



From the Skin Out  
Summer 25 XXXIII

## Upcoming Competitions and Displays

May Crown - Fighting Garb  
July Coronation - Tourney Garb  
September Crown - Chamber wear  
12th Night 94 - Full Court Costume

### Arachnies Web Competitions

July Coronation - Woven Lace  
September Crown - Tatted Lace  
12th Night - Bobbin Lace

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Please send FTSO subscriptions to the Guild Administrator Eduardo (D. McDonald) 2648 B Laukala Pl. Enumclaw, WA 98022

### from the Editor

I never have much to say in the July Coronation issue of this newsletter. Mostly because I just mailed the May Crown issue last week and I am feeling like this newsletter will never end!!! Of course I need more articles!!! And stop sending me notes like "I'm not worthy", and "if you don't want to use this it won't hurt my feelings". Of course I want whatever you send!!! I'm grateful for everything!!!!. Hopefully EVERYONE is thinking about taking over the dubious honor of doing this newsletter and at this very moment are writing me a letter to apply. Seriously, it isn't that hard, give it some thought.

Thanks to all new subscribers, you wont be sorry!!  
in Service to An Tir and the Costumers Guild

Baroness Anastasia Alexandrovna Andreeva

### from the Administrator

Greetings unto the Costumers Guild of An Tir,  
From the Guild Administrator Master Eduardo Francesco Maria Lucrezia  
It has been such a busy summer so far! I have been busy with my own endeavors but all is well with the guild.

I am looking for a few good men-people to help put together the new costumers Guild Handbook. With all the changes and new things we are doing, it's got to be done. Unfortunately I just don't have time to do it all myself. Please contact me if you are interested.

I am still accepting applications for my position.

The Arts and Sciences Pavilion should be done this winter so look for it at May Crown !!!!

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I have an E Mail number that people can use:

RENPUK@PROSTAR.COM

I hope everyone is also having a happy summer and tourney season.

As always,

Master Eduardo Francesco Maria

Lucrezia

### Workshop Weekend in Appledore

The shire of Appledore invites you to a weekend of workshops, merrymaking and relaxation, September 18 and 19, 1993. Members of the Costumers Guild will be leading hands-on classes in basic weaving, spinning with drop-spindle and spinning wheel, and dyeing with natural dyes. Malcolm of Lamont, noted tourney chef, will be teaching a session on tourney cooking, and the class will prepare a tourney feast for Saturday night. For the active sorts, we are offering sessions on fencing and archery.

This event is designed to be a relaxed, come-and-hang-out-and-learn-

something-you-have-always-wanted-to-know-more-about weekend.

Last year's fall workshop was described as "a seriously good time," so be prepared.

The site is

the manorial holdings of Malcolm of Lamont and Olwen Pen Aur, a ten-acre farm in Oliver, B.C., twelve miles north of the Canada-US border in the Okanagan Valley. The site offers plenty of room for camping, outdoor hot tubs, local wildlife, and lots of peace and quiet.

### Directions:

From north or south, follow highway 97 to Oliver. At the Chevron-Dairy-Queen corner, turn onto 348th (left from the north, right from the south,) At the bottom of the hill, turn right onto 91st and continue about two blocks.

Opposite the carwash (on your left) and just before the "60kmh" sign, turn right onto a gravel road. The site is the first house on your left, at the bottom of the hill.

Site fee will be \$10 CDN (\$8 US) per person, \$7 for children taking classes, and half-price for children if they are not taking classes. Site fee includes the feast on Saturday night and class materials. Bring note-taking materials, archery and fencing equipment if you have it.



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**Views from a Paper Window:  
Japanese Art of the Edo and Meiji  
Periods**

A museum review  
by Murakami Tsuruko

Views from a Paper Window is the current special exhibit includes folk arts and textiles, screens, lacquers, paintings, netsuke and more.

I attended the exhibit on the evening when John Marshall, noted textile artist and designer was giving a gallery talk on the textiles in the exhibit. Mr. Marshall has studied Japanese paste-resist techniques with Japanese masters for about 20 years, so he is well qualified to speak on the textiles in the exhibit.

This article is a brief overview of the textiles in the exhibit.

Although the exhibit featured objects and textiles out of SCA period, there was still some useful information to be had for the student of Japanese textiles.

The folk arts included four Ainu robes and a variety of textile implements used in Ainu every life. These were all from the Meiji period (20th century). Mr. Marshall confessed to a lack of knowledge about Ainu textiles. Since I had been studying the Ainu for the past year, I recognized that all the robes were of traditional bark cloth (attush-woven from elm-bark fibers) and had various symmetrical designs applied to them. The appliques were embellished with embroidery. The stem stitch, chain stitch, and couched threads were the main

decorative embroidery stitches used.

There were a number of furoshiki (carrying cloth), many of which were decorated with Shibori (tie-dye) and sashiko. Some of the shibori patterns such as the spider web (kumo) began use in SCA period.

Sashiko was also featured on some of the utilitarian textiles in the exhibit. Sashiko typically uses white thread and decorative running stitches to bond multiple layers of fabric together for strength. Fireman's coats and other utilitarian jackets were often constructed using this technique.

