



SOUTHWEST COSTUMERS' GUILD

Volume VI, Number 7

July 1999

SouthWest Costumers Guild

meets generally on the last Sunday of the month, 1:00PM at members homes or someplace fun. The Guild dues for our chapter are \$10 per year, an optional additional \$1 for membership in the International Costumer's Guild, and \$8 to receive the International Costumer's Quarterly. \$8 to receive only our chapter newsletter. Send money to Frances Burns, she will notify the Editor. SWCG Webpage:

<http://members.aol.com/souwesgld/guild.html>
 International Costumers Guild Webpage: www.costume.org
 For further information write to SWCG, PO Box 39504, Phoenix AZ 85069 or contact:

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**July Meeting - Leatherworking Demo
August 1 (note date)**

Guild meeting at Jim & Shoshana's place. Jim will demonstrate some basic leather tooling techniques.

Costume Project Phases
or
The Evolution of a Costume
written April 15, 1999 by Janet Wilson Anderson

(Janet Wilson Anderson wrote this to the ICG list and it is reprinted here with her permission)

I find that I work on costume projects in several clearly-defined stages, which may be separated from each other by months, if not years.

Phase One - Conception

(This usually occurs during long road trips for some reason). An idea surfaces from the mental swamp, often associated with a presentation concept as well. During the drive, I design it and figure out the stages of construction (put the trim on the sleeves before you sew up the side seam; the bodice would be better as a side-lace version, etc.) This may take several car trips to complete. If it's an historical project I may come home and hit the books for the necessary research.

There are always lots of projects floating around in my brain. Many costumes never make it past the daydream stage, but live complete and perfect in my head.

Phase Two - Materials Acquisition - Box Stage

This may continue for months or even years. I usually have several projects in Concept stage. If I find fabric or get sparked by some trim, they move into Phase Two and I start a box for the project. As I find neat stuff for the project, it gets put into the box. Sometimes a new Phase One comes along that can use the previously acquired stuff and the old box gets raided. Sometimes the project dies for one reason or another. (all of my Garyand/Janet project boxes are in limbo, pending new ideas).

I may also sort through other boxes of unassigned stuff (like the four LARGE storage boxes of gold trims or several shoeboxes full of jewels) and see what works for the project and move it over.

CALENDAR

NOTE: Information in this calendar is provided as a service to our guild please contact the individual organizations for verification of information.

Costume College 1999

July 23-25, 1999

Airtel Plaza Hotel, Van Nuys, CA Two full days lectures, workshops and demonstrations on costuming techniques and topics, taught by experienced costumers, including class series on the following subjects: Our Focus, Science Fiction and Fantasy Costuming, Regency and Victorian Costuming, General Techniques and more. Attendance limited to 250 Memberships \$40 for ICG members, \$60 for non-ICG members thru 6/1/99 Contact Costumer's Guild West, PO Box 3052, Santa Fe Springs, CA 90670 or Email to msjess@earthlink.net

August 29, 1999 - The Cloaking Guild meeting at Robin's place. We'll build some capes for our semi-annual fundraiser.

September 10-12, 1999 - CopperCon 19 is one of Arizona's three annual fan-run Science Fiction conventions. This year's con will be held at the Sunspree Resort in Scottsdale. Guests of honor include author David Weber and artist Brett Bass. The con will include a masquerade directed by SWCG President Randall Whitlock. Full details on the masquerade are given at <http://members.aol.com/cumask/> E-mail cucon@casfs.org for more general convention information or visit the CopperCon 19 web page at www.casfs.org/cucon.

September 19, 1999 - Fit & Finish Guild meeting at Tonya's place. Frances will demonstrate necklines and other tailoring adjustments.

September 25-26, 1999 - Devonshire Renaissance Faire This is a one-weekend renaissance fair presented by the City of Phoenix Parks and Libraries Department for the benefit of the Los Olivos Senior Center. The event runs 10 AM to 6 PM on Saturday and 10 to 5 on Sunday at Los Olivos Park on the east side of 28th Street, just north of Indian School Road in Phoenix. Look for SWCG President Randall Whitlock's MoiRandall's costume booth at the fair.

Note: The Devonshire Renaissance Faire will be moving to November in the year 2000.



