

Wyoming County 4-H Clothing Revue *Leap Into Fashion*

Friday, May 3, 2024 at 7:30PM
Ag & Business Center



Dear 4-H Homemaking Leaders, Members & Parents,
It's time for the annual 4-H Clothing Revue!

Important Dates to Remember

Friday, April 12th

Entry blanks and commentary sheets due for April 20th and April 23rd judging.
Please return entry blank and commentary sheet to the 4-H Office.
Bring 'Evaluation Sheet' with you on judging day.

Saturday, April 20th

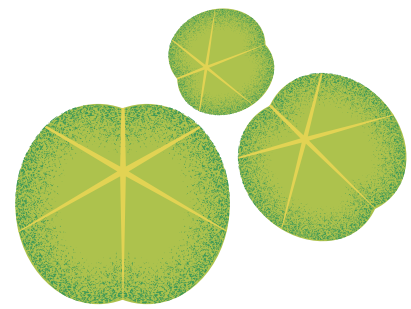
Day clothing evaluation judging option
9:00AM-10:30AM Ag & Business Center (36 Center Street, Warsaw)
(BRING EVALUATION SHEET WITH YOU)

Tuesday, April 23rd

Evening clothing evaluation judging option
6:00PM-8:00PM Ag & Business Center (36 Center Street, Warsaw)
(BRING EVALUATION SHEET WITH YOU)

Friday, May 3rd

7:30PM Clothing Revue @ Ag & Business Center, Warsaw



For Your Information

Cloverbud members are not eligible to participate in the Clothing Revue!

Any regular member enrolled in a 4-H clothing project may participate in clothing revue.

Certificates will be awarded to only those members who participate in BOTH evaluation day and the public clothing revue.

Members may model and have more than one item constructed and judged during the current program year.



Clothing Evaluation Day Notes

Your clothing revue evaluation sheet is enclosed in this packet. Fill out the form before and judged during the current coming to evaluation day. Bring this form with you on judging day.

Upon arrival, each 4-H member must register.

Each participant will be assigned to a room for evaluation.

Dressing rooms will be available for changing. Members are to be dressed for evaluation exactly as they will appear in the clothing revue. This includes any props or accessories.

Pattern envelope and instructions should be brought to evaluation day.

The judge will talk with you about your garment and evaluate it.

When the judge has completed your evaluation, you must report to the assigned room for modeling practice.

All revue participants are expected to attend modeling practice on evaluation day. It is important that you plan your day accordingly. Please try to avoid all other commitments.

The judging and modeling practice will take some time.

Junior members of a club should plan to arrive at the same time so they can practice modeling together.

You will have the opportunity to practice modeling as your commentary is read.

It is very important to remember that your Clothing Revue commentaries should be completed and along with your entry blanks to the 4-H office by Friday, April 12th. Leaders should prepare a "lead in" to be used as the 4-H group enters the stage area.

Clothing Revue Reminders



Helpful Hints

7 points
of
good posture

Feet parallel,
weight on whole foot

Knees slightly relaxed

Chest high

Abdomen flat

Shoulders relaxed

Head UP

Smile! :)

As you create an outfit, keep the following important suggestions in mind. Remember... A better-looking garment means a better looking you!!

- Choose a pattern with care. Consider the skills involved and the styles as compared to your sewing ability and your figure type.
- Select the fabric that is suitable to the pattern and your ability. Check pattern envelope for suggestions.
 - Fit your pattern before cutting it out.
- Match the thread color closely to the color of the fabric. Usually just one shade darker.
- Your garment must have seam finishes (except knits) or ribbon placing will be marked down!
- Follow the grain lines; remember to press the garment each time a construction line of stitching is completed. Do not wait until entire garment is finished to do a "one shot" pressing job.
 - Clip all curved seams, trim and grade if necessary.
- Use single thread for hand stitching. It should be even, small, inconspicuous, and not too tight.

Using Props

Some people feel more comfortable modeling when carrying props, especially if their outfits don't easily lend themselves to the use of hand motions. Props should only be used to set off an outfit. The beauty of an outfit can be diminished by carrying the wrong prop or even carrying a prop at all. If a prop is carried, the movement of the arms and the holding position of the prop should be varied.

It can be monotonous for the audience to see the same pose on a model for 60 seconds straight. Sports outfits lend themselves very nicely to props. They imply action, as does the carrying of a prop. Some types of props include: tennis racquets, jump ropes, balls, umbrellas, book, purse, flowers, single long stemmed flower, gloves, hat.

Remember, if possible, if you bring a prop, use it! The audience loves to see action!

BASIC HANDSEWING STITCHES



Basic handsewing stitches may be temporary, such as basting, or permanent, such as hemming and decorative stitching. Learning to coordinate the right equipment and techniques with your fabric requires both understanding and experience. When you can coordinate equipment, techniques, and fabric to do handsewing well, the garments you construct will have a final look of quality. The equipment needed for handsewing is simple. Basically, it includes needles, thread, scissors, and perhaps pins, thimble, and beeswax.

