

Clothing Project for 4-H Clubs

UNIT IV

CIRCULAR NO. 340



UNIVERSITY OF KENTUCKY
COLLEGE OF AGRICULTURE

Extension Division

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Lexington, Ky.

October, 1939

Published in connection with the agricultural extension work carried on by cooperation of the College of Agriculture, University of Kentucky, with the U. S. Department of Agriculture and distributed in furtherance of the work provided for in the Act of Congress of May 8, 1914.

ORGANIZATION OF THE CLOTHING PROGRAM

LEADERSHIP. Before a clothing project may be organized in a community there must be at least five girls between 10 and 18 years of age who are interested in the project. It is then necessary for the extension agent to help this group to find a leader. This leader must be an adult, an older club girl or a Utopia club girl, who is interested in the girls of her community, willing to devote sufficient time to this work to ensure successful completion and has a knowledge of clothing.

It is essential to have the interest and cooperation of parents. This may be accomplished by personal visits by the leader or home demonstration agent, community meetings, and information on club work mailed directly to the parents.

PLACE OF MEETING. Often the school is the most central place of meeting, but it is usually more desirable to hold the project lessons in homes where work tables and a sewing machine are available.

FREQUENCY OF MEETINGS. At least two meetings each month should be held. It may be that more than twelve meetings will be required. The length of each meeting will largely determine the number necessary for satisfactory results. Club members may prefer to meet for a short time once a week.

RECORDS. Each girl is to do her own sewing and keep the clothing record and account. The project captain is to keep a record of the attendance. She should also record special activities in which the group takes part.

DEMONSTRATIONS. It is not enough for a 4-H club girl to know how to do things herself. Often she is called upon to teach others. A demonstration gives her valuable practice in showing what she has learned. It is desirable to have simple individual demonstrations at each club meeting. Team demonstrations often start this way. See Kentucky Extension Circular 263, Demonstrations in 4-H Club Work.

JUDGING CLOTHES. Being able to judge complete outfits as well as individual garments is a real asset in the selection and making of clothes. A girl learns to consider each garment in relation to the whole. Judging work is included in the suggested programs. Kentucky Extension Circular 280, Home Economics Judging, should be used by every 4-H club girl as it contains the score cards and terminology used in judging and is a guide to knowledge of good standards.

Circular No. 340

CLOTHING PROJECT FOR 4-H CLUBS
Unit IV — The 4-H Girl's Street or
Travel Costume

By **EDITH LACY** and **ANITA BURNAM**

PROJECT REQUIREMENTS

1. Plan a clothing budget and keep a clothing account for the year.
2. Plan a complete outfit suitable for street or travel. This to include:
 - a. Taking an inventory of the wardrobe.
 - b. Making a tailored or semi-tailored dress or suit.
 - c. Making one or more undergarments to be worn with this costume and selecting other undergarments needed to complete it.
 - d. Selecting or making the hat.
 - e. Selecting or making other accessories needed to complete the ensemble. One accessory is to be made; this may be hat, purse, gloves, belt, scarf or handkerchief.
 - f. Selecting shoes and hose.At least three of the garments and one accessory in the outfit are to be made by the girl.
3. Judge tailored garments and costumes and take part in the county clothing judging contest, if there is one.
4. Exhibit the outfit in the county style dress revue or fair.

DISTINCTION IN DRESS

"Accomplished? She says not; but who can tell.
She does some simple things and does them well.
She walks well, stands well, sits well — things so rare
To praise as they deserve I hardly dare!
Few dress so well; she does what few can do,
Forgets what she has on; and so should you."

Every girl wants to be attractive and individual in appearance and would like the key to this secret. This distinction can be achieved with proper attention to the selection of clothing. Most

of us cannot afford to buy distinctive clothing, for, alas, professional dressmakers and tailors charge much for their workmanship and skill and they are paid for bringing out personality thru appropriate costuming. The more



expensive ready-mades are beyond the means of many of us. Moderate priced clothing may be good in design but one can never be sure that the next person one meets may not be wearing a like costume. Cheap clothing is often poor in design, construction, material and trimming. The girl who sews skillfully can reap her reward here. If she studies her own figure and personality, studies good pattern lines and designs and applies fine workmanship she then can turn a few yards of good material into a distinctive made-to-order garment. She will need to learn the technique of good workmanship and tailoring.