Costume Project

Cont'd from page 1

There are usually six to ten project boxes going, plus several dozen that are in the fabric-only stage. (In part, because fabric speaks to me in the store and tells me what it wants to be, so it comes home with a project associated with it). I'm usually carrying two or three swatch cards with me just in case something strikes my eye that might work.

Phase Three - Out of the Box and onto the Dummy

Oh no, I have an event and nothing to wear!!!!

This sends me hunting madly through the project boxes till I pick one. The fabric, trim and embellishments are loosely pinned to my dressmaker's dummy for evaluation. The design concept is refined, based on the materials acquired and the way things look together. At this point I inevitably realize that I need More Stuff. If it isn't 2 am, I head downtown to the Garment District (a lovely LA advantage) and return to Phase Two.

If I have the luxury of time, I will live with the project loosely pinned in concept on the dummy for a week or so. I keep looking at it from different angles and reassessing the design and materials till I'm happy with them. Often this involves a color study as well.

Phase Four - Patterning and mock-up

I run a major pattern distributing company. Do I make costumes straight from a pattern? No. It isn't in me to do so. I may start with a pattern (I hate to draft armscyes), but it's going to get modified. Or I may have to draft/drape my own. I drape more than I draft, just because I'm more comfortable with it.

From paper, it moves to mock-up/sloper, which is basted together for a test fit of the critical parts. Depending on how weird I've gotten with the design, this may involve only the bodice piece or most of the garment. I do not omit this step. Even when I only have 12 hours to build the dress, I still do it. I have learned the hard way!

Phase Five - Major Construction

This tends to get done in a blitz. Every night for a week, or Friday night to Sunday night, or on occasion, from 6 am to 6 pm when I have to get into it for the ball that night. If I've thought all the steps through completely and have patterned well, this goes pretty fast.

For a historical project, I tend to have the underwear already at hand and build over the proper silhouette. If I have to build the underpinnings as well, this will take a LOT longer.

For a SF project, I allow time for building underpinnings and structure, because I nearly always have something bizarre in mind that won't work with anything I already have. The under petticoats for the Queen of the Spider Courts took three weeks alone to build.

Rules of thumb:

Build from the bottom up and inside to outside.

Try it on frequently.

Iron as you go.

Look at it from all sides, especially the back.

Phase Six - Embellishments

As major construction goes on, the garment lives on the dummy and is continually reevaluated for design and materials. Sometimes this results in a major redo. Most often, it results in more embellishments than originally planned.

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Costume Project

Cont'd from page 2

Embellishing can continue on for the life of the garment. I keep adding bits - more trim, more beads - to refresh a garment or just because I think it needs MORE. That's why one of my dresses is called "the Simple Little Regency Dress from Hell" - 1000 hand-tied pearls later, I called it quits.

I tend to do a lot of embellishment, limited only by the amount of time I have. Sometimes, I do pieces ahead and put them in the project box, but usually the initial embellishment is done as part of the major construction. Embellishment is done most often at night, while "watching" TV or old movies I can recite by heart. It's almost always handwork anyway!

Phase Seven - Accessories and Headwear

After the major garment is living on the dummy mostly finished, I go through my large collection of jewelry and accessories and figure out what I'm going to wear with it. If I need to build a hair ornament or a hat or a full headpiece, I will do it after I have most of the major garment construction done. These accessories get built in a blitz of work, with glue, jewels, fabric, trim, buckram, wire and everything else spread all over the kitchen!

Then I try to find shoes, so I can hem the darn thing. I hate to hem, so it is usually one of the last things I do.

Phase eight - Evaluation and Admiration

If I've been a good little costumer and gotten it done ahead of time, it will live on my dummy, with its accessories, until its first official wearing. I spend a fair amount of time looking at it as I pass by. I will tweak it a bit if I think it needs it. But I usually just enjoy looking at it and feeling proud that I created this marvelous thing!

Then it's on to the next project that is ready to come out of the box... and boy, are there a lot backed up waiting right now!

Janet Wilson Anderson

Who always seems to have a lot of stuff leftover from the last project box ready to spark another idea, which will need more stuff, which may spawn another idea....and so it goes.

Words From Our President**Devonshire Faire**

Guildish persons,

I just received and returned my application packet for the Devonshire Faire. This year's faire will be September 25 and 26 at Los Olivos Park, just north of 28th Street and Indian School Road in Phoenix.

