FROM THE SKIN OUT

vol. 3 no. 1

THE COSTUMERS' GUILD

The Guild is an organization created by concerned members of the Society for Creative Anachronism to:

A. Encourage and reward superior workmanship in all aspects of costume design, construction, and re-creation.

B. Encourage and reward research into the historical aspects of costume.

C. Coordinate and stage contests covering different aspects of costuming, provide a universal standard of judging, and encourage competition at high levels in all aspects.

D. Act as a clearinghouse and repository of information on costuming.

E. Maintain a record of what members are doing what kinds of work that they are willing to sell, trade, or make for others, and utilize these records to produce prizes for contests.

F. Proved quality fabrics, trims, and other supplies to the populace at affordable prices.

All comments, suggestions, and criticisms which will help build the Costumers' Guild into a useful and functioning part of the SCA are welcomed and encouraged.

This is "From the Skin Out," published by and for members of the Costumers' Guild of the Kingdom of An Tir of the Society for Creative Anachronism, Inc. It is not a publication of the Society for Creative Anachronism Inc., and does not delineate SCA policies.

Subscriptions to FROM THE SKIN OUT are available from the Costumers' Guild at a cost of $3.00 (US) per year. The mailing address is:

The Costumers' Guild
3145 NE 27th
Portland, Ore 97212

Please make checks payable to the "Costumers' Guild."

Canadians - if you send a personal check, please specify on the check "payable in US funds" after the written amount.

EXAMPLE: Three and 00/100 —— US Funds ——dollars

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COMPETITIONS

PAST COMPETITIONS

AN TIR TWELFTH NIGHT

'Full Court Costume'

First prize: Hilary of Serendip

Honorable mention: Elvina of Effinwoode

First prize winner received a set of antique cutwork buttons.

AN TIR MAY CROWN

'Warm Tunics and Coverings'

First prize: Roberta of Rowan

Winner received a cast bronze brooch.

UPCOMING COMPETITIONS

MIDDLE EASTERN TOURNEY - JULY

Prizes will be offered in the catagory "Islamic Costume." This may be either men's or women's costume, dated pre-1650, of any class or culture in the region bounded by India on the east, Uzbekistan on the north and Spain-Morocco on the west. Judging will be based on authenticity of line, accessorization, ornamentation, and materials used as applied to that costume's area and social position. One prize will be awarded to best men's, and one to best women's. (Cabaret belly dance costumes are not period or authentic.)

AN TIR CORONATION - JULY

Prizes will be offered in the catagory "Armor - Articulated Anything." This may be a single piece, or a set. Armor must be SCA legal. Judging will be based on workmanship, design, practicality, authenticity, and fit.

AN TIR CROWN - SEPTEMBER

A prize will be offered in the catagory "Textile Ornamentation." This may be either a garment or an accessory (no banners), ie: a tunic, cloak, purse, belt, headress, shoes, etc., ornamented in any technique other than embroidery or needlepoint. Techniques that may be used include couched work, quilting, trapunto, applique, piecework, weaving, metalwork, beading, batik and dyeing, etc. Entries will be judged on workmanship, design, execution, appropriateness of technique and authenticity.

Further competitions will be announced as they are scheduled.

COSTUMER'S MEETINGS

Any group which meets for the purpose of costuming in any of its aspects may list their meeting times here for the information of anyone who may wish to attend these meetings.

Baronial Guild Principals are:

MADRONE - Principals are Susan of Kathculneen and Fiona the Tarn Haunter. Contact them for further information about meetings and workshops. Susan (632-0491), Fiona (324-7437).

ADIANTUM - Principal is Chimene de Cinq Tours. Contact her for meeting nights. (688-3563)

THREE MOUNTAINS - Principal is Aislinn of Cumbria. Guild meets Thursday evening. Contact her for workshop schedules. (288-4848)

LION'S GATE - Principal is Roberta of Rowan. Contact her for dates, times and locations. (736-1383)

Kingdom Guild Administrators are:

AN TIR: Asha ap Myrddin. (287-8720)

WEST KINGDOM - Administrator is Eilonwy Morguese Gray. Contact her for further information. (658-3342)

ARACHNE'S WEB

TO THE PRESENT AND FUTURE MEMBERS OF THE ORDER OF ARACHNE'S WEB OF AN TIR:

As part of the Kingdom Arts Pentathlon, the Order sponsored a lace competition at May Crown. A meeting of members was held to discuss new rules.

At 12th Night, we discussed the possibility of presenting lace napkins for the Regalia Chest at next 12th Night. In order to raise money for this project, we planned to have a lace auction at July Coronation. I need to get firm commitments from people interested in helping with either project. We need people willing to make medallions of approximately 2" diameter for insertion in the napkins, or who can hemstitch the edges. For the auction, we will accept any lace which is of a period lace form.