THE IMPORTANCE OF PLANNING THE ENTIRE WARDROBE

Did you make a list in Unit III of all your clothing, including accessories? Did you find that this helped in the making of more economical and wiser choice of new garments? By checking the condition of each garment one can decide which articles need to be replaced and which ones can be remodeled and brought up to date. This examination of clothing on hand determines the color scheme for the wardrobe and how to fit new garments into it. Consider the clothing allowance and decide which of the needed articles and garments you can afford to buy. This 4-H outfit should fit your needs.

HOW MUCH SHALL I SPEND ON MY CLOTHES?

It is well to know how much of the family income is being spent for clothing so that no one member of the family will use more than her share of the allotted amount. Not every member will need the same amount of money for clothing, as age, occupation, etc. will determine their needs. Girls who go away to school may need different clothes from those who stay home most of the time. The clothing account from last year will help in deciding clothing needs and the clothing budget for the next year.



FOR ECONOMY IN CLOTHES:

1. Choose double-duty garments.
2. Avoid fads in fashion — they date a costume.
3. Have all garments and accessories harmonize with one basic color.

4. Assemble garments and accessories which produce a pleasing and appropriate ensemble.
5. Remodel garments of good fabric.

THE CLOTHING BUDGET

The clothing inventory and clothing account are the best basis for the planning of future expenditures. The clothing inventory gives a practical picture of the entire wardrobe, and it is from this picture that one's needs are revealed. The figures from the past years' accounts help to determine the amount of money that new articles may cost and the amount to spend in one year's time, for clothes. The longer the clothing account is kept the more valuable it becomes. The girl will need to know what amount of money she will have available to meet her clothing needs. It may be difficult to determine just how much she should spend and still be fair to the other members of her family, but once this is determined, careful planning and buying will make her money go farther. A girl's needs must be distinguished from her clothing desires. If there is insufficient money for all her needs then the most pressing ones must be filled first. Remember a budget is nothing more than a plan for spending a definite amount of money wisely. The following results may be achieved by budgeting ones clothing:

1. More thought and care will be used in remodeling garments so that they can fill a definite plan in the wardrobe.
2. Money will be apportioned for all needs instead of spending it all for dresses as some girls do, leaving nothing for underwear and accessories.
3. To know values and the advantage of buying good quality.
4. To avoid extremes in fashion.
5. To alternate purchase of large expense items, as the purchase of a winter coat this year and none next year. Next year plan to buy a spring coat. This will help to keep the wardrobe up to date.
6. A color scheme can be more definitely followed and result in more becoming ensembles.

MY IDEAL COSTUME

If my costume is going to be distinctive, practical and very becoming, I must plan it step by step before buying anything. Then I must know myself. This means that I know my type or personality, my figure, my coloring, and then choose a costume which brings out my good features and minimizes the unattractive ones. Check the important facts in following blanks:

PERSONALITY.

Serious..... Gay..... Demure..... Vivacious.....
 Boyish..... Straight forward..... Dainty.....
 Feminine..... Athletic..... Dramatic.....

FIGURE.

Height and size:

Tall, slender..... medium..... stout.....
 Average, slender..... medium..... stout.....
 Short, slender..... medium..... stout.....

Shape:

Round..... Flat..... Angular.....

Carriage:

Awkward..... Graceful.....

HEAD.

Small..... Large..... In good proportion.....

SHAPE OF FACE.

Square..... Round..... Oval..... Long.....
 Heart shaped.....

COLORING.

| <i>Eyes</i> | <i>Hair</i> | <i>Complexion</i> |
|-------------|-------------------|-------------------|
| Light | Light brown | Skin |
| Dark | Dark brown | fair |
| Blue | Auburn | dark |
| Gray | Golden | sallow |
| Hazel | Black | Cheeks and lips |
| | | yellow red |
| | | purple red |
| | | red |

Therefore when choosing my clothes I will need to emphasize:

LINES

Long..... straight..... curved..... crosswise.....
 bouffant.....

MATERIALS, TEXTURE AND WEIGHT

Rough..... shiny..... dull..... stiff..... thin.....
 medium..... heavy.....

