FROM THE SKIN OUT

vol. 1 no. 5

INTRODUCTION TO THE COSTUMERS' GUILD

The Guild is a Kingdom-wide organization created by concerned members of the Society for Creative Anachronism to:

A. Encourage and reward superior workmanship in 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 to utilize these records to produce prizes for contests.

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

The Guild is under the jurisdiction of the Kingdom Mistress of Arts, and awards for achievement are decided by a Board of Regents composed of those recognized as knowledgable in the field of costuming.

The Guild recognizes three levels of achievement - apprentice, journeyman, and master. Membership is open to anyone who expresses an interest at apprentice level. Higher levels must be earned. An award by the Guild is an acknowledgment of craftsmanship and grants no special social honors to the recipient.

Contests at all levels of Kingdom events are sponsored by the Guild or its local chapters. Three judges are used for each event, who score each entry independently upon its own merits, using a 50 point scale. This permits fair competition between entries of differing time periods and techniques.

Contact between the various chapters and the Board of Regents will be through this newsletter, which will include announcements and results of contests, book reviews, articles on aspects of costuming, an artisan's roster, fabrics and trims for sale, designs for use in costuming, and other bits and pieces of information of interest.

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 the West of the Society for Creative Anachronism, Inc. It is available from the publisher at the address below. It is not a publication of the Society for Creative Anachronism, Inc., and does not delineate S.C.A. policies.

Subscriptions to FROM THE SKIN OUT are available from the Costumers' Guild at a cost of $2.50 (US) per year. The mailing address is:

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

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

COMMENTARY

There are now Co-ordinators for each of the Principalities in the Kingdom of the West. These ladies will henceforth handle all Guild business that involves their Principalities as concerns competitions, fund-raisings, workshops, etc. If you are interested in the Costumers' Guild, have any questions, or wish to form a chapter in your own area, please contact them. They currently have the raffle tickets for the drinking horn by Stormcrow for those who are interested.

AN TIR
Traepischke Draconia
c/o Pat Graves
13426 27th NE
Seattle, Wash 98125
(206) 362-1537

CYNAGUA
Brighid ni Roane
c/o Cathie Berte
9117 Clendenen Way
Sacramento, Calif 95826
(916) 366-7214

MISTS
Eilonwy Morguese Gray
c/o Lia Gray Anderson
329 62nd St
Oakland, Calif 94618
(415) 658-3342

Back issues of "From the Skin Out" that are out of print from the Guild may be obtained from The Library of the SCA. If you wish to obtain these issues, please contact the Librarian - Dawyd Suomalainen Von Markheim, c/o David McGlone, 364-A Sixth Ave., San Francisco, Calif 94118. Volume I Numbers 1 & 2 are at present out of print. We will list others as we run out of them.

Will Jocelyn du Skye Lac, aka Suzan Zeitlin, and Becky Nankivell, or anyone acquainted with them please let us know their correct addressess, as we would like to mail them their newsletters, but the Post Office is not cooperating.

We are also, at the risk of repeating ourselves ad nauseum, reminding the Populace of the West that the Costumers' Guild exists for their benefit. If anyone has any questions, criticisms, advice, desires, etc., please communicate them either to the appropriate Principality Co-ordinator, or to the Editor of this newsletter, IN WRITING. If you don't speak up, we will assume that you are all content with how things are being handled and will go on in the same manner.

COMPETITIONS

KINGDOM TWELFTH NIGHT

Prizes will be awarded in the category of "Belt or Girdle." This may be in any technique as long as it is appropriate to the period of the costume with which it is worn. Judging will be on workmanship, design, and authenticity.

AN TIR TWELFTH NIGHT

Prizes will be awarded in the category of "Full Court Costume." This is to be aristocratic or noble dress of the time period and place chosen. Fabrics and decorations are to be suitable in type, and it is to include such accessories as headdress, shoes, jewelry, and the appearance, at least, of appropriate undergarments. Judging will also include proper decorum and handling of the costume.

MARCH CROWN

Prizes will be awarded in the category of "Banners." This will include any type of the family of hangings classed as banners, bannerettes, pennants, ect. They are to be appropriately displayed outside the entrant's pavilion. They will be judged on display, workmanship, and accuracy of heraldic usage.

MISTS SPRING CORONET

This competition will offer prizes for "Practical Tourney Costume." This contest will entail not only the usual judging rules, but will require completion of an obstacle course composed of hazards normally associated with tournaments, including such as ditches, stairs, creeks, burrs and whatever other obstacles the sponsors are able to come up with. Logic suggests that the costume be washable, durable, and versatile.