NEEDLES

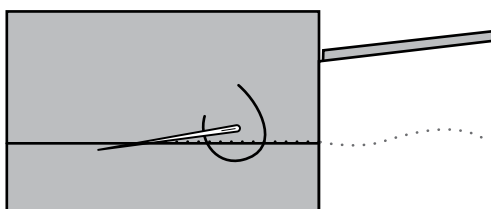
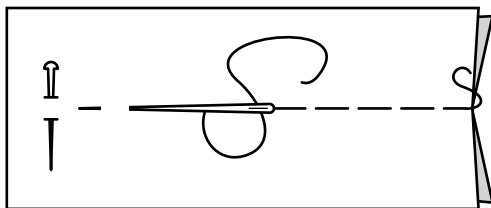
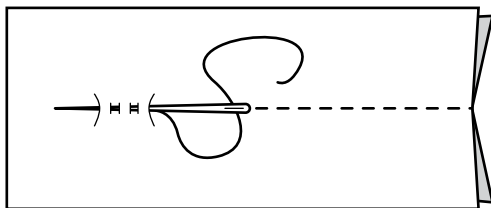
Select the needle and thread suitable for your fabric and the type of handsewing you are going to do. The needle should be small enough so that it slips through the fabric easily and does not leave holes unfilled by the thread. Sharps and embroidery needles are basic to most handsewing. For basting, the longer milliner's needles permit more stitches to be collected on the needle at one time. For the short stitches required in hand tailoring, betweens are best.

THREAD

The thread should be compatible with your fabric weight, purpose, and color if you are doing permanent handsewing. If your fabric is made from cotton or wool, use cotton or polyester/cotton thread. If your fabric is made from a man-made fiber such as acrylic, polyester, or nylon, use polyester/cotton, polyester, or nylon thread. For silk fabric, use silk thread for handsewing. Silk thread should be used for basting when pressing will be necessary since it does not leave indentations or press marks. Thread is available in different sizes ranging from 100, which is an extremely fine thread, through size 70, 60, and 50 which are the most used medium sizes, to size 8 or heavy duty cord and buttonhole twist. The color of the thread should match or be slightly darker than the fabric. For print and plaid fabrics, select thread to match or harmonize with the predominant color.

PREPARATION

Cut the thread at an angle to give an end which will be easy to insert in the needle. Pass the freshly cut end through the needle and knot that same end. This will maintain the twist and keep the thread smooth. Pulling the thread through beeswax will add strength and slipperiness. Beeswax should not be used if the fabric is sensitive to oil stains.

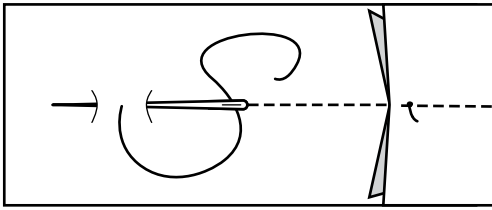


STITCHES

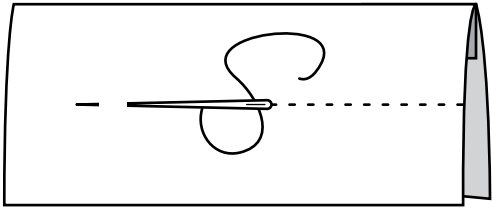
RUNNING STITCH is a basic stitch used for basting, easing, gathering, mending, and seams where there will be no strain. Take several stitches forward, weaving the needle in and out of the fabric. The size of the stitch will be determined by the purpose of the stitching.

UNEVEN BASTING differs from even basting in the length of the stitches. The top side has long stitches and the back side has short stitches. It is used for marking when other forms such as chalk or tracing wheel are unsuitable.

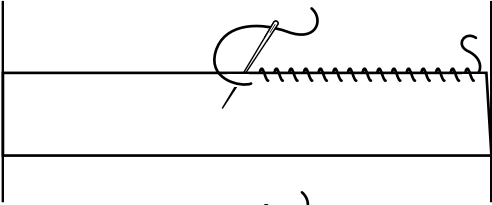
SLIPSTITCH is used for invisible finishing when there is a folded or turned edge. Slip the needle through the edge of the fold then pick up a yarn of the under fabric. Space the stitches evenly, being sure that the thread does not show or cause an indentation on the right side. Slipbasting is a variation of the slipstitch used to match stripes, plaids, or curved seams: the needle slips through the fold and equally through the underfabric.



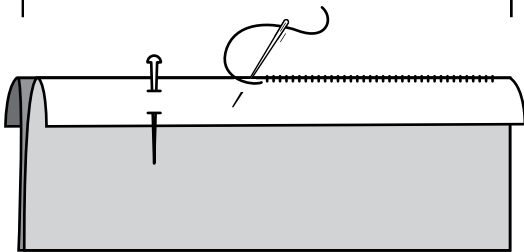
BACKSTITCHING is a basic stitch with several variations. It is a strong handstitch useful for repairing seams and hard-to-reach areas. With the right sides of the fabric together, bring the needle up through the fabric layers. Insert the needle about 1/16" to 1/8" in back of where it came up, and bring it out again 1/16" to 1/8" forward. For each stitch, insert the needle at the end of the last stitch and bring it out ahead.



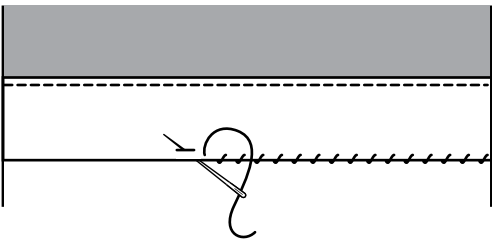
PICKSTITCH and prickstitch are backstitches with the thread on the right side carried back only one or two fabric yarns before being inserted into the fabric. The pickstitch is sewn through only the top layer of fabric to give a decorative, beadlike effect on the surface. The prickstitch is used for applying zippers from the right side of a garment. It passes through all fabric layers.