COLORS

Value, dark..... medium..... light.....
 Intensity, very bright..... bright..... dull.....
 very grayed.....
 Hue, green..... yellow green..... blue green.....
 blue..... green blue..... purple blue.....
 yellow..... orange or red yellow..... green yellow.....

COLOR COMBINATIONS THAT ARE BECOMING

.....
.....
.....

IN CHOOSING TO SUIT PERSONALITY THESE POINTS MAY BE OF HELP

1. The tall forceful girl wears garments direct in line, sharp in color contrasts, crisp in texture, substantial looking and comfortable.
2. The small, dainty, feminine type wears soft, fine materials with full skirts, ruffles, lace and crepy, dainty materials.
3. The vivacious, lively type can wear striking colors, plaids, stripes and styles with dash and snap.
4. The quiet, demure type looks best in quaint lines and patterns, English prints and pastel tones.
5. The dignified girl should wear simple, well-cut, striking garments with a few distinguishing touches.

CHOOSING THE PATTERN AND MATERIAL FOR THE COSTUME

Pattern. Before selecting the pattern study current styles. Look at pictures in the latest style books and fashion magazines. Visit ready-to-wear stores and observe the costumes that are good in design. Determine what pattern will make a perfect costume for you. Simple, well-cut garments of good materials make a stylish foundation costume; one that can be varied by a change of accessories, making it suitable for many occasions. Also keep in mind that extremes in design make your costume expensive, as it may not be good for more than one season. Do not be led astray by the fads of the season. They may suit neither your style nor your purse.

Materials. It is well to select the pattern before buying the material; for then the correct amount to buy will be known and suitable material for the pattern can be chosen. In buying material remember that it is not only the color that you are selecting for suitability but also the texture and weight are to be considered. Finely woven woolens are ever so much easier to work with than heavy, bulky ones and usually make up into better-looking clothes. For this project, wools or silks are a good choice as this gives one a chance to handle other materials than cotton, tho linens or cottons may be used if they fit ones needs. Cheap materials, that is cheap in quality, are never economical, especially in woolens. Learn to know fabrics and how to get your money's worth.

THE UNDERGARMENT PROBLEM

The outer clothing requires a proper foundation if it is to look its best. Undergarments should furnish this necessary foundation. Modern undergarments are simple, dainty, comfortable and well-fitting. The undergarments chosen for this costume will depend upon the type of outfit and the materials from which it is made. Usually a girdle or corselet, brassiere, shorts and slip or petticoat are needed. One of these is to be made and the other selected ready-made.

Most girls prefer to make a slip or petticoat. Silk crepe and synthetic materials are appropriate for these. Taffeta is particularly good for petticoats. Matching, contrasting or harmonizing colors may be chosen. Such tailored finishes as french bindings, fitted facings, shell edge and fagoted or hemstitched hems are appropriate on undergarments for tailored clothes. Pleated ruffles are attractive on taffeta petticoats. Look at ready-made underwear and note any new finishes that might be copied.

ACCESSORIES

Foundation dresses are coming into vogue more and more. Such a dress is usually of a beautiful material, simple and well-cut in style, and so makes a perfect background for accessories. A costume of this type may be used for many occasions. However, this does not necessarily make a basic costume inexpensive, as too much money may be expended for accessories. It takes much thought to choose the right articles and those that give value for the money spent. An inexpensive string of beads might give just the right touch to the costume and might well be worth buying even though worn for only one season. On the other hand, a fairly expensive, colored bag might add just the right touch to a dark costume but not be a wise choice, as it might soil readily or go out of style too soon. One must take care that each accessory harmonizes in color, is appropriate, will be used and that it is worth what it cost.

One may choose to make part of the accessories, in this unit, thereby creating individuality and interest in the costume. Articles which may be made are belts, scarfs, purses, handkerchiefs, buttons or even hats. Make the accessory which best suits the rest of your costume and which you are capable of making.

Things to remember when making a wool outfit.