BELTANE

Prizes will be awarded in the category of "Tourney Court Costume." This is to be upper class dress suitable for an outdoor court, taking the weather into consideration. It should be washable. It will be judged on appropriateness of fabric and trims, style, and workmanship for that time period.

AN TIR CORONET TOURNEY - MAY

Prizes will be offered in the category of "Children's Costume." The contest is for costumes for children under the age of 12 (since in the Middle Ages, most people were considered to be adult after that age). There will be two categories, first a costume made by an adult for a child, and second a costume made by a child for itself. Judging will be based on appropriate cut of costume for the time period, fit, suitability of fabrics to the style chosen, and workmanship.

JUNE CROWN

Prizes will be offered in the category of "Middle Eastern Costume." This may be either men's or women's costume, dated pre-1650, of any class or culture in the region bounded by Persia on the east, Turkey on the north, and Morocco on the west. Judging will be based on authenticity of line, accessorization, ornamentation, and fabrics used as applied to that costume's area and social position.

AN TIR CORONETTING

Prizes will be awarded in the category of "Armor." Judging will be based on armor that looks good and right without necessarily being authentic construction. Overall appearance is important. All pieces must be within a fifty year space of time. It must be SCA legal. One major assembly, ie: a helmet, or leg harnesses, may be made by someone else (a professional armorer). Everything else must be made by the entrant(s). First prize will be made by Manfred Kriegstreiber.

PURGATORIO

Prizes will be awarded in the category of "A Campsite." This should include a pavillion design possible for the time period of the SCA. Modern tents may be used, but must be adequately disguised. Looks count. No mundane appliance visible. Interiors of the pavillions are not included.

OCTOBER CROWN

Prizes will be awarded in the category of a "Decorated Piece of Armor." It does not necessarily have to be SCA legal. It must be useful as armor and considered as such during the time period covered by the SCA. It may be a helmet, gauntlet, or any other piece or combination of pieces. This does not include armorial coverings such as surcoats.

Further contests will be announced as soon as they are planned. If there is any particular contest you would be interested in having held, either write, or contact your Principality Co-Ordinator and suggest it. Guild guidelines include anything that may be put on a body, or anything a body may be put into (hence the campsite contest).

GUILD MEETINGS

MADRONE: meets Mondays, 7:30 pm at 13426 27th NE, Seattle. Upcoming topics for meetings: Dec. 10th - Costume Accessories, Jan. 12th - Lace. Contact Trapischka for more information at 362-1537.

THREE MOUNTAINS: meets Thursday at 7:00 pm. Second Thursday of each month is a workshop meeting. The program for Jan. 8, 1980 is "Headdresses." The meeting will be held at the Portland Opera Costume Workshop at NW 13th and Glisan. Upcoming programs include goldwork embroidery, flat and gathered smocking, drawn-work, and card-weaving. Regular meetings are held at 3145 NE 27th, Portland. Contact Asha at 287-8720 or Aislinn at 288-4848 for information.

BOOK REVIEW

A HISTORY OF COSTUME: Carl Kohler. Dover Publications.

Kohler's book is one of the most exact and helpful reference available to the SCA Costumer. In addition to extensive descriptions of the costume worn by people of all classes in each period, actual patterns with measurements given in centimeters are given for many of the garments. These measurements are those of the original and may not necessarily be in proper pro-

portion for the person adapting it, or even remain the same from one piece to the next. I speak from experience that one of the Italian Renaissance gowns fits a size 16-18, 5'3" lady beautifully, as I made it according to the measurements given to get an idea of the necessary adjustments I thought I would make and found that it fit very well without modification on the body. My arms turned out to be much larger than my fifteenth century predecessor's. There are detailed descriptions of the materials these clothes were made from as well.

Accessories are described too, though not in as much detail. How the garments were handled by the wearer is another area that could be enlarged, but then, there are other books on these subjects. The major difficulties with Kohler are that the illustrations are all black and white in the Dover edition, that the author tends to concentrate on the German lands, ignoring the British Isles almost entirely as well as others (There is no mention of costume outside of Western Europe after the Byzantine -- 600 AD) and that the English translation is sometimes difficult to follow. The original text qas published in 1928, at which time German literary style was rather far removed from spoken idioms. The English translation, which is undoubtably accurate in essence, is ambiguous and frequestly confusing. This is due to the translator's tendency not to distinguish, for example, whether a "gown" refers to an overgarment or an undergarment.

