. Your 4-H'ers might try embroidery, crochet, needlepoint, quilting, macrame, weaving, applique, patchwork, printing, tie-dyeing, batik, textile painting, machine embroidery, silk screening, trapunto or smocking, to add a special individualized dimension to what they wear. One special reward of being a 4-H leader is watching 4-H'ers grow, as they stretch and explore, learn and achieve - - knowing you've helped. We're glad to welcome you to this year as a 4-H clothing leader. We hope the enclosed information will be helpful.

ACKNOWLEDGMENT

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Thank you to Colorado State University Cooperative Extension for the use of their material and slides.

TEXTILE CRAFTS

What is a textile craft? It's any method of creating a unique design with fabric or yarn. Patchwork, applique and quilting are examples of textile crafts that use fabric as the main design ingredient. Needlepoint, embroidery, crochet and weaving are textile crafts that use yarns as the design tool. Sometimes paints or dyes are the main tool - for such textile crafts as tie-dyeing, batik or fabric printing. Other design tools might be trims, leather strips, jute, studs, sequins - - almost anything may become a design tool when you use your imagination! But all textile crafts have one thing in common - they involve the use of fabric or yarn in creating the design.

With some of these textile crafts, it means actually making the fabric such as weaving or crochet, macrame or needlepoint. With other textile crafts, an already existing fabric is changed into something quite different. Quilting, applique, embroidery, tie-dye, printing - all of these textile crafts can change the appearance of a fabric to create an exciting, imaginative design.

STOP - LOOK

If a design is going to be added to a garment or accessory, it is necessary to take a thorough look at that article. Plan the decoration only after having decided that the article is worth your effort and will be enhanced by decoration.

CREATING THE DESIGN

Once a 4-H'er decides upon a textile craft to try a hand at, it's time to think about the design. The design should reinforce the structural lines and shape of the article. Allow enough background space to give the impression of simplicity and dignity to the design. All over designs should cover the surface quietly. The background shapes should create beauty as does the design placed on it. The design should be suitable for the material and service it must give.

Many books show how to create a pleasing design. There are also many printed patterns that can be purchased. There's no better way to enjoy and understand design than to try it! Designing, like most activities, can come naturally once you understand what you are doing.

A design is really a plan - - a plan for using all the materials so that they look good together. And to begin planning the design, encourage 4-H'ers to examine their materials - whether they be yarns or dyes or fabrics or some other material - in a special way. For, regardless of what materials are used, these basic ingredients are the design:

line shape space texture color

These ingredients are called the elements of design - and they are important to plan for because they are the visible details of a design. Without a design plan, these elements may seem haphazard, may clash, may seem cluttered or dull. Let's take a closer look at each of these elements of design.

Line Line is an element that's found everywhere around us - in a garment, lines are created by a seamline, a hem, a dart, a row of trim, a plaid or strip. A row of embroidery stitches creates a line, as does a row of macrame knots or a row of studs. Some lines are straight and angular, other are curved. Some are thick and sturdy, others fine and delicate. The kind of lines used in a design will affect the character of that design.

Shape When lines are connected and overlapped, they create shapes - squares, circles, triangles, any shape imaginable. The outline of an applique is a shape, the pieces in a patchwork vest are shapes, the outline of a garment is a shape, as are its collar, sleeves, pockets, buttons, and so on. Just as lines can create feelings so can shapes.

Texture Texture is the surface characteristic of an object - it may be smooth, fuzzy, soft, pebbly, scratchy, or one of many other textures. Sometimes we don't have to touch an object to know its texture - we can see the texture. And in planning a design, that's important to think about, because each texture we see has a character or feeling, just as lines and shapes do.

Color When we think of colors, we usually think of color names (or hues) like red, green, yellow or blue. We can create very different feelings in a design, depending on the colors we use together - for instance, a design in yellow and green would give you a different feeling from the same design in purple and blue. But there are other ways in which we use colors to give a design the feeling we want for it. The way we use color values can also affect a design - value refers to the lightness or darkness of a hue. The same hue can have lots of different values, or dark nesses or light nesses. Think about all the different kinds of blue, for instance - - baby blue, light blue, sky blue, peacock blue, navy blue, royal blue. Value can affect the feeling of a design, too. Try to visualize a design in all light colors (like lime green, pink, light blue, lemon yellow). Now visualize that same design in dark green, navy blue, dark red, and gold. Does it seem different? Or how about the same design in lime green and navy blue - does it seem different in style? The intensity of the hues we use in a design will also affect the feeling we get from it. Intensity refers to the brightness or dullness of a color. Imagine a design in all bright colors - usually a design made of all bright colors is more than our eyes can take! So, use very bright colors sparingly! Try some of these color exercises with your 4-H'ers.