Changes in the rules were voted into effect at May Crown. These will not affect the past in any way.

Yours in service to the Kingdom,

Elisabeth Piper, Guildmistress
mka Elizabeth Singer
2715 Bell
Eugene, Oregon 97402

RULES FOR THE ORDER OF ARACHNE'S WEB: (underlined segments are additions and changes for the Kingdom of An Tir)

I. Accepted forms of lacemaking:

A. Bobbin lace
B. Crochet
C. Embroidered
D. Filet
E. Knitting
F. Macrame
G. Needle lace
H. Tatting
I. Woven

II. Classes of Membership

A. Apprentice - anyone who has completed a lacemaking class taught by a member of the Order, entered an Arachne's Web competition, or expressed interest and shown some skill at a form of lacemaking or relate needlework.

B. Member (Journeyman) - anyone who has demonstrated proficiency at two forms of lacemaking to the satisfaction of a panel of three members of the Order, no more than two of whom may be from the same barony or shire. The samples of work submitted may be in progress, as long as enough is completed to be inspected.

C. Lacemistress - a member who has learned two more forms of lacemaking and has taught competently 10 beginners, 5 beginners and 1 person to member level, or two persons to member level. Samples of students' work must be submitted with the names of the students and the dates of the classes. Member must also be able to identify the different techniques of lacemaking. The four submitted samples must be complete, properly finished pieces of good quality, two of which must show special skill and be of a quality to win a competition against their peers in the opinion of the members of the jury, which shall include the Guildmistress of the Order and however many Journeymen or Mistresses of the Order she deems necessary to adequately judge the submitted pieces, jury to number no less than three. A member who has met these standards shall be entitled 'Lacemistress of An Tir.'

D. The Guildmistress must be notified in advance of a challenge for Lacemistress and the types of work that will be submitted.

Guildmistress for the Kingdom of the West is Ella Du Vergne, c/o Debra LaVergne, 124 Heather Lane, Palo Alto, Calif 94303.

BOOK REVIEW

DRESS IN ITALIAN PAINTING 1460-1500 Elizabeth Birbari

If your personna is anywhere near the time and place that the title mentions, and you have any wish for authentic costumes, this book is a valuable resource. Its small size belies the amount of information it contains. (Because I purchased this book in England, I am not sure how available it is in the US. I have had reports that it is available.)

The major frustration of the book is that the photographs of paintings are small and black and white. The detail that the author is discussing is often very hard to clearly see. If the reader has access to good quality art books covering the paintings of this era, a better representation can be found for most examples. At first I was also frustrated by the necessity of flipping from text to illustration section, but the reasons for this

soon became apparent. One illustration may be used by the author for several points (ie: cut/seam lines, hose, sleeves, and shirt); each covered in a separate chapter.

The book covers men's shirts, women's chemise, doublet and hose, women's dresses, men's sleeves, women's sleeves, fastenings, head-veil, tailoring, and arrangement of clothes. Social history and sumptuary regulations are also presented. One of the chapters covers discrepancies in the painted clothes. I could only wish that this chapter was a bit more specific and a lot longer.

The author shows that she has done research beyond looking at paintings. Several garments have been reconstructed. Both the pattern and the new garments are presented. There are also several other patterns presented (one dress pattern that I do not agree with). I have had 15 years in theatrical costuming, including special work in Elizabethan costume, and I found the patterns and other drawings easy to read and translate into garments. Training in period cutting, fitting and fabric reaction is necessary. To learn these things the costumer must realize that what was learned in Home Ec. sewing is not necessarily true in period costuming. Since SCA costumes are to be clothes, period techniques must be understood and used to produce an accurate garment.

In the back of the book under 'Notes' several books are listed as sources, but there is no bibliography. At the end of the 'Notes' is this sentence: "No bibliography has been included since there are, so far as the author is aware, no books especially relevant to this approach to the subject."

All in all, it is a well written book that is easy to read. I found answers to several questions I had had about technical points in garments and their construction. It would be an interesting book to anyone interested in European costuming.

Reviewed by Viscountess Koressa Thokubjalla,OL

POMANDERS

Baron Sir Gerhard Kendal of Westmoreland, OP, OL, Etc.

A costume accessory which was very popular in England, Germany and France during the 15th and 16th centuries was the pomander. The word itself comes from 'pomme', an apple, and 'amber', the waxy material from whales which served as a base for the perfume. Thus, a pomander could be described in the simplest terms as an apple of amber.