— Aside from these considerations, and certainly despite them, Kohler's History of Costume is a standard volume in any well-stocked costume library.

Reviewed by Ragwen of Glenbourne

DRAGONS, KNOTS & POMEGRANATES

Surface Design in Historic Textiles

Asha ap Myrddin

Design, from any culture, from any era, is a flexible thing, not limited to any one medium or technique, but blending from one to another as it was developed, utilized, observed and copied throughout its history. The same design appeared in mozaics and embroidery, woodwork and tapistry, calligraphy and engraving. There was no boundary for design, no monopoly on pattern. The Celtic interlace patterns were known to the Sumerians and the Chinese, Russian geometrics are identical to those of the Congo River Valley.

Trade, and its accompanying travel, were the medium for the interchange of design motifs and patterns from one culture to another. Warfare, and the subsequent occupation of conquered lands brought about the blending of styles and the creation of new patterns. The Arab conquest of Spain and the Norse settlements in Great Britain and Ireland brought about substancial change in design and pattern, an amalgamation between the incoming culture and the native. Venetian traders brought back stylized and anthropomorphic figures with them from China and Persia.

Time itself is an element in design. In any culture, as new forms enter, older ones are set aside and forgotten, or evolve and change and become themselves new and different. Celtic interlace faded into the twining vines and flowers of the Gothic, then were resurrected again when the Tudors came to the throne of England and needed a symbol of their right to rule.

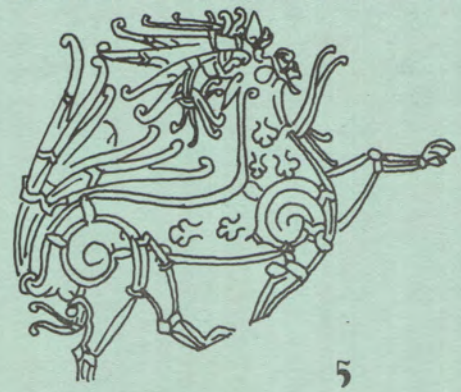
Designs are political, religious, philosophical, humerous, educational, and immortal. In all truth, there is no such thing as a 'new' design. Every line that can be drawn in three dimensions, has been drawn, has been lost, and has been drawn again. What is new was once very old.

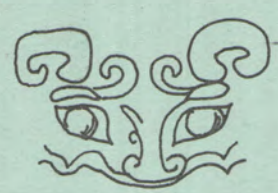
There is no definite genaeology of design, it is impossible to say that from this came this for many designs which we are most familiar with are so old and so widespread among the people of this Earth, that their development and evolution is a mystery and will remain so. What is here are the few conclusions that it is safe to draw from the evidences of paintings, statuary, mozaics and carvings which have managed to survive to the present.

The earliest of designs were simple geometics, parallel lines, zigzags, and meanders. These rapidly developed and became more complex. Stylized

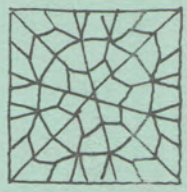
plants and animals were popular in Egypt and Assyria, elaborate knots in Scythian and Celtic work. The Greeks perfected the flowing lines of vines

and leaves which were the mainstay of both Roman and Byzantine cultures. Fantastic animals were developed and introduced into Europe from the East





and the North, by the Mongols and the Norse, elaborate florals and geometrics were the contribution of the Persians and Arabs. Upon this background lies the surface design of Europe during the SCA time period.



Byzantine design was chacterized by the Coptic patterns of Egypt which utilized animals and flowers set in interlacing frames. Biblical and mythological figures and scenes were popular among the aristocracy in addition

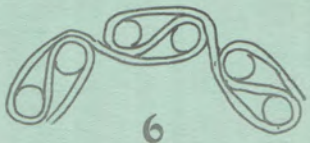
to the floral and fret patterns borrowed from the Greeks. Later centuries borrowed extensively from neighboring Turks and Saracens.

Romanesque designs were, to a great extent, simpler than the Byzantine, due both to the distance the patterns traveled, and the overlay of a simpler design ethic belonging to the Germanic peoples of Western Europe. These two

existed simultaneously, interchanging ideas, but remaining markedly different from each other. Indeed, Byzantine symbolism was limited in the West to ecclesiastical garments and coronation robes that were usually gifts from Eastern emperors to their counterparts in the West.

To the East, Byzantium; to the West, Romanesque; to the South, Persian and Arabic; and to the North, Norse and Celtic. From 500 AD onwards, these styles, borrowed, blended, adapted and changed, were the basic design of Europe.