For those who've just arrived, the Devonshire Faire is a one-weekend renaissance fair hosted by the City of Phoenix Parks and Recreation Department as a benefit for the Los Olivos Senior Center.

As always, I will be setting up my "MoiRandall's" costume booth. Since I have been overwhelmingly busy with my mundane job and custom sewing work this year, my stock-on-hand will be rather thin. Once again, I extend my offer to display any renfaire-related costume items guildsters would like to offer for sale. Renfaire-related is broadly applied and certainly includes mid-eastern, medieval, and interesting ethnic costume pieces.

Simply deliver your items to me sometime before the fair with a 3X5card that includes your name, useful information about the item, your dream price, realistic price, and bottom-line price. Also let me know if a personal check is acceptable payment. If you do custom work, certainly include a business card or other contact information.

Perhaps it's time we do a guild meeting workshop on designing and printing your own maker labels? I make these using ribbon and t-shirt transfer paper. You can get about fifty of them out of one sheet of transfer paper. Mine have a headshot of myself and contact information (Just watch a shoplifter try to claim he bought the garment from another merchant!). Nola's "Chameleon" tags have a cool Celtic knot graphic and care directions for the garment.

Yes Sharan, I do still have your russet wool cape.
Randall

International Costumers Guild Annual

Dear Guildsters,

We have just received a letter from Bruce & Nora Mai of the St Louis Costumers Guild inviting us to submit materials for an International Costumers Guild Annual. I'll pass around the official letter at the Aug 1 meeting.

They would like to see pictures of members in costume, along with descriptions of the local chapter and its activities. The pictures are to be submitted through a single chapter representative. I guess I'm elected as bearer of the mailbox key. If you have some cool pictures you'd like to see in the annual, please bring them to the Aug 1 meeting and sign off on the photographer/model release. I'd like to see at least one group shot, though I don't have a really recent one.

The letter also includes a questionnaire about our chapter. Some of the questions are quite interesting and I'd like your input before submitting the form.

Chapter Name obviously Southwest Costumers Guild

HELP WANTED

Your loyal Coppercon 19 Masquerade Director needs to fill out his at-con staff. I need people for:

- Backstage Manager/Head Den Mother
- House Manager
- Judges' Liason
- Deputy Director for Excessive Paperwork

And of course multiple persons for stage hands, catchers, den mothers, etc. As a volunteer you will earn my devotion and credit toward a freebie membership at Coppercon 20.

If you are on the fence about whether to join the staff or enter a costume, Please pick the costume. I need all the good stuff to show I can get. I'd love to have a 20+ masquerade this year. You can always do the volunteer thing as a backup plan if your costume isn't finished on time.

Volunteers and contestants please contact me via randwhit@aol.com or (602) 995-7514. Don't let the pompous salesman-resistant answering machine bother you.
Randall

President

Cont'd from page 3

Alternate "Fun" Name Other chapters have nicknames like "Sick Pups," "Dreamers of Decadence," or S.L.U.T.S. We could do something like "Cactus Needlers," "Hot Couturiers," "Dune Mesewer," "Border Stitchers," "Persons who wear corsets at 100 degrees," "Valet of the Sun," "The Sweat-shoppers." "Dust Masque" "Permanent Floating Masquerade Crew."

Year Established When was that? I came in later.

Number of Members What is the current count?

Describe your chapter's goals, philosophy, specialties, etc.

Do we have those? A simple mission statement would look good.

Chapter Slogan There's always, "Making the world safe for people who dress funny," from last year's flyer. Disguise de limit? Incognito ergo sewn? They can have my glue gun when they pry it from my cold, dead fingers? If you can't fix it, feature it?

Significant Annual Chapter Events Have we done things more than once? There's always the cape-making thing.

Input would be appreciated. I will bring this up for discussion at the next meeting or two.

Randall



International Costumers' Guild President's
Message July 1, 1999

Hi, everybody -

This is my President's Message for both May and June.

Well, June was as [dull] quiet as May. I hope you're having an enjoyable summer (or winter, as the case may be). I had a great time at the Stratford, Ontario, Shakespeare Festival - wonderful performances of great plays.