Perhaps not surprisingly, early pomanders did look like small apples. They were often carved of wood, and had a hinged top to allow the ambergris to be placed inside. Further scents would be added to the ambergris to make the smell more pleasant. Holes were drilled in the surface to allow the scents to excape.

The earliest pomanders were oranges or apples with cloves studded into them (the familiar 'cloven orange'). Next came the wooden pomanders, but these were rapidly replaced with metal shells of often ornate construction. On the simple pomanders, the top was either attached with a hinge and catch, or else completely unscrewed. With the late style pomanders, a retaining ring could be moved upward to allow segments like those of an orange to open up. Each of these compartments would hold a different scent, and this could be released by sliding back a special lid.

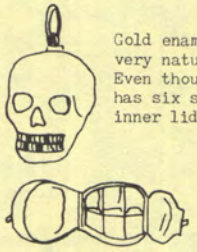
Pomanders are usually seen hanging from a long cord or chain hanging from a lady's girdle. While this would be their position when the lady was standing still, she would hold the pomander in her hand while walking. Another position for the pomander was hanging from the wrist by a very short cord, or else as a pendant around the neck.

Pomanders tend to be surprisingly small. Those illustrated range in size from 1 1/16" to 2½" in diameter. The heaviest weighs 4 ounces.

Making a pomander can be very simple. Tea balls, used to hold loose tea leaves, are readily available. The metal tea balls, usually of aluminum or chromed steel, already have small holes liberally punched in their surfaces, which will allow the scent to seep out. A piece of sponge or cotton batting can be placed inside, then liberally soaked with one's favorite perfume or eau de cologne.

It is also possible to carve a pomander from wood, then slice the carved ball in half and hollow out the pomander. Hinge the lid, attach a catch and the job is done.

For further information and details, books on the history of medieval and renaissance jewellery are usually good sources.

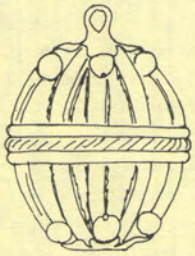


Gold enamelled with ivory color, and looking very natural, even to the missing teeth. Even though it is just 1 1/8" high, it has six separate compartments and an inner lid.

A gold frame with wire mesh panels soldered at all the intersections. It is held together by a centre screw which projects at the bottom. Diameter 1 1/16".

Carved wood with silber mounts and a hinged silver top, decorated with engraved flowers. It is the size of a small orange: $2\frac{1}{2}$" diameter. It dates from around 1500, and has the following characteristic admonition of the times engraved:

'O man, consider thous must goe,
When this short and brittle lyfe do end.
To everlasting Joy or Payne and Woe.
Passe well the time which God to thee doth lend,
With a pure heart delight His Word to heare.'



Gold set with pearls and 1 3/4" diameter. The frame appears to be of gold wire wrapped around a wire core. The open style suggest that a piece of ambergris carried the scent. It appears to unscrew at the equator.

The most common pomander style, being from a later period. When the top is unscrewed, the segments, hinged at the bottom, drop down. Each has a sliding lid, and each usually held a different scent. This particular pomander dates from Queen Elizabeth and is 2" in diameter. The portraits include those of Elizabeth, Mary, Edward VI, and Henry VIII.

A small German pomander, about 1500.

(Editor's note: I have recently come across a reference to balls of amber, rock crystal, sardonyx and other semi-precious stones which were carried by wealthy Roman matrons during hot weather in order to cool their hands. There is a suggestion that this custom became quite widespread and continued into the Middle Ages and the Renaissance. This would give another origin to the word 'pomander' being a ball (often carved in the shape of an apple) of actual amber rather than a carved container of ambergris.)

Notices

All back issues of 'From the Skin Out' which are out of print from the Guild may be obtained from the Lion's Library, c/o David McGlone, 364-A Sixth Ave., San Francisco, Calif. 94118. If you wish to obtain these issues, please contact the Librarian. All subscriptions begin with the earlies issue we still have in stock.

NEW!!
THE BUYING SERVICE NOW OFFERS GIFT CERTIFICATES (suitable for birthdays, weddings, prizes, Christmas, etc.) Available from $5.00.

Available from Kathryn Goodwyn: Fabrics and Colors 1150-1650, a compendium of the various fabrics and colors used, arranged century by century. 44 pages. $3.50 plus $1.50 for postage and handling. The Well-Dressed Celt, a compilation of in-period pictures of mostly Irish and Scots garb. 94 pages. $5.00 plus $1.50 for postage and handling. Polish and Bohemian Garb, an overview of dress of North Central Europe of all classes. 147 pages. $6.00 plus $1.50 postage and handling. Due out in the near future - Russian/Hungarian/Rumanian Dress. Order from Baroness Kathryn Goodwyn, 281 Harvard St #22, Cambridge, Mass. 02139. (We would like to take this opportunity to acknowledge the Baroness' gift of a copy of Polish and Bohemian Garb to the Guild, and to express our appreciation and gratitude for such an informative book on a difficult to research subject.)