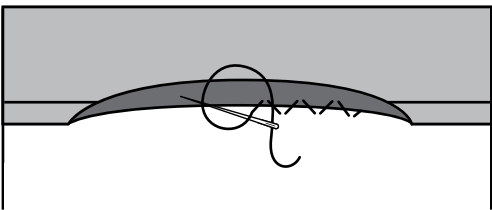
OVERCASTING is used to finish raw edges of delicate fabrics to prevent them from raveling. It was used for all ravelly fabrics before zigzag machines were available to the home sewer. Take diagonal stitches over the edge at a uniform space and depth.



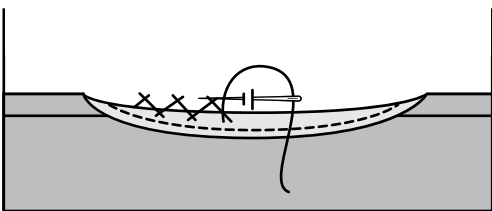
OVERHAND AND WHIPSTITCH are closer, tighter variations of overcasting. Both hold two finished edges together. The overhand stitch tends to be less conspicuous. For the overhand stitch, insert the needle at a diagonal through the back and front edges so the stitch itself is straight. For the whipstitch, insert the needle at a right angle so the stitches are slanted. Both the whipstitch, and the overhand may be used to attach lace or trim to a garment or to close openings of stuffed toys.



HEMMING STITCH is used when the hem is finished with a seam binding. Take a one or two-yarn stitch in the garment, then bring the needle through the edge of the seam binding. The stitches which pass over the seam binding edge to the garment may be slanted (quick, but less durable) or vertical (more durable and stable). The stitch should be inconspicuous from the right side and not drawn or pulled too tightly.



BLINDSTITCH hemming is inconspicuous from both the right side and the hem side of a garment. First, finish the raw edge of the hem or facing without folding it. Then, 1/8" to 1/4" from the hem edge, alternate small, horizontal stitches in between the garment and the hem leaving about 1/4" to 1/2" between stitches. Do not pull the stitches tightly. Stitches or indentations should not be visible from the right side. This stitch permits pressing without forcing the hem edge to cause a ridge visible from the right side. The blindstitch is used with a non-stretchy, non-ravelly fabric.

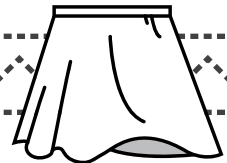
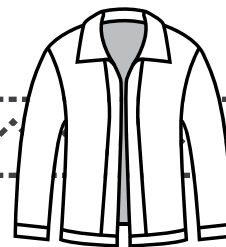
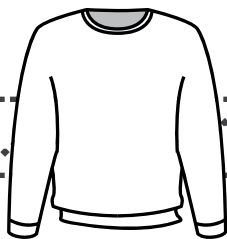
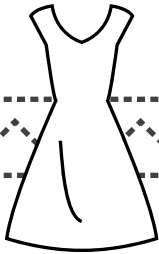


CATCHSTITCH is used like the blindstitch except it is flexible and suitable for use with non-ravelly, stretchy fabrics. It also permits pressing, without forcing the hem edge to cause a ridge visible from the right side. The stitch itself is taken in the opposite direction to the line of needle movement. Working in a left to right direction, in between the hem and the garment, 1/8" to 1/4" from the hem edge, take a small stitch in the hem. Then move diagonally to the right to take the next stitch in the garment. Alternate stitching in this zigzag fashion. Keep the stitches loose to retain flexibility of hem edge.

WELCOME TO CLOTHING REVUE EVALUATION DAY

Today you'll be practicing your modeling technique, as well as participating in a session with evaluators. Fill in this front page before attending evaluation day.

Relax, Smile and Learn



My Name is _____ Age (JANUARY 1 THIS YEAR) _____

Number of years in sewing projects (INCLUDING THIS YEAR) _____

This year's garment/garments _____

I am a: ☐ Junior (8-12 YEARS OLD) ☐ Senior (13-19 YEARS OLD)

This year I learned or got more practice with the following sewing/knitting/crocheting skills:

What I would like the judge to know about this garment:

PLEASE BRING THIS SHEET WITH YOU TO EVALUATION DAY

4-H CLOTHING REVUE EVALUATION SHEET

E G COMMENTS

OVERALL APPEARANCE OF GARMENT ON MODEL			
FIT IS APPROPRIATE TO STYLE OF GARMENT			
UNDERGARMENTS APPROPRIATE			
COLOR & STYLE FLATTERING			
SMOOTH NECKLINE, SHOULDER SEAMS, WAISTLINE, SLEEVES, SIDE SEAMS, HEM			
FABRIC, PATTERN & TRIMMING COORDINATE			
CREATIVITY			
UNIQUE DESIGN AND ORIGINALITY			
CREATIVE USE OF RECYLED GARMENT/MATERIAL			
CREATIVE USE OF LINE, COLOR, TEXTURE, & SPACE			
MATERIALS USED ARE APPEALING & IMAGINATIVE			
QUALITY OF WORKMANSHIP			
ACCURATE CONSTRUCTION			
CONSTRUCTION IS SECURE, DURABLE & FUNCTIONAL			
ALTERED PIECES ARE PROPERLY FINISHED			
ADDITIONAL COMMENTS & SUGGESTIONS:			