Costume-Con Programming

We have a great opportunity to help shape programming for upcoming Costume-Cons. Several weeks ago, Jill Eastlake, co-chair of CC 18, asked me to ask all chapters for suggestions for program items. I know that some chapters have discussed what they'd like to see on the program and that some ICG members have suggested some program ideas already. However, as I noted in my June 11 e-mail message to the Board of Directors, this is another opportunity for us to help shape the CC 18 program to include the demonstrations, discussions, panels, workshops, and anything else we'd like to attend or to participate in.

Similarly, Chris Ballis, chair of CC 20, recently made a similar request. It's not at all too early to think about program ideas for Melbourne.

I hope that all chapters will [brainstorm] discuss ideas for Costume-Con programming and forward their ideas and suggestions to the respective committees. By e-mail, Jill may be reached at jill@pothole.com and Chris may be reached at stilskin@netspace.net.au.

Discussion Lists for the ICG Board of Directors and for ICG or Chapter Officers

As you know, several e-mail discussion lists help us keep in touch with one another. ICG-BOD is for members of the Board

of Directors, that is, the ICG officers and chapter presidents or designated chapter representatives. ICG-Officers is a list for any ICG or chapter officer.

It is particularly important that as many members of the Board of Directors as possible take part in the ICG-BOD discussion list. If your chapter president or representative has e-mail but is not subscribed to this list, please ask John O'Halloran, our Webmaster, to add him or her to the list by sending him an email request at listmaster@costume.org. While our policy continues to be to use both electronic and print communication media, and I am not changing that, electronic communication is far swifter and more expeditious than print and I hope that we can make maximum use of it.

Chapter Updates

This is a repeat from my Message for April, since we've come to another quarter. Please remember that the Standing Rules provide that every chapter must annually send the Corporation Treasurer its list of officers' names, addresses, and, where available, telephone numbers and e-mail addresses, together with the complete list of its members in good standing (including name, address, where available, telephone number, and whether or not the member subscribes to The Costumer's Quarterly. Each quarter, each chapter must send the names, etc., of new members, and any updates to the list of officers or to members' addresses and phone numbers. Please send the information to:

Sharon Trembley, Treasurer
International Costumers' Guild, Inc.
398 Prospect Street
South Amboy, NJ 08879-1942 USA

Sharon's e-mail address is callisto@netlabs.net.

Glitziana Still Wants You!

Since the last message, Brenna Sharp, of the Greater Portland Area Costumers' Guild, has volunteered to join Bruce MacDermott and Sharon Trembley on our new standing Budget and Finance Committee. I am still seeking two other ICG members, who are not chapter presidents, to [be shanghaied] volunteer to serve on this new committee. Chapters may want to discuss this and identify possible [suckers] volunteers.

I wish our U.S. members a very happy Independence Day. If July 4th has any special meaning for our Australian, British, or Canadian members, please let me know.

I have an additional e-mail address now, so members may contact me by e-mail at either bconnell@mail.nysed.gov (work) or BP.Connell@worldnet.att.net (home), or by regular mail at 50 Dove Street, Albany, NY 12210-1811, USA.

Sincerely,

Byron P. Connell, President
International Costumers' Guild, Inc.



“DIMENSIONS IN DESIGN”
FUTURE FASHION FOLIO

The Future Fashion Folio is your opportunity to design clothing as you think it could (or should) appear in the future. Imagine clothing from the future of Earth, or of some other world we may encounter. Designs may be costumes or clothing for men, women, children, animals, aliens. Create freely for all shapes and sizes.

Some categories from previous Future Fashion Folios: Work clothes, casual clothes, sportswear, uniforms, performance costumes, lingerie, bridal wear, maternity wear, ceremonial outfits, religious costumes, accessories. These are only suggestions, and you are by no means limited to them. If your idea doesn't fit, make up a new category!

All winners will be printed in the CC18 Fashion Folio, which will be distributed to all CC18 members. Some of the winners will be displayed at the Fashion Show, which will take place at the convention.

Contest Rules:

1. All designs must be original ideas. A design may be drawn on a traced figure but it must still be an original concept. Please give credit if someone helps you with a drawing. Figure drawings for you to trace are available; just send a SASE to the Folio address and we'll provide you with figures. (If you own, or have access to, The Whole Costumer's Catalog, "basic" figures can be found in the back.)

2. Each design should be in black ink on an 8.5"x 11" sheet of white paper. Pencil does not reproduce well and the folio will not be printed in color. You may include details or other views of the design on another sheet of paper. If you wish to send a color piece, make sure you also include the black and white version.