To know when your subscription is running out, look at the number directly under the words 'First Class Mail' on the back cover of your newsletter. That is the number of the current issue. Above your name is another number. That is the number of the last issue that your current subscription will receive. Make sense? (PS. If you haven't been receiving your newsletter, either the Post Office has eaten it, or it has been returned to us and is being held until we confirm your address, or one hasn't come out for a while due to massive overwork and failure to institute a 72 hour day.)

Will Becky Nankivell, or anyone acquainted with her please let us know her correct address, as we would like to mail her newsletter, but the Post Office can't find her.

Soldiered copper wire lacing rings for costumes available from Pegasus, c/o Laurie Wood, 3009 E McLoughlin Blvd., Vancouver, Wash 98661. Dress rings (approx. 3/8") 15¢ each, belt rings (approx. 1¼") 50¢ each prepaid.

TRADESMAN'S JOURNAL

Being a listing of working craftsmen and sources of supplies.

MERIWETHER OF THE FOUR WINDS c/o Kinene Barzine 4521 Canyon Rd. El Sobrante, Calif (415) 223-5921 costume design & construction. cast cut & soldiered jewelry work	ELISABETH PIDGEON 868 30th St Richmond, Calif 94104 draft patterns, fit, design & construct costumes. free advice
SUSAN OF SANS SOUCI c/o Susan White 2350 Union St #11 San Francisco, Ca 94123 (415) 931-2048 costume design& construction, horse trappings & accoutrements, applique banners, design work	GOLD & GEMS 1703 Bruce St Anderson, Calif 96007 will cast from wax molds, etc. write or call for info.
LESLE DE ST CROIS DE NORMANDIE c/o Lesle MacDierney 3630 N Alaska Portland, Ore 97217 Cavalier hats, slippers, stuffed toys, bears	THE DUCK LADY c/o Susan Taubeneck 4229 11th Ave NE Seattle, Wash 98105 (206) 632-0491 costume design, construction & advice.
ASHA AP MYRDDIN c/o L K Meeker 3145 NE 27th Portland, Ore 97212 (503) 287-8720 costume design construction, banners & other heraldic work. pavillions	EILONWY MORGAUSE GRAY c/o Lia Anderson 329 62nd St Oakland, Calif 94618 (415) 658-7342 costume design & construction. spec. in women's cost. will barter.
SIR BLACKHAND c/o Jay Meyer 3224 NE 50th Portland, Ore 97213 swords & Knives	HLUTWIGE WOLFKILLER c/o Lois Meeker 1823 SE Morrison Portland, Ore chain mail
DEIRDRE OF RANNOCH c/o Deborah Snavely 364 A 6th Ave. San Francisco, Calif (415) 751-5176 94118 small fibula and pennanular pins for blouse or shirt closings.	STORMECROWE c/o Don Bettger 5920 Fleming Everett, Wash 353-3646 cast and inlaid jewelry, drinking horns

Any craftsman wishing to advertise his work in this column may submit his name, address and phone number, along with a description of his work to the newsletter. This is an advertising service, and the Guild does not specifically recommend the people appearing herein, or guarantee their services or products.

DRAPER'S INVENTORY

This is a list of the fabrics and supplies currently available through the Guild's buying service. It is subject to change in availability and price without notice subject to market voluability. Write to request particular colors or fabrics and a search will be made and an answer gotten back to you as soon as possible. When requesting a particular fabric or trim, please try to include a sample and the manufacturer's name if possible. It makes things much easier. Remember that processing an order takes time, as it must be shipped to us before we can ship it to you. If you have a deadline by which time you require the fabric, let us know.

The Guild requires a minimum order of one yard, increasing in half yard increments (no orders for 5/8ths yard please). As we order by the bold, it may be necessary sometimes to hold your order until we have a large enough order either to make ordering a bolt feasible, or to meet wholesaler's minimums. The prices we quote you are bolt price, and the price the buying service pays for them. The Guild adds 10% onto your total order to help defray expenses of operation. Generally we try to find someone heading your direction and send your order with them. If you know of someone who can pick up your order, let us know. We also deliver at events. If you want it mailed or sent UPS, let us know, but we have to add the cost onto your bill. If we seem a little slow, remember that we all work at other jobs and the Guild is limited to our spare time.