1. Choose a conservative but up-to-the-minute style.

2. The fabric should be good quality, firm and sturdy.
3. The color of the suit or coat provides the dominant color note of your wardrobe.
4. The effect of the entire ensemble, from hat to shoes, is the secret of the well-dressed appearance of the girl.
5. The economy of a dress is determined by the relation of its cost to the number of times it is worn with satisfaction.
6. Stitches on hems and facings should not show.
7. Pressing is the big secret of the tailor-made appearance. A rule followed by tailors is to "press as you sew."
8. Adequate equipment for pressing woolen garments includes a firm, well-padded ironing board, a piece of woolen material pinned over the cover, a sleeve roll, and a tailor's cushion.
9. A press block of heavy wood for steam-pressing woolens helps to preserve the sharp, neat edges and smooth seams, without the appearance of hard iron pressing.
10. The use of a wool press-cloth, when pressing is to be done on the right side of the garment, aids in lifting the nap of the fabric.
11. To shrink fullness out of the top of a sleeve or a hem, place a damp cloth next to the wool; handle the iron lightly so as to avoid marking the material while steaming and shaping. Use the press block to hold the fabric in shape while drying.

HOW TO ADD PROFESSIONAL TOUCHES

Most woolen fabrics should be shrunk before cutting. This may be done at the laundry or at home. The home method is to clip the selvages, lay cloth full width, face down on a table and cover with a damp cloth. Roll together and let stand for several hours. Then open and press on back of fabric, using pressing cloth. Lift iron rather than running it along the surface. Press until almost dry.

Pin pattern on carefully, starting the pinning at fold or on thread of goods and then smoothing out and pinning at the corners. Cut with long, even strokes. Watch for the grain of the goods and place pattern accordingly. Allow ample material for seam finish.

Pin notches together at intervals, along seam lines. After careful pinning easing in any fullness, baste. Hold fullness side toward you when basting. For example, the shoulder seam of the back is usually a little longer than front, so hold back toward you when pinning and basting this seam.

Before starting any stitching, test the machine stitch and tension on a double thickness of material stitching with the thread to be used. Handle work as carefully and lightly as possible, if it is to look new when completed. Working at a table helps to accomplish this.

Careful pressing as one sews, marks the work of a professional. Test iron on a scrap of the material, as too hot an iron may ruin the garment. Rayon and wool require a moderate to a cool iron. Use pressing cloth and press on the wrong side. Some material may need a damp cloth but too much moisture may stiffen or spot silks or other fabrics. In pressing seams and hems avoid too hard dry pressing as this may make marks on the right side. Never press wool entirely dry. Most seams are pressed open.

Fit garment right side out.

Stitch seams, finish openings, make collar finish, then put in sleeves. Do not put cuff finish on sleeves until they have been joined in armhole. The hem is the last thing to be done on a garment. Allow bias-cut garments to hang on hanger for a day before making the hem.

Simplicity in details makes for an expensive-looking, fashion-right garment. Too much decoration may cheapen an otherwise beautiful costume.

Learn good tailoring thru study of clothing booklets and magazines and study of ready-made garments.

PRINCIPLES OF DRESS DESIGN

Certain art principles can be applied in the selection of costumes. These are proportion, dominant interest, balance and rhythm.

Proportion means a pleasing relationship of all parts of the whole and to one another. This may be obtained by planning the dress as a whole and then creating the parts within and in relation to the main idea. That is, decide on the general style of dress which is becoming to the figure, then decide on such details as collars, belts, pockets, etc.

Dominant interest requires that every design have a center of interest or a principal part to which everything else is subordinated. Therefore, in planning a costume, plan this center of interest so that attention may be drawn to ones best feature. For example, if one has a particularly small waist and a good figure, the belt may be the decorative note in the costume. However, since the face is usu-

ally the most attractive feature, the interesting note may safely be the collar or decoration near the neck.

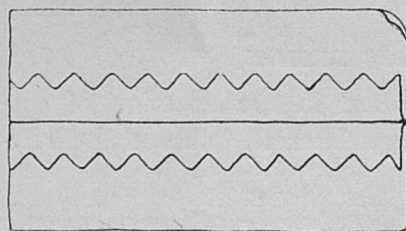
Balance is that principle by which a sense of rest is obtained. There are two types of balance, symmetrical or formal balance and free informal balance. In formal balance the objects are arranged alike on both sides of an axis. For example, a dress opening down center front might have like pockets placed in like positions on each side of this closing. In informal balance the design is made to seem balanced without the objects being entirely alike. For example, in a dress with a side closing, there might be a group of tucks or a pocket to balance the side opening.