EVALUATE YOUR PLAN - PATTERN TO FOLLOW WITH YOUR 4-H'ERS

Take a look at the materials you're planning to work with - your yarns, fabrics, threads, dyes or whatever other materials you're planning to use. What kind of feeling do you want to create with your design? Do the materials all create that feeling - in their textures and colors? Can you create the kinds of lines and shapes you want with your materials? Will the materials be suitable

for the space you've chosen to create your design in? If you can say "yes" to these questions, you're on your way to a well-designed DECORATING YOUR DUDS outfit.

But it doesn't stop there! Because even with all the right materials together, designers still need some guidelines on how to use them together. Perhaps your 4-H'ers can think of these guidelines as a recipe for deciding just how much of each of the ingredients (colors, textures, lines, and other elements) to use and where to add them! These guidelines are called principles of design:

Proportion

Proportion is the relationship of all the parts of a design to each other and to the whole garment or article. Each part needs to be in proportion to the rest of the design. No part should overpower the others. If a garment does not have proportion, it may be because one part of the design is too big for the rest of the design. Or the design may be too big or too small to look good on the garment, or there may be too much bright, shiny color that overpowers the other colors. Or, if the design is the entire garment or article, it may lack proportion because it is too overpowering for the person wearing it.

Balance

Balance is a feeling of steadiness, of everything in the design and the garment looking like it belongs. Balance can be formal (each side of the center is identical) or informal (the sides are different, but "weigh" the same). If a garment doesn't have balance, it may be because too much of the design or too much bright color and too many large shapes are on one side of the garment or design, giving a lopsided appearance.

Emphasis

Emphasis is the creation of a center of interest. Emphasis in a garment may be a color, a waistband, pockets, an embroidered design, a quilted yoke, or some other point of interest. Without the center of interest, a garment may seem cluttered and busy - or boring and uninteresting. If a garment design is not well planned and is missing emphasis, it may be due to the cluttered effect of too many colors, too many different textures, too many different lines, shapes or sizes. Or there may not be sufficient contrast to attract attention.

Rhythm

When we look at a design, the eye follows a certain route around the design. It notices differences in lines, shapes, textures, colors, and spaces. This route the eye follows is known as rhythm. In a well-planned design, the eye is led from one to another to the point of emphasis. That rhythm is created in a design by repeating something through out the design - repeating a color, repeating textures, shapes, colors, or sizes. If an outfit is missing rhythm, it may be due to too many unrelated parts - too many unrelated colors or textures, shapes, lines or sizes. Or the design may be placed so that it is spotty or scattered so that it is spotty or scattered so that it doesn't seem to fit together.

Unity

When we say that a design has unity, we really mean that it is complete. Unity is the result of all the materials fitting together in a pleasing combination. If unity is missing, it may be that the characters of colors, textures, lines, shapes and spaces are not compatible. Or there may not be a central theme for the design and the garment.

INSPIRATION SOURCES

Now that you have helped your 4-H'ers learn something about a well-planned design, it's time to begin thinking about helping them move into developing their own designs. How do you start?

Actually, there are several ways to begin. One of them is to become aware of the design of the objects around us. Take a good look; there are examples everywhere! Look at the grain of the wood on a table top - what kind of lines or shapes are created? How does the rhythm in the grain move your eye over the design? Could you create a similar design - perhaps with weaving or needlepoint or with embroidery?

There are many places to get ideas - look outside at the patches of grass for ideas on shapes and colors, look at the sunsets and clouds for shapes and colors, look at the crack in the sidewalks, the frost on windows, the bark on trees. Everywhere you look, there are ideas for colors and textures, shapes and lines. And examples aren't limited to nature - look at designs in things around the house like baskets or pictures; perhaps there's a design on some pottery you'd like to try in embroidery. Or the shape of an old bottle gives you an idea for an applique shape. Your 4-H'ers can find ideas in magazines, wallpaper, comic books - there are ideas everywhere if you'll just use a little imagination!