NOW AVAILABLE

Gold, Silver, Copper or Bronze Metallic woven, semi-sheer. Very close to Medieval cloth-of-god. Dyeing produces interesting iridescent effects. 44" $4.55.

Satin Face Crepe (not sleasy, loose woven stuff) washable, very like regular satin. wide range of colors. 44". $2.50

'Lucia' velvet 100% rayon. Dry Clean only. Good color range. 39" $5.75

'Carmen' velvet. like Lucia but dull finish. 39" $5.75

'Matinee' velvet. 65% cotton, 35% rayon. Washable, Good color range. 39" $7.00

'Fidelio' velvet. 65% acetate, 35% rayon. Dry clean. Dark colors only. 39". $7.50

Street velvet. 100% cotton. Washable. good color range, though dark. like medieval velvets. 39" $8.00

'Elektra' vlevet. 78% acetate, 22% rayon. Very fine velvet. Dry clean. 8 colors, all dark but gorgeoud. 39" $12.50

Silk Habotai (China Silk) lots of super colors 36" $4.75

Silk Broadcloth, hand washable. 36" $7.25

Thai Silks (different color warp and weft) lots of iridescence. hand wash 40" $9.25

Muslin. 100% cotton, natural color. fine grade. 44" $1.75

Lame embroidery threads. Gold & Silver. Can be split for finer work, replied for heavier. type of thread used for couched gold work. 5¢

Corset stays. spring steel, $\frac{1}{4}$" width, 3 lengths in stock, more probably later. Flexible and lightweight. Made specifically for use in corsetry. 12" - 25¢, 10" - 20¢, 9" - 15¢.

Corset stays. $\frac{1}{2}$" wide. same as above. 6, 7, 9, 10" - 25 ¢ each. 11, 12, 13" - 35 ¢ each.

Also available, all types of embroidery flosses, canvases, evenweave fabrics, other silk and wool fabrics, other metallics.

CURRENT SPECIAL BUYS

Gold Studs, ½" half dome, two-piece. 8¢ @.

Gold Braid, 3/8ths wide, double strand braid 45¢

Burgandy loose knit, iridescent, beautiful drape. 60" 8 yds. $1.10

Dobby polyester. crinkle texture with dobby pattern. Rust only. 45" 3 yds. $3.00

Pebble Braid. 3/16" wide. Gold, brown, lt. blue, royal, orange, bone, orchid. 12¢

Metallic ribbon. Gold with yellow/orange/green floral or pink/red/green floral. 1¼" wide. $1.10

Taffeta. 44" 100% acetate. rust only. Older type, heavy weight. $1.25

Flannel 60" 100% Acrylic. Red only. Washable. Looks, handles, almost indistinguishable from wool. $5.00

White silk chiffon 44" $4.50

White silk Organdy 36" $3.50

Brocade, shades of gold, Greek horse pattern 44" $3.00

Iridescent Taffeta. 48" dryclean. red iridescent lavendar-blue $3.00

Ivory Jacquard, rectangular pattern. washable. Polyester silk-imitation. 44" $2.50

White cotton broadcloth. 100% cotton. Slightly homespun texture. 45" $1.80

Lace Bobbins, hand-turned wood. $7.50 doz. unfinished, $9.00 doz. finished. Specify birch, maple, myrtlewood, or assorted.

Silver grey faille. 48", medium weight. Machine wash. approx. 18 yards. $2.00.

8 oz. canvas. 100% cotton. 72" wide. $3.00

Rayon cording for crochet, tatting, embroidery, etc. red, ivory, brown, navy only. 1¢

Purple & silver geometric braid. 1½" wide. $1.00

Metallic lace, approximately 1½" wide. antique gold. Imported from Switzerland. 2 styles. Heavy - $4.00, medium - $3.00.

Matinee Velvet, Russet or Gold only, 39". 5 yds @. $5.50

Silk embroidery floss. 7 strand. Heraldic colors plus brown. 15¢

Peacock feathers 30" 35¢

#2 Ostrich feathers 20" $2.25 (white only)

White goose quills for making pens 7¢

Palm fans 70¢

Double-mount white paper folding fans 65¢

BOOKS

Leisure Arts 'Blackwork' $1.70

If you are placing an order with us, please remember the 10% Guild fee which must be added to it. We now require!! a down payment of 50% at the time of the order. Payment is due in full when you receiver your merchandise. Any bill not paid within 30 days will be charged 1½% interest per month until paid. This system operates largely on the honor system, so pay up promptly. Make all checks payable to the 'Costumers' Guild'.

GEOFFREY COUNT OF ANJOU from his effigy at Le Mans, 12th century