4-H CLOTHING REVUE

E G COMMENTS

OVERALL APPEARANCE OF GARMENT ON MODEL			
FIT IS APPROPRIATE TO STYLE OF GARMENT			
UNDERGARMENTS APPROPRIATE			
COLOR & STYLE FLATTERING			
SMOOTH NECKLINE, SHOULDER SEAMS, WAISTLINE, SLEEVES, SIDE SEAMS, HEM			
FABRIC, PATTERN & TRIMMING COORDINATE			
APPEARANCE OF GARMENT			
APPEARS WELL PRESSED			
IS NEAT & CLEAN			
STITCH THREAD COMPATIBLE TO FABRIC			
MACHINE STITCHING STRAIGHT & EVEN TENSION BALANCED			
HAND STITCHING LOOKS SMOOTH & EVEN			
CORRECT GRAIN			
APPEARANCE ITEMS TO PRACTICE MORE:			
CONSTRUCTION OF GARMENT			
FABRIC- CUT ON CORRECT GRAIN			
STITCHING (HAND & MACHINE) <ul style="list-style-type: none"> • LENGTH OF STITCH, TENSION • STRAIGHT, EVEN THREAD COLOR 			
HEMS <ul style="list-style-type: none"> • SUITABLE FINISH • EVEN HEMLINE 			
DARTS- POSITION CORRECT, SMOOTH			

EVALUATION SHEET

FOR JUDGES ONLY

E G COMMENTS

SEAMS • WIDTH • SUITABLE FINISH • PRESSED			
PRESSING - GENERAL			
INTERESTING OR UNUSUAL DETAIL			
LINING • APPROPRIATE FABRIC • FITS GARMENT SMOOTHLY			
TOPSTITCHING-EVEN & SMOOTH			
FASTENINGS • TYPE • PLACING • SEWING			
BELT- TYPE & SIZE OF BELT SLIDES			
PLACKETS • FLAT, SMOOTH • EVEN STITCHING			
ZIPPER • PLACEMENT • FLAT, SMOOTH			
BUTTONHOLES • SUITABLE SIZE, NEAT • CORRECT POSITION			
POCKETS • POSITION, CORNERS • SMOOTH CURVES			
FACINGS & INTERFACING\$ • SUITABLE TYPE, APPLICATION • FINISH • SEAMS TRIMMED & CLIPPED			
SLEEVES • EASED IN SMOOTHLY • UNDERARM REIN FORCED			
COLLAR, CUFFS • SEAMS TRIMMED & CLIPPED • EDGE FINISHING & PRESSING			
GATHERS-EVEN DISTRIBUTION, STITCH			

4-H CLOTHING REVUE

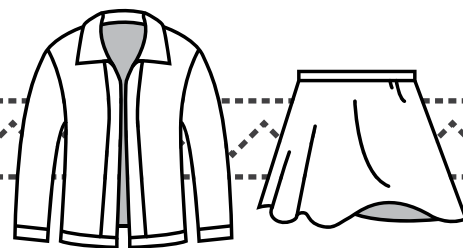
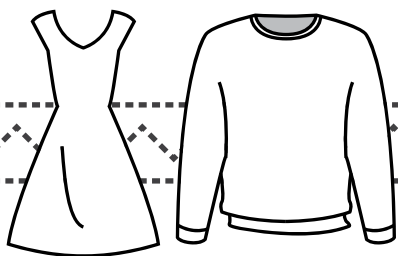
E G COMMENTS

OVERALL APPEARANCE OF GARMENT ON MODEL			
FIT IS APPROPRIATE TO STYLE OF GARMENT			
UNDERGARMENTS APPROPRIATE			
COLOR & STYLE FLATTERING			
PROPERLY BLOCKED			
COLOR COMBINATION			
SELECTION OF YARN - SUITABLE FOR GARMENT AND SIZE OF NEEDLES			
TECHNIQUE AND STYLE SUITABLE FOR AGE/PURPOSE			
IS NEAT & CLEAN			
GARMENT SIZE			
PATTERN UNIFORM			
WORKMANSHIP/KNITTING SKILLS			
BEGINNING STITCHED (CHAIN OR CAST-ON)			
ENDING STITCHES (TIE-OFF OR BIND OFF)			
GAUGE (CORRECT no. st. / in.)			
TENSION - UNIFORM			
STITCHES - NOT TWISTED, SPLIT, OR DROPPED			
YARN ENDS - JOINED &/or WOVEN INCONSPICUOUSLY			

E G COMMENTS

JUDGES COMMENTS/SUGGESTIONS

*Congratulations on the effort you have made
and the creativity you have shown!*



**THE ABOVE FACTORS, COMBINED WITH YOUR AMOUNT OF
EXPERIENCE, DETERMINES THAT YOU RECEIVE A:**

- ☐ *Participation Ribbon (8-9 Year olds)*
- ☐ *Blue Award*
- ☐ *Red Award*

We look forward to seeing you at Clothing Revue!

SEAM FINISHES

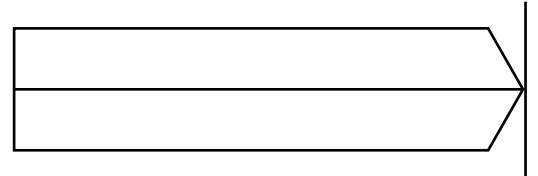


A seam finish is something that is done to the cut edge of the seam to prevent it from raveling. The method you choose is determined by the fabric's characteristics. It is foolish not to do a seam finish on a fabric that ravel since the time and effort put into making the garment will be wasted if it comes apart due to unraveling. Sometimes a seam finish is added for decorative purposes, though this is not the primary reason for doing it.