Following are designs, taken from period pieces arranged by type and identified by century and style.



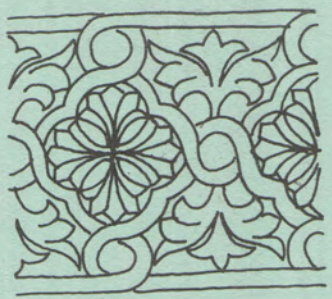
INTERLACE

Romanesque 6th C.

Norse 8th C.

Byzantine 11th C.

Byzantine 6th C.



Romanesque 10th C.

Byzantine 10th C.

Moorish 15th C.

Gothic 12th C.

DIAPER

Romanesque 9th C.

Coptic 9th C.

Romanesque 10th C.

Gothic 13th C.

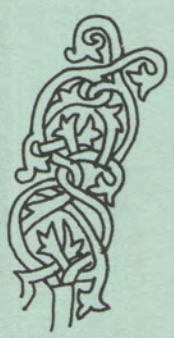
Gothic 14th C.

German Renaissance 16th C.

English Gothic 10th C.

Italian Gothic 13th C.

VINES



Romanesque 8th C.

Byzantine 11th C.

French Gothic 13th

Romanesque 10th C.

Italian Renaissance 16th C.

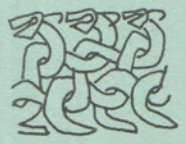
FLORALS

Romanesque 11th C.

Byzantine 11th C.

Spanish Renaissance 16th C.

ANIMAL FORMS



Romanesque 9th C.

Norse /Celtic 11th C.

Italian Gothic 12th C.

Byzantine 12th C.

French Gothic 14th C.

MISCELLANEOUS

Byzantine 7th C.

Romanesque 8th C.

Romanesque 10th C.

Romanesque 7th C.

Gothic 12th C.

Arabic 12th C.

SOURCES

ORNAMENTAL DESIGN Claude Humbert Viking 1970

ARABIC GEOMETRICAL PATTERN & DESIGN J Bourgoin Dover

DECORATIVE PATTERNS OF THE ANCIENT WORLD Flinders Petrie British School of Archaeology 1930

A HANDBOOK OF ORNAMENT Franz Meyer Duckworth 1974

Attention

The Guild wishes to make two special announcements of importance.

FIRST:

In order to raise some more operating funds for the newsletter and for competitions, the Guild will be raffling off a drinking horn made by Stormcrow.

Tickets are 75¢ each or 2 for $1.00, and are available from Guild members at events. Please support your Guild and help us carry out next year's programs. Date of the drawing will be announced later.

SECOND:

In order to be able to acknowledge work in costuming, the Guild needs a symbol, therefore, the Costumer's Guild wishes to announce a:

CONTEST

for a badge, acceptable for heraldic submission, representative of the concepts and goals of the Guild, and capable of differentiation between journeymen and masters. A Prize will be awarded to the entry selected by the judging committee. Entries must be received by the 1st of January, 1981, and, barring unforeseen incidents, results will be announced at Twelfth Night. Knowing the quality of craftsmanship and design being done by the populace of the Kingdom of the West, we look forward to several splendid entries.

TRADESMAN'S JOURNAL

Being a listing of working craftsmen and sources of supplies.

STORMCROW c/o Don Bettger 5920 Fleming Everett, Wash. 353-3646	cast and inlaid jewelry, drinking horns.
DEPORODH 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.
MERIWETHER OF THE FOUR WINDS c/o Kinene Barzin 618 Normal Ave Chico, Calif 95926	costume design & construction cast, cut, & soldiered jewelry work
ASHA AP MYRDDIN c/o L K Meeker 3145 NE 27th Portland, Ore 97212 (503) 287-8720	costume design & construction, banners and other heraldic work
GOLD & GEMS PO Box 334 Cottonwood, Calif 96022 (916) 365-5080	will cast from wax molds,etc. write or call for info.