3. On the back of each design, please include:

(a) Your name and address

(b) Your age if 12 or less

© If you are a first time designer

(d) The number of that design and the total number of designs submitted (#1 of 3, #2 of 3, etc.) If there are multiple pages for one design, label them #1A of 3, #1B of 3, and so on.

(e) Suggested category the design fits into. You can make it up, if necessary. If you aren't sure, we can choose a category for you. We reserve the right for the judges to change categories as they see fit.

4. Please include a title and a written description for each entry. Descriptions can include background info on the outfit's wearer, culture, design details, inspirations, as well as suggested colors and fabrics. Any details you want people to know.

5. Art will not be returned. Don't send originals unless you absolutely do not need the piece back. Photocopies will be MORE than fine.

6. All rights to designs submitted to this contest will remain the property of the designer but, by submitting a design, you agree to its publication in the Fashion Folio, its exhibit at CC18, and its reproduction for the fashion show.

7. Designers have first option on making up their designs for the Fashion Show. If you have a preference, please let us know when

you submit your entries. We will indicate in the Folio which designs are already reserved.

8. This contest is open to all interested parties. You don't need to be a member of CC18 to enter designs or to be published in the Folio. You must, however, be a member to attend or participate in the Fashion Show.

9. You may enter as often, and as many designs as you wish, but all submissions **MUST** be **POSTMARKED** by **October 31, 1999**. This deadline is necessary to insure that the Folio may be published in a timely manner to enable some of the more elaborate entries enough time to be chosen and built. It will not be extended for any reason.

10. If sending from outside the U.S., please make sure you have a customs declaration sticker on your submission. (List as amateur drawings/no value.)

11. Designs may be submitted via e-mail (address below). We accept PICT, GIF, TIFF, or JPEG files. (Color images will be printed in greyscale for judging purposes. Electronic submissions must satisfy the other general submission criteria (e.g., the name and physical mailing address of the entrant must be included in the accompanying message).

Mailing address: Future Fashion Folio, c/o Costume Con 18, 213 Webster St., Needham, MA 02494 USA

e-mail address: sbarsky@torque.pothole.com

Special Category: Futuristic Historic

Imagine that the major cities of Earth have succumbed to pollution and the only viable governments remaining are those set up by the various historical reenactment groups. SCA, Civil War, Revolutionary War, you name it - they're the only ones left with a clue about how to govern large numbers of people. Needless to say their somewhat unusual mode of dress would have some impact on the remainders of society. BUT, in this society, the Period Police don't hold sway.

This category is specifically geared toward futuristic interpretations of historical designs. They can either be inspired by historical elements or be detailed copies with a twist. Imagine that Tudor gown made out of, say, fiberglass and sequins. (EEEE!)

Unfold your imagination and PLEASE have a good time.

SINGLE PATTERN CONTEST

The Single Pattern Contest has been a popular event in previous years and we are pleased to announce that it will continue at Costume-Con 18. This competition is a showcase for detailed workmanship and imaginative embellishment in a "controlled" setting of pre-selected patterns. Contestants are encouraged to pursue original concepts and ideas and the use of varied materials and decorations. Contestants select one of the following patterns to make in the materials of their choice and to decorate as they wish.

Folkwear Patterns: Egyptian Shirt

This is a shortened version of the traditional Egyptian galabia or man's robe in shirt length or ankle length. Loose-fitting style with side panels and slit pockets, slightly flared sleeves, the yoke can be turned to the inside or to the outside for interesting contrast. Instructions for knotted buttons, decorative cording and soutache applique included. Multisize from slender women to extra-large men. \$16.95 (US \$\$)

Jean Hardy Patterns: Hunt and Western Vests

One pattern contains both the hunt and western vest patterns. The hunt vest has adjustable back and flap pockets, and the western vest can be reversible. Order pattern for women or for men. \$12 (US \$). Available in sizes: Misses: Multisize 6 - 18 and Men's : Multisize S - XXLg

Vogue Patterns: Today's Fit Women's Vest Pattern #7065

This is one of a new line of patterns designed to reflect the proportions of today's women. The sizes are designated A through J, so it is important to check the measurement chart for your size. The vest is in a short or long length, buttons up the front, and has a relaxed fit.