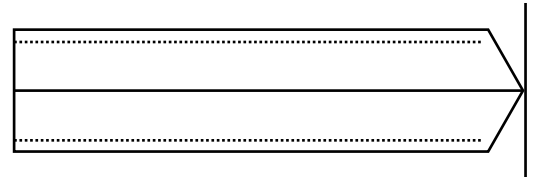
There are numerous ways in which seams can be finished. Because fabrics and garment styles differ so much, it is not possible to say what should be done in all circumstances. Experiment each time. Choose the method you think will be most appropriate and test it on a piece of garment fabric before doing the finish on the garment itself. A seam finish should not add bulk nor show on the face of the garment.

Some suggested seam finishes are as follows:

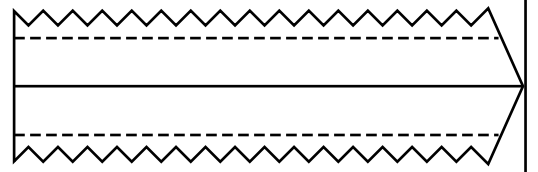
Unfinished or Plain: This method is appropriate for fabrics that do not ravel- usually only stable knits and bonded fabrics. This would include fleece fabrics. Note: While seam finishes are not necessary with fleece, you may choose to serge or zigzag seams or topstitch to reduce bulk.



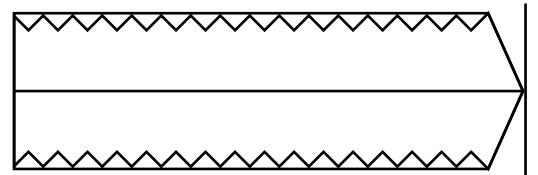
Edge Stitched or Straight-Stitched: This method is good for fabrics that only ravel to a slight degree. It is also effective in preventing the seam allowances in knits from curling. Straight stitch along the seam allowance at 1/8" to 1/4" (3 to 6 mm) from the edge. It is easy to do this finish before seams are stitched together, while the fabric is flat.



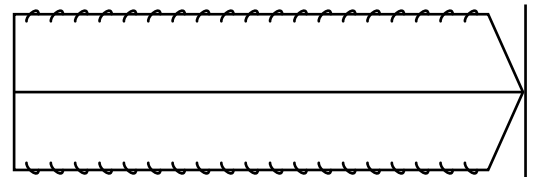
Stitched and Pinked: Suitable for knits and other fabrics, which do not ravel. Press seam open. Machine-stitch 1/4" (6mm) from the raw edge of each seam allowance. Pink raw edge, being careful not to cut through stitching.



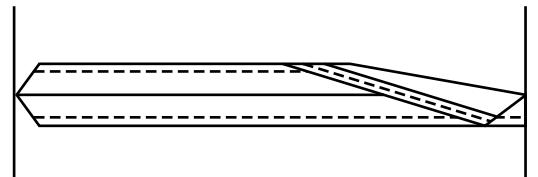
Zigzag: This method may be used on most fabrics. It is very quick and easy. On plain seams overcast the edge of the seam allowance using a stitch size appropriate to the weight and/or weave of the fabric. The zigzag stitching should not pull in the fabric. An attractive and less visible seam finish on sheer and open fabrics is to stitch both seam allowances together with a small stitch close to the seam line and trim close to the zigzag stitching.



Hand Overcast: Like the zigzag finish, this method can be used on most fabrics and is recommended for seams that are awkward to finish by machine. Use a single thread. The stitches should be even in length and width, and the thread should not be drawn tight; otherwise the seam edge will curl.



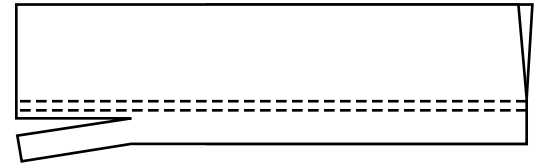
Clean-Finish: This method is appropriate for light to medium weight fabrics that ravel, but should not be used on fabrics that are heavy or bulky as it adds bulk. Stitch along the seam allowance at 1/4" (6mm) from the raw edge. Turn the fabric to the wrong side along the stitching line and stitch again close to the fold.



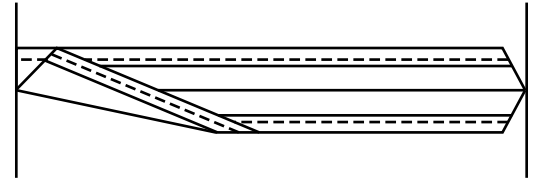
SEAM FINISHES



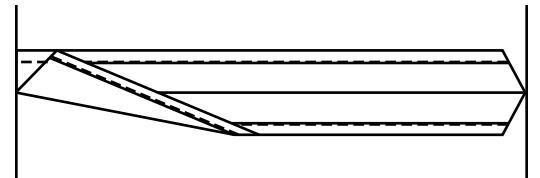
Double-Stitched: This method is appropriate for sheer fabrics. First make a plain seam then add a second row of stitching $\frac{1}{8}$ " (3mm) from the seam line through both layers of the seam allowance. Trim close to this row or stitching. Press to one side.