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 this 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 minimun order of one yard, increasing in half yard increments (no orders for 5/8ths yard, please). As we order by the bolt, it may be necessary sometime 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 your order up, 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 or Silver Metallic Woven, semi-sheer. Very close to Medieval Cloth-of Gold. Dyeing produces interesting iridescent effects. 44" $3.50

Satin Face Crepe (not sleazy, loose woven stuff) washable, very like regular satin. wide range of colors. 44" $2.00
'Lucia' velvet. 100% rayon. Dry Clean only. Good color range. 39" $5.00.
'Carmen' velvet. like Lucia but dull finish 39" $5.00
'Matinee' velvet. 65% cotton, 35% rayon. Washable Good color range. 39" $6.20.
'Fidelio' velvet. 65% Acetate, 35% Rayon. Dry Clean. Dark colors only. 39' $6.20
Street Velvet. 100% cotton. Washable. Good Color range though dark. like medieval velvets. 39" $7.00
'Elektra' velvet. 78% Acetate, 22% Rayon. Very fine velvet. Dry Clean Eight colors, all dark but gorgeous. 39" $8.75
Silk Habotai (China Silk) lots of super colors 36" $4.40
Silk Broadcloth hand washable. 36" $6.70
Thai Silks (different color warp and weft) lots of iridescence. hand wash 40" $8.65
Soiree 63% Poly 37% Arnel washable purple, wine, black & rust only. Iridescence like Thai silk. slub weave. 45" $3.60
Lame embroidery threads Gold & Silver. can be split for finer work, replied for heavier. type of thread used for couched gold work. 3½¢.
Corset stays. spring steel, 1/4 " width 3 lengths in stock, more probably later. Flexible and lightweight. Made specifically for use in corsetry. 12" - 15¢ 10" - 12 ¢ 9" - 10¢.
Corset stay. 1/2 " width. same description as above. 6, 7, 9, 10, 12 inch lengths 15¢ each. 13 " - 30¢.

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

CURRENT SPECIAL BUYS

Moire tafetta 100% Acetate red only. 45" $1.10.
Metallic Ribbon Gold with yellow/orange/green floral or pink/red/green floral 1¼" wide $1.10
Black semi-sheer with multi-color metallic stripes. 60" 90% polyester, 5 % metallic. $1.15
Fake fur band, 3" wide, Brown only 25¢
Taffetta 44" 100% Acetate. rust only. Older type, heavy weight. $1.25
Silk Embroidery Floss 7 strand. Heraldic colors plus brown 20¢ yard.
Pebble Braid. 3/16" wide. Gold, Brown, black, Lt. blue, royal, oragne bone, orchid 12¢.
Black scrolled cord braid. 1" wide approx. 12 yds. $1.40
Black ribbon edging. 1" wide. 6 yds. $1.40.
Small pearl chain on black velvet. ½" wide. 8 yds. $1.30.
Dobby polyester. crinkle texture with dobby pattern. Rust only. 45" 8 yds. $3.00.
Satin Stripe cotton gauze. 38". purple only. 4 yds. $1.15.
Natural color linen-like rayon. 44" 8 yds. $1.00.
Black knit with gold metallic stripes. 60". 3 yds. $3.35.
Burgundy loose knit, iridescent, beautiful drape. 60" 8 yds. $1.10.

Many other things available that we cannot currently list. We hope soon to have sample books in the hands of Principality Co-Ordinators so you can see what is available, but this is going to take time, so be patient. If we have samples of a particular fabric on hand, we'll be glad to send them to you.

If you are placing an order with us, please remember the 10% Guild fee which must be added to it. We would really appreciate a down-payment of at least 25% with your order, and really would prefer 50%, as we have to pay cash for everything and it puts big holes in the bank account when we have to draw the whole thing out and not get it back for a month or two. Payment is due in full when you receive your order. This service operates largely on the honor system, so pay up promptly, so we don't have to go out of business. Make all checks payable to the "Costumers' Guild."

Announcing

THE

SECOND ANNUAL

HERALDIC NEEDLEWORK CONTEST

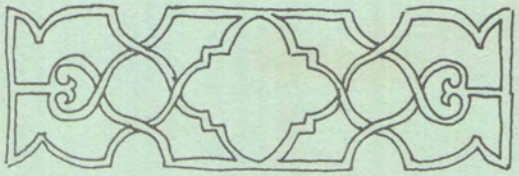
sponsored by

THE DOWAGER PRINCESS JANELTIS

of

AN TIR

This includes banners, accessories or any article upon which heraldic needlework may be practiced. Entries must be heraldic in design, either yours or someone else's, (friend, lord, lady, etc.) They must be in some form of needlework, ie: embroidery, needlepoint, applique, etc., and acceptable under SCA heraldic rules. It may be an original design, or worked from some other source, but must be done by the person entering it.

The winner/s will be proclaimed Master/Mistress of Stitchery for 1981 and will be presented with a scroll and the symbol of the contest, a pair of folding scissors on a gold cord, by the Dowager Princess.

The Contest will be held at An Tir Twelfth Night, January 1981.