Rhythm is the principle that requires the flow of line in a design to have pleasing repetition of accent. By repeating a line or spot of color, the costume may be made more pleasing and more unified.

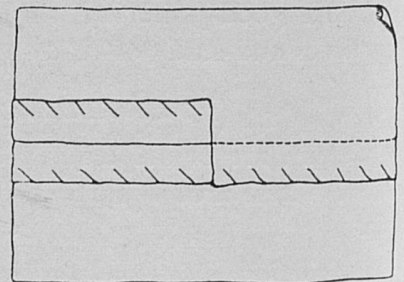
CONSTRUCTION

PLAIN SEAMS FOR TAILORED GARMENTS

Edges Pinked. Place right sides of the material together. Baste, fit and stitch not less than $\frac{1}{2}$ inch wide; $\frac{3}{4}$ to 1 inch would be better. Pink with pinking shears or notch shallowly with scissors. This seam is used for firmly woven materials that do not fray.



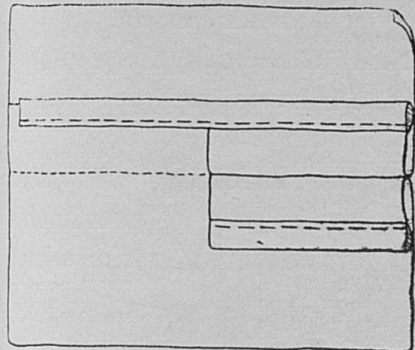
Plain seam, pinked edges.



Plain seam, overcast edges.

Edges Overcast. Make a plain seam. Then overcast each edge separately, working from right to left. Depth of stitch and space between stitches vary according to the texture of the fabric. The space between the stitches should be twice the depth of the stitch. This seam is used on fabrics that fray moderately. The blanket stitch may be used instead of the overcasting. This is more attractive and better adapted to loosely woven fabrics.

Edges Bound. Bind edges of a plain seam with ribbon seam binding. The edges are usually bound separately. Cotton bias binding



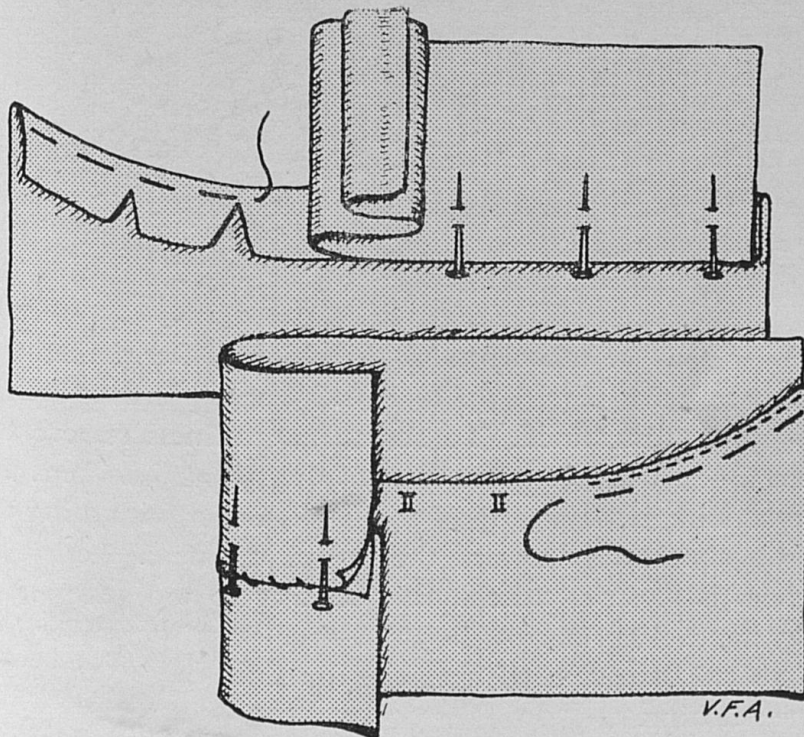
Plain seam, bound edges.

is bulky and should not be used. This seam finish is used for heavy fabrics that fray easily. It is particularly good on coats or jackets where the finish shows.