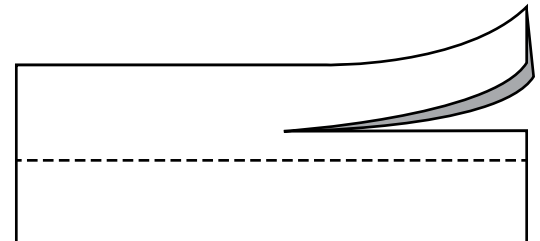
Bound: This method is suitable for most fabrics and is especially recommended for unlined jackets and coats. It is often used with heavy, bulky fabrics, especially those that ravel easily. Use a binding such as prefolded bias tape or seam binding that is appropriate to the outer fabric. It should be durable and require the same care as garment. The binding is used to encase the cut seam edge. The machine stitching should be straight and even and catch both edges of the binding in the single row of stitching.



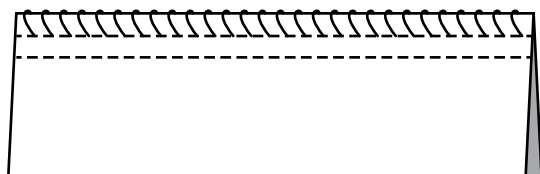
Hong Kong: This method is appropriate as a special technique for a custom-look in garments. Use a binding that is appropriate to the outer fabric, durable and can be cared for in the same way as the garment. Match the right side of the binding to the right side of the seam allowance and stitch along the fold of the binding or $\frac{1}{4}$ " (6mm) from the edge. Wrap the binding around the seam edge and stitch from the right side of the ditch formed by the binding to catch the underneath edge of the binding. This method differs from a bound finish in that it is a two-step process and therefore more time consuming.



French: A French seam is a double-stitched seam that looks like a plain seam on the right side and a neat tuck on the wrong side. It is bulkier than a plain seam, but gives a neat, attractive seam on lightweight woven, sheer, and other delicate fabrics and controls raveling where this is a problem. Place the wrong sides of the fabric together, matching the stitching lines. Stitch $\frac{3}{8}$ " from the fabric edge. Press. Trim to within $\frac{1}{8}$ " to $\frac{1}{4}$ " of the stitching. Press seam to one side. Turn remaining fabric over the seam, enclosing it. Crease and press on stitching line. Stitch on seam line, approximately $\frac{1}{4}$ " from the turned edge, to enclose the raw edges. Press to one side.



Serged: The serger/overlock machine can be used to finish seam allowances and as an edge finishing method. Since knits do not ravel, the serger seam/edge finish is usually used on woven fabric only, however if knit fabric edges tend to curl or roll, it can also be used. With right sides of the seam allowances together, prepare a plain seam. Press. Stitch, cutting away approximately $\frac{1}{8}$ " edge of seam allowance. (Edges may be finished separately if they are to be pressed open). Note: A complete serged seam is only $\frac{1}{4}$ " to $\frac{3}{8}$ " wide. If your pattern allows a $\frac{5}{8}$ " seam, you must determine where to position the fabric so the seam is sewn at the correct place.



CLOTHING REVUE CHECKLIST

Those last-minute touches to Clothing Revue and judging are IMPORTANT! Take a good look at your finished garment and check to see if you have done the following:

- ☐ Clipped all threads?
- ☐ Pressed all seams and darts carefully?
- ☐ Finished seams that could ravel?
- ☐ Are the sleeve caps smooth, no puckers or tucks?
- ☐ How about the hem? Smooth, even and inconspicuous from the outside?
- ☐ Hem stitches neat, approximately 3/8" apart and not drawn tight?
- ☐ Hooks, eyes and snaps are properly sewn where needed?
- ☐ Facings are understitched?

Everything ok? Now, try your outfit on and look in the mirror... What do you see?

- ☐ Hem even and stitched inconspicuously?
- ☐ Pant legs the same length?
- ☐ Sleeve lengths the same?
- ☐ Seams lie flat?
- ☐ Linings don't show below hems?
- ☐ Shoulders fit?
- ☐ Grain line is correct?
- ☐ Have you chosen suitable accessories?
- ☐ Garment well pressed?

TIPS ON WRITING COMMENTARIES

Commentaries should include:

- An introduction and closing. (Include name of model in first sentence)
- Be brisk, to the point and informative.
- Describe the outfit on the model (line, kind of fiber and fabric, color, accessories). Use the descriptions on the back of patterns to assist you. Be creative and avoid the obvious such as, "this dress has sleeves".
- Include statements about the member's personality and activities that make the outfit appropriate for him/her.
- You may wish to include:
 - New things you have learned
 - Problems you encountered and solved
 - Details the audience may not notice - linings, color harmonies, etc.
- Use action words and phrases!
 - You may wish to also include the theme, "The Roaring 20's"

The following is an example of a commentary:

Stepping up to the plate for the first time is 9-year-old Sam Smith. With baseball season just a few weeks away, Sam selected a sewing pattern for shorts. The elastic waist will make Sam's shorts comfortable to wear and the polyester fabric he selected will make them easy to care for. Using a sewing pattern for the first time was a definite challenge but his shorts will certainly be a hit. Don't you agree?

ATTENTION SEWING LEADERS!

Please take the time to write a “lead-in” for your club as they walk on stage. This should be sent in with your entry blank. Here are some examples of lead-ins:

“Expect the unexpected as these 4-H’ers appear in their summer fashions!”

“Here come the 4-H Kids just in time for the picnic in more great outfits!”

“Let’s get ready for the ballgame in these cool summer shorts!”