Encourage doodling on paper to develop and crystalize a design. Or try arranging yarns or scraps of fabric. Try cutting out shapes from construction paper to experiment with a design. It does not matter how - but it is important to plan a design first!

The designer whose work shows fine quality adapts and stylizes his design to suit the material he is using. He does not attempt to imitate real objects such as flowers in a thread. But having decided on a flower idea as a theme for the design, the designer alters it to suit the shape of the article, its purpose and the limitations of materials and tools.

RESOURCES

There are lots of good sources to help you and your 4-H'ers with the "How-to's" of the textile crafts. Your Extension agent-home economics can help you locate commercial leaflets available for 4-H members on specific textile crafts. You may want to supplement the leaflets with films and slides. Some are available through your local Extension agent.

Your talents are an excellent resource for the club - share your know-how. Four-H'ers can share their special interests and help acquaint others with the how-to's. Bring the tools and let everyone experiment. Bring in others from the community to share their craft knowledge. A local craft or fabric store may work with you or help you contact someone with an interest in a specific textile craft. Members may decide to make a sampler, shawl, handkerchiefs, or monograms utilizing the various-techniques. Magazines are a terrific source of ideas. Perhaps your members will want to begin clipping and filing ideas, to share and talk about. Check the local library for books, magazines and visuals.

Creating With Card Weaving, by Sally Specht and Sandra Rawlings

Step by Step Tablet Weaving, by Marjorie and William Snow, Golden Press

Step by Step Weaving, by Nel Znamierowski, Golden Press

Macrame, Sunset Book

McCall's Macrame

Step by Step Macrame, by Mary Walker Phillips, Golden Press

McCall's Book of Handicrafts

Lean How Book, Coats & Clarks, Inc.

How to Crochet It, McCalls

The Craft of Crewel Embroidery, by Erica Wilson

Needlework Stitches, by Barbara Snovk

Canvas Embroidery for Beginners, by Sylvia Green

Creating With Burlap, by M.J. Fressard, Little Craft Book Series

Stitchery and Crafts, Better Homes and Gardens

The Complete Guide to Embroidery Stitches and Crewel, by Jo Bucher, Better Homes and Gardens

Stitchery, Sunset Book, Lane Magazine and Book Company, Menlo Park, Ca. 94025

Needlepoint Simplified, by Jo Appolite and Sonie Shapiro Ashner, Little Craft Book Series

Creative Needlepoint, by Jo Bucher, Better Homes and Gardens

McCall's Needlepoint, Sunset Book

American Indian Needlepoint Designs, by Roslyn Epstein

How to Quilt It, McCalls

Quilting and Patchwork, Sunset Book

Modern Patchwork, Farm Journal, Book 1676, Philadelphia, PA 19105

Finger Weaving: Indian Braiding, by Alta R. Tinnet, Little Craft Book Series

Needle weaving, by Esther Warner Dendel, Farm Journal

How to Weave It, McCalls

Decorative Machine Stitchery, by Robbie Fanning

Creating Body Coverings, by Jean Ray Laury and Joyce Aiken, von Nostrand Reinhold Company

There are also many craft magazines and pattern books that would be good sources, too.

Magazines

Decorating and Craft Ideas

Sphere

Other 4-H Material

“Fashion Flair” activity leaflet EC 4-20E-76, “Getting It Together”

EVALUATE THE RESULT - - HOW EXHIBITS ARE EVALUATED

DECORATING YOUR DUDS EVALUATION

The following criteria and values are a guide for both you and the judge in evaluating your garment:

1 - very good

2 - average

3 - needs improving

QUALITY OF WORKMANSHIP (25%)		QUALITY OF DESIGN (40%)	
Construction is accurate.	1	Design is suitable to garment (or article) and to the materials used.	1
Construction is secure, durable and functional.	2	Colors and textures are compatible.	2
Garment (or article) is properly finished for appearance and stability.	3	Design and garment (or article) Follow the principles of good Design: proportion balance emphasis rhythm unity	3
CREATIVITY (35%)			
Design idea is unique and original.	1		
Combination of materials is appealing and imaginative.	2		
	3		

TOTAL APPEARANCE 100%

The Judge has considered your exhibit carefully and has made these comments hoping they will help you with your next project:

Placing: B _____ R _____ W _____ NR _____