Edges Stitched. Machine stitch each side, $\frac{1}{4}$ to $\frac{1}{2}$ inch from the seam stitching. Trim fairly close to edge stitching and press open flat. This is flat and durable for firmly woven fabrics.

LAPPED SEAMS FOR TAILORED GARMENTS

Top-stitched lapped seams are an effective means of accenting the seam line and giving finish to a tailored garment. Turn under



the seam allowance of the top edge, baste the turning, clip the edge along the curves and press. Pin the joining from the wrong side with the raw edges matching. Turn to right side, baste and stitch near edge of the fold. The raw edges may be overcast.

HEMS FOR TAILORED GARMENTS

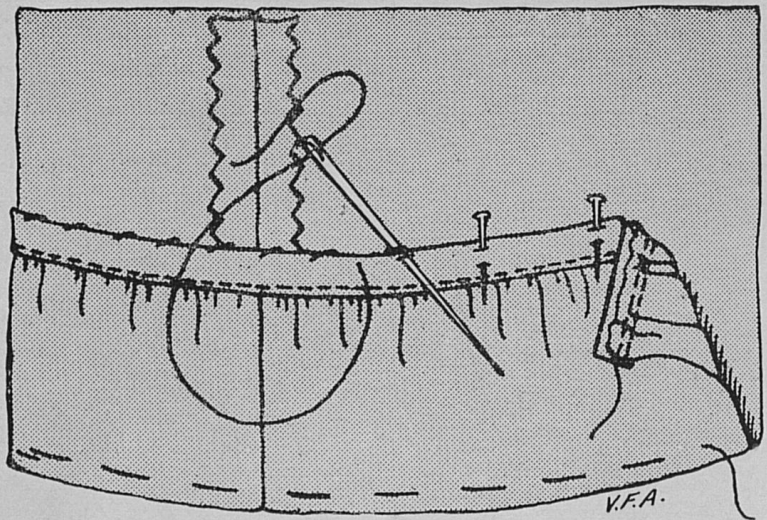
A hem is the last step of construction on a garment. When it is tried on for establishing the hem line, all closings should be

fastened and the belt on. Then, the hemline may be marked with chalk or a row of pins; this can be done by another person.

A cardboard gage is needed for marking the width of the hem.

The type of hem used depends on the material and the type of skirt.

Flared Skirts. If the skirt is slightly flared, fullness will occur at the top of the hem. Darts or gathers may be used to ease in this fullness. Gathers are particularly good for woolen material where



this fullness may be taken out by shrinking. After gathering top edge of hem, draw thread up to fit skirt and pin in place, with gathers evenly distributed. To shrink out fullness remove a few pins at a time and slip a piece of wrapping paper into hem. Place a damp pressing cloth on top of the hem. Cover with a dry cloth. Press from the bottom toward the top of the hem. Repeat until entire hem is pressed. Stitch seam binding to top edge and put down by hand. Very narrow hems in circular skirts may be basted down flat and then stitched from the top side with several rows of machine stitching.

METHODS OF HAND-HEMMING FOR DRESS HEMS

Catchstitch hemming is suitable for hems that do not have the raw edge turned under. Work from left to right. Take a small stitch, $\frac{1}{8}$ inch, in the hem, then a stitch in the garment just above the hem, with the thread kept to the right side of the needle and the needle held horizontally pointing toward the left. Pick up only a few threads of the fabric and do not draw too tight.

Slip-stitch hemming gives an inconspicuous finish on both right and wrong sides and is suitable on hems that have been turned a second time or for those that are finished with seam binding. To slip stitch, bring the needle out from the fold of the hem; insert it in the garment directly opposite taking up one or two threads and then slip the needle thru the fold of the hem or underneath the edge, bringing it out again about $\frac{3}{8}$ to $\frac{1}{2}$ inch farther on.