COMMENTARY

DUE TO THE 4-H OFFICE BY 4-12

4-H CLOTHING REVUE ENTRY BLANK

DUE TO THE 4-H OFFICE 4/12

Name: _____ Birthdate: _____ Age as of 1/1/2024 _____

Address: _____

Phone Number: _____ Club: _____

Leader: _____ Leader's Phone: _____

Number of years in 4-H Clothing Projects (including this year): _____

Number of revues you have participated in (including this year): _____ County _____ District _____ State _____

Name the item(s) made for this year's revue: _____

Please also indicate the category each item is in: SEWN KNITTED/CROCHETED ALTERED

Attach sample of material(s)
Used for garment(s) made:

Attach pattern picture or a
sketch of garment(s) made:

Fabric/yarn content _____

Estimated cost of item _____

Please note: Contact the 4-H office if you need additional forms.

Check one: ☐ Junior 8-12 years ☐ Senior 13 – 19 years

(Note: Cloverbuds are not permitted to participate in the Wyoming County 4-H Clothing Revue program).

Check one: ☐ April 20th Clothing Evaluation ☐ April 23rd Clothing Evaluation

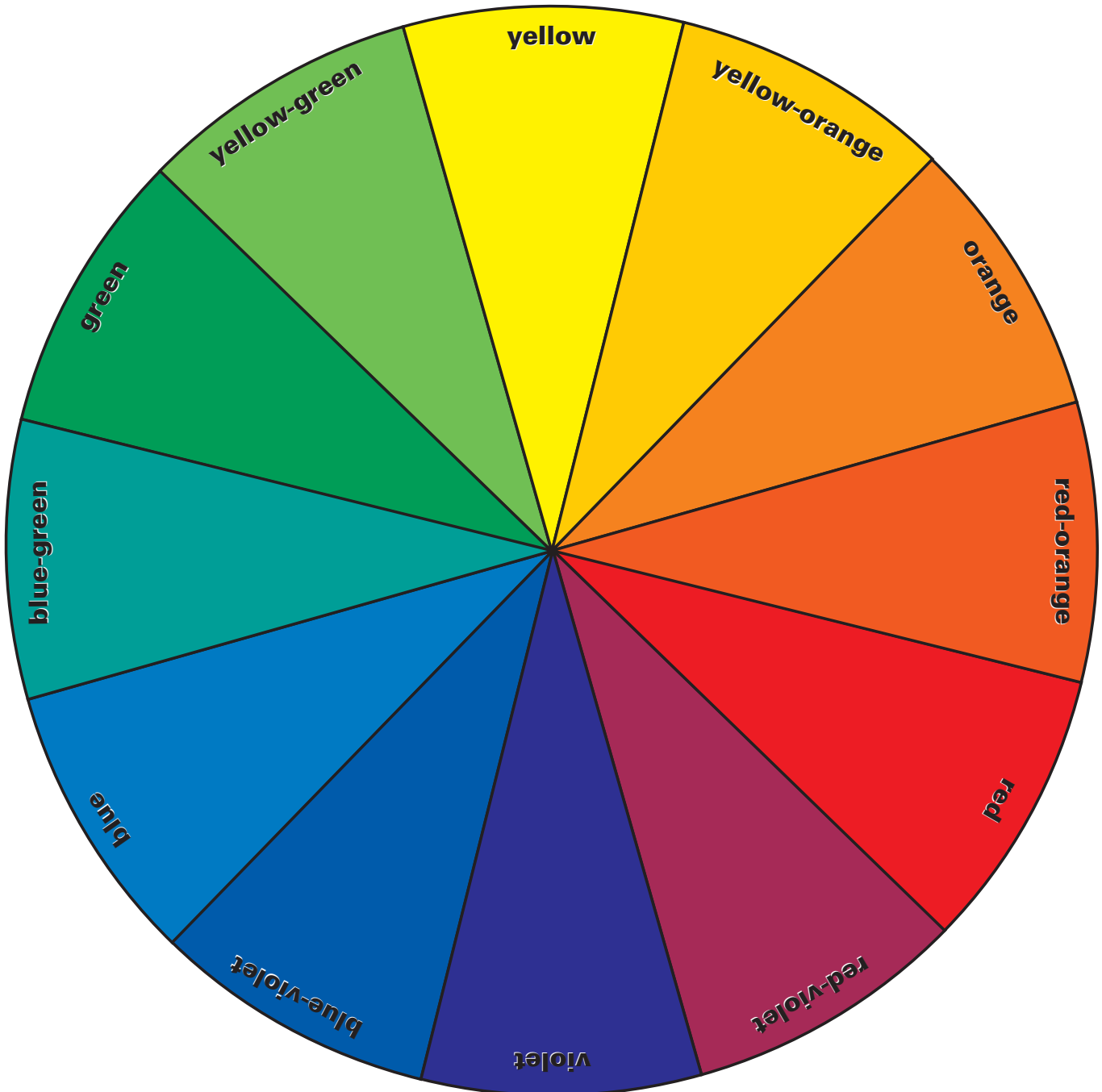
► FOR OFFICE USE ONLY ◀

Date received: _____

Commentary Received: ☐

COLOR WHEEL

Of all the design elements, color is the most fascinating. It attracts attention. It excites emotions. It enriches our lives. Color is a tool you can use when you are designing. An easy way to see how colors work together is to use a color wheel.



Hue, Value, and Intensity

Colors differ in hue, value, and intensity.

Hue is the name of a color, such as yellow, red, or blue.

Value describes how light or dark a color is. When a color has white added to it, it is a tint and is lighter in value. When a color has black added to it, it is a shade and is darker in value.