Single Pattern Contest Rules:

1. The garment must be constructed from one of the patterns selected for the competition, as designated above.
2. The finished garment must be recognizable as derived from the selected pattern. It may be modified in details such as length of hem and sleeves and front opening, so long as the original pattern pieces can still be determined.

The pattern may be altered in size so long as the overall shape of the joined pieces is not changed. If you are unsure about a specific modification you would like to make, please contact the contest director in advance for a decision.

3. You need not be a member of the conference to sew an entry and send it with a member to model for you. You do need to be a member to attend the conference and show your work on stage.
4. A contestant may make as many entries as he or she desires but we prefer that the contestant appear on stage only once. Please try to arrange for a model if you are planning to make more than one garment. If you can't find anyone, please contact the contest director and we will help you arrange something for the show.

5. You may use any (and we do mean any) materials to make your pattern and embellish it in any way you desire. This means such things as quilting, embroidery, painting, applique, cutwork, ribbonwork, and so forth are all allowable, as are any other embellishments you can envision.

6. Remember that the convention is PG-13. Please keep this in mind. We do reserve the right to disqualify any entry that we deem objectionable. The ruling of the contest director is final and not subject to appeal.

7. By submitting entries to this competition you are agreeing to their display on stage or in the exhibit area. You are also agreeing to your entry(ies) being photographed and videotaped by the conference and the sale of these records to the membership. All rights to your creations revert to you after the conference.

Competition Registration:

Pre-registration is not mandatory but strongly requested, so we will know roughly how many entries for which to plan space and judging. Please notify the contest director by **April 30, 2000**, and provide your name and the pattern you are making. All contestants are required to check in or register at the conference and complete a registration form. This form will include your name and contact information, the name of your garment, and a few brief comments about your garment that you would like the MC to read. At this time you will be assigned a judging time on Sunday morning. If you would like to have a registration form

sent to you in advance of the conference, please contact the contest director.

Judging

The judging of single pattern entries will take place on the Sunday morning of Costume-Con 18. A panel of judges will examine the garments for concept, workmanship, use of textures and materials, creativity in embellishment, and general aesthetics. It is not necessary to wear your garment to the judging; you may bring it on a hanger if it is more convenient for you.

However, the maker or his/her designated representative should be available to answer any questions the judges may have about the materials and construction. If you are basing your decoration on a theme or source with which the judges may not be familiar, it is appropriate to bring photos or photocopies (please, no more than 3 pages in length) for the judges to refer to.

Showing Your Entry on Stage

All competing garments will be shown in the Future Fashion Show on Sunday. If you wish to make more than one garment and can't find a model, or will not be at the conference, please let us know. We will try to locate models.

Models Wanted

This is your chance to be part of the Future Fashion Show. We need models for garments in the Single Pattern contest. All sizes are welcome. You do not need to be present for the Sunday morning judging, only for the Future Fashion Show itself. Please contact us at the address or number shown below and give your name, address, phone number, e-mail address (if applicable), and your coat or dress size. We will definitely need X Large models as well as smaller sizes.

Contact: Barb Schofield - Single Pattern Contest Director
Address: Box 784, Adelaide St. P.O., Toronto, ON M5C 2K1
CANADA Phone: (416) 699-0479 Fax: (416) 699-5512
E-mail: schofield.miller@sympatico.ca

Pattern Sources:**DEALERS:**

AlterYears, 3749 E. Colorado Blvd., Pasadena, CA 91107 USA
Phone: (626) 585-2994 Fax: (626) 432-4530

E-mail: www.alteryyears.com

Patterns available: Folkwear Patterns; Jean Hardy Patterns

Forever Timeless, 18 Main Street, Hillsburg, ON N0B 1Z0
CANADA Phone: (519) 855-6507 Fax: (519) 855-6037, E-mail:
Info@ForeverTimeless.com

Patterns available: Folkwear Patterns

PATTERN PUBLISHERS:

Jean Hardy Pattern Company Phone: (714) 544-1608
www.antelope.com/JeanHarPat/patterns.htm

Folkwear Patterns Call 1-(800)284-3388 for information on a Folkwear dealer in your area. www.larkbooks.com

Vogue Patterns are available in most fabric stores. See the store in your area for current price information, as discounts and special sale prices may apply.

(This message sent via the International Costumers' Guild Board of Director's Mailing List. The contents of this message are the responsibility of poster.)