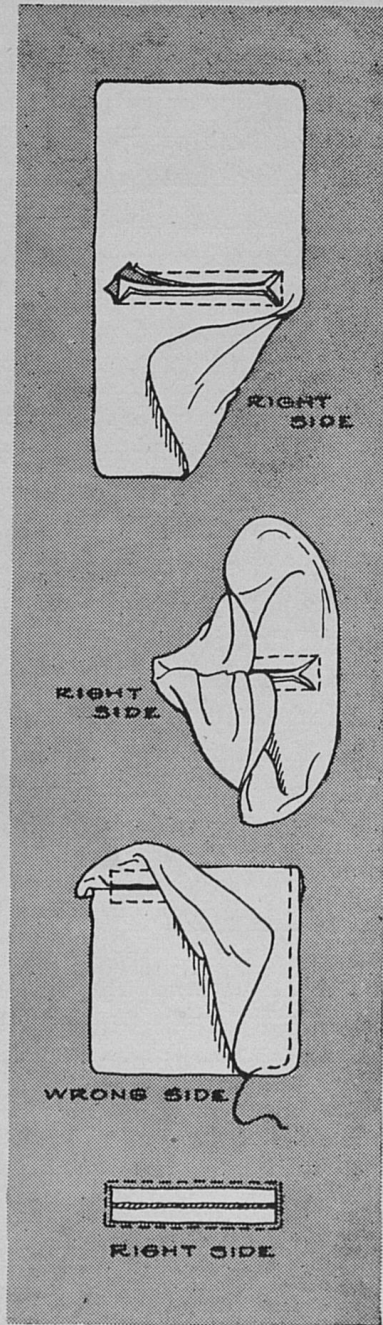
Vertical hemming is similar to slip-stitch hemming but may be done more quickly since the floats show on the wrong side instead of being concealed.

POCKET BOUND WITH POUCH PIECE

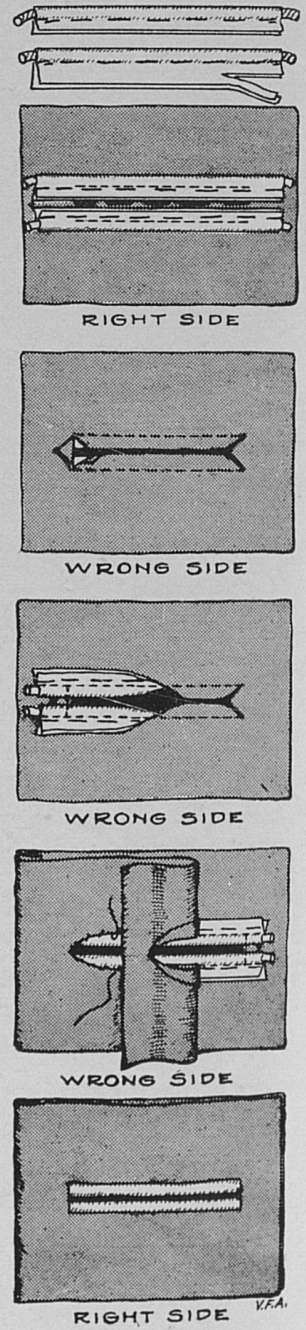
Cut the piece for the pocket and binding as wide as the pocket opening is to be made plus one inch, and twice as long as the depth of the desired finished pocket plus two inches. For a dress, an average size pocket piece may be $3\frac{1}{2}$ inches wide and 7 inches long. Mark the pocket opening and stitch the pocket piece over this as shown. Cut exactly on the center thread thru the oblong, to within $\frac{3}{8}$ inch of the ends; then make diagonal slashes to stitching at each corner. Turn pouch piece to wrong side of the garment, then fold to exactly meet in the center of the slashed opening. Baste in this position and stitch from right side. After stitching this binding, fold the upper part of the pocket down and stitch around the pouch, catching the triangular pieces in with this stitching at the ends of the pocket slash.

CORDED PIPED BUTTONHOLES

This type of buttonhole may be made without the cord if desired. Mark the length of the buttonhole with basting. Cut two cords of medium cotton twine one inch longer than the marking. Cover with bias or straight material and baste. Trim raw edges to $\frac{1}{2}$ inch. Place the cords on the right side of the material with raw edges of covering meeting at the marked line. Stitch the length of the marked buttonhole. Turn work to the wrong side and slash in center of space between the stitched lines and then diagonally to the ends as shown, being careful not to cut the stitching or the piping. Turn the cords thru the slash to the wrong side. Stitch across the cords, sewing thru the slashed triangles at the ends of the buttonhole opening. Slash the buttonhole opening in the garment facing and slip stitch to the wrong side of the corded buttonhole.