Intensity (also called chroma or saturation) is the brightness or dullness of a color. A color as we see it on a color wheel is at full intensity (bright). When we mix it with gray, black, or white, it becomes dull. Colors also lose intensity when mixed with their complement (the opposite color on the wheel). For example, adding a little green to bright red will make the red duller.

Each color has all three qualities, **hue, value, intensity**. For example, the 4-H emblem is green (hue), medium (value), and bright (intensity).

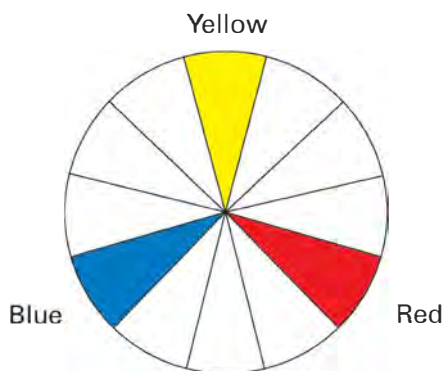
Colors can be warm or cool. The warm hues are the ones seen in the sun or fire: yellow, orange, red. Cool hues—greens and blues—are found in the restful elements of nature, such as the sky, water, and grass.

Your eyes will see three things in each color:

- What color (its hue or name),
- Its lightness or darkness (its value), and
- Its brightness or dullness (its intensity).

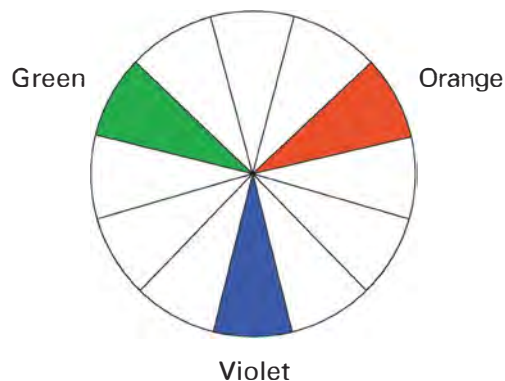
Primary and Secondary Hues

There are hundreds of individual colors, but all of them are derived from the three **primary hues**:



Secondary hues are a combination of the primary hues.

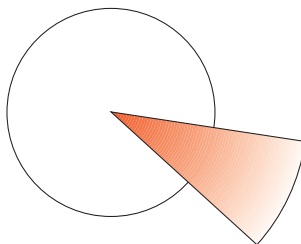
Yellow + red = orange; red + blue = violet; and blue + yellow = green.



Color Schemes

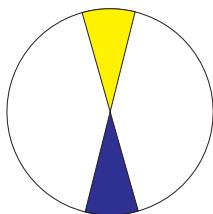
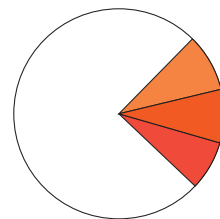
Monochromatic

Monochromatic color combinations are made up of one hue in different values and intensities. This example uses different values and intensities of red.



Analogous

Analogous schemes are three to five hues that are next to each other on the color wheel. These schemes always have one color in common. Red is the common hue in the example shown here (orange, red-orange, and red).



Complementary

These schemes are made from hues directly opposite each other on the color wheel, such as yellow and violet. These combinations have the strongest hue contrast.

To learn more

You can learn more about color by experimenting and observing.

- (1) Try mixing your own paints to create your own color wheel.
- (2) Trace the outline of shapes in a magazine picture. Color in the shapes, using one of the color schemes.
- (3) Find 10 colors that really catch your eye. Describe them by hue, value, and intensity.
- (4) Draw a simple design three times. Color each one using a different color scheme.

Prepared by JaneAnn Stout, ISU Extension art and design specialist. Edited by Carol Ouverson, communications specialist.

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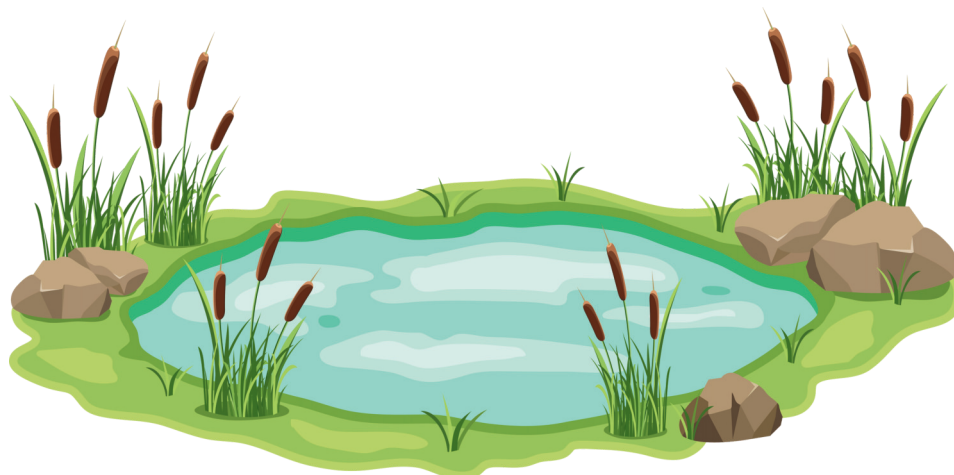
4H 0633 March 2000

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Cornell Cooperative Extension in Wyoming County provides equal program and employment opportunities.

WYOMING COUNTY 4-H CLOTHING REVUE

Leap Into Fashion



Friday, May 3rd at 7:30pm at the Ag & Business Center