Pocket bound with pouch piece.



Corded piped buttonholes.

SUGGESTIONS FOR CLOTHING-PROJECT MEETINGS, UNIT IV

| | |
|-----------------|--|
| FIRST MEETING. | HOW TO PLAN THE COSTUME. |
| Business. | Election of project captain. Plans for meetings to be held. |
| Discussion. | The clothing inventory and clothing account. How these can help in planning for the costume to be made. |
| Demonstration. | Making a clothing inventory and a budget. |
| Work. | Fill out the personal study sheets in this project outline. |
| Home Work. | Check wardrobe. Take inventory of clothing. Look for picture of the costume you would like to make. |
| SECOND MEETING. | BUDGET PLANNING. SELECTION OF THE DESIGN FOR THE COSTUME. |
| Discussion. | "The well-dressed girl." |
| Work. | Make budget, using inventory as basis. Choose dress or suit design. |
| Home Work. | Buy pattern for dress or suit. Discuss budget with mother. |
| THIRD MEETING. | UNDERGARMENTS FOR THE COSTUME. |
| Discussion. | Ready-made undergarments versus those made at home. Materials suitable for undergarments. |
| Demonstration. | The amount of material needed for the undergarment that is to be made. How to choose materials. |
| Work. | Select slip or petticoat pattern and determine amount of material needed. Decide on material to be used. |
| Home Work. | Purchase pattern and material for undergarments that are to be made. |
| FOURTH MEETING. | CONSTRUCTION OF UNDERGARMENTS. CHOOSING DRESS MATERIALS. |
| Discussion. | What material shall I choose that will suit me and suit the pattern selected. |
| Demonstration. | Seams for slips. Choosing color and design for the individual. |
| Work. | Baste and fit slips or other undergarments. Decide on color best suited for costume. |
| Home Work. | Stitch undergarment. Get dress samples. |

FIFTH MEETING.

- Discussion. Choosing most satisfactory material from samples.
- Demonstration. How to test woolens and silks.
- Work. Finishes of undergarments.
- Home Work. Buy dress material and check pattern with own measurements.

SIXTH MEETING.

- Demonstration. PATTERN—PLACEMENT AND CUTTING.
How to place dress pattern on material.
Pinning and basting. Pressing.
- Discussion. Seams for the dress or suit.
- Work. Placing pattern on material and cut.
- Home Work. Finish cutting the dress and baste seams.

SEVENTH MEETING.

- Demonstration. CONSTRUCTION OF THE DRESS.
Fitting the dress.
- Discussion. Dress finishes.
- Work. Fit the dress and plan for seams and other finishes.
- Home Work. Buy any buttons or other decoration needed.

EIGHTH MEETING.

- Discussion. TAILORED FINISHES AND ACCESSORIES FOR THE COSTUME.
What type of accessories are needed for each costume.
- Work. Finishes for the costume. Plans for accessory to be made.
- Home Work. Buy material for the accessory. Complete dress or suit.

NINTH MEETING.

- Discussion. ACCESSORIES.
Selection of other accessories.
- Demonstration. Becoming hats and how to choose them.
- Work. Judge costumes. Complete accessory.
- Home Work. Complete entire costume.

TENTH MEETING.

- Business. FINISH-UP.
Plan community style revue.
- Work. Anything not completed. Take shopping trip for other accessories.
- Home Work. Bring clothing account up to date, fill in costume cost sheet, and hand in to leader.

ELEVENTH MEETING.

COMMUNITY STYLE SHOW AND TEA.

POSTER OF MY COSTUME
(attach the items where indicated)

Sample of dress
material.

Picture of costume.

Sample of undergarment
material.

ACCESSORIES TO BE WORN WITH COSTUME

Those made

Those chosen

CLOTHING PROJECT, UNIT IV, OF

Name..... Age.....

County..... Date.....

Post Office..... R. F. D.....

Years in club work..... In this project.....

Approved.....

County Extension Agent

Date.....

Circ

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