A similar decorative technique, called kogin was also used to strengthen textiles that would see hard use. It also uses white thread but follows the weave of the base fabric and does not usually bind several layers. It is often used on areas of garments that are subject to heavy wear.

The sashiko and kogin textiles were from the Jeiji period (19th & 20th C) and the Taisho period (early 20th C).

A large number of textiles in the exhibit were kimono and yogi (a kimono shaped quilt) decorated with a paste-resist method called tsutsugaki (tube drawing). It originated in the 18th Century and involves using a paste cone to draw the design outline freehand like an artist's brush. It developed from a technique called yuzen-some which was in use during the Genroku period (1688-1704). In yuzen, the design lines are painted with rice paste in a paper cone and allowed to

dry. The dye was brushed on the paste resist lines prevented colors from bleeding together. The fabric was steamed to set the dye. White lines were left after the paste was washed out. Tsutsugaki is similar to yuzen; the peasants used the yuzen technique and re-named it tsutsugaki.

An interesting part of the exhibit was the display of nagajuban (underkimono) dating from the late Edo and Meiji periods. Some of these examples displayed the use of peicing and patchwork techniques in areas where the finished garment would not be seen beneath other layers of robes. One of these was made almost entirely with pieces in a red and white pinwheel pattern, similar to the pinwheel pattern seen in modern quilts. Another was made up of silk kimono scraps joined in long strips in areas where it would not be seen beneath other layers. Areas where it would show under the upper robes, such as the nick piece, hem and sleeve hems were all made of the same fabric. It seems that economy in materials never goes out of style.

There were some Okinawan (Ryuku Islands) textiles on display from the late Edo and Meiji periods. They are typically dyed in the Bingata technique, a colorful stencil dye method that is characteristic of Okinawan textiles. The colors most frequently used were "torpical colors" yellow, pink, rust, and blue. Most of the museum's examples were predominantly yellow and black. The colors were usually applied three to four times, allowed to "sleep" (air dry undisturbed) for 1-3 months before washing. This makes the dye

colorfast.

A wide variety of katazome stencils dating from the late Edo period were on display. These handmade dye stencils are made from 3 layers of mulberry paper, soaked in persimmon juice, lacquered and smoked. Small details such a dots are held in the design stencil with fine silk threads sandwiched in between the paper layers. The stencil is put on the fabric, resist paste is applied, the stencil is removed, the paste is allowed to dry and the fabric is dyed. This technique is usually used for a repeating design. Some of these stencils were very complex and were exquisitely worked. Many were works of art by themselves.

Time periods mentioned in the text	
Edo	1615
Early Edo	1615-1688
Kanbun	1661-1673
Mid Edo	1688-1781
Genroku	1688-1704
Late Edo	1781-1868
Meiji	1868-1912
Taisho	1912-1926



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**WHAT IS THAT MYSTERY CLOTH?**  
(Fabric Identification)

By Meg Penrose

Have you ever had to deal with a "mystery fabric"? A length of fabric from a thrift store or Grandma's attic may be beautiful but gives no clue as to contents. This can have an important impact on how you use the fabric. There are several tests that can be used to determine the fiber content of a piece of fabric.

Fabric can be composed of natural, synthetic or a blend of fibers. Natural fibers fall into two main groups - protein and cellulose - with very different characteristics. There are also hundreds of different man-made fibers and blends, including rayon, nylon, acetate and polyester.

The first step in identifying an unknown fabric is visual inspection. Examine the hand and weave of the fabric, and compare them with known fabrics for clues. A visit to the fabric store for a comparison can be very helpful. Cut a scrap of the fabric and untwist the fibers to try and determine if the fibers are staple (short and crimped), or filament (long, extruded fibers such as those in polyester double-knit). Also examine the color, luster and twist to see if the fabric is a blend of different fibers.

Solubility tests can help to identify some fibers. Wool reacts to the presence of a strong alkali (such as a 5% lye solution) by turning yellow, becoming jelly-like, and finally dissolving. This test requires great caution, since the best results come from using a boiling solution of 5% lye (Draino, etc.), which can be very dangerous if there is insufficient ventilation, or if it gets in the eyes or on the skin.

Acetate can be easily and safely identified using solubility tests. Acetate reacts to acetone (nail polish remover), by stiffening and getting sticky, then turning translucent, and finally dissolving.

The last common test used to identify fabric is the burn test. Burn tests can tell about fibers by the way the fiber reacts to flame, how it burns, the smell and the residue. The general method recommended for burn testing is to ravel several yarns from the warp and weft of the fabric, and see if they are the same fiber content (compare luster, twist and color). Feed the fibers slowly into a candle (using tongs/tweezers is recommended). The chart below gives the most common fiber reactions to burn tests.

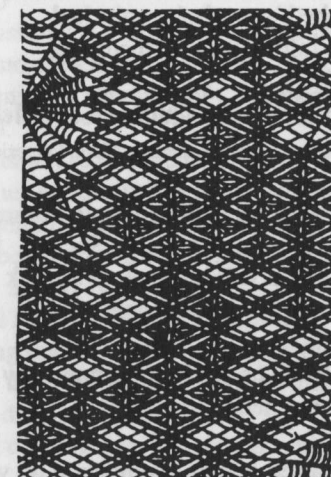
Fiber	When approaching flame	When in flame	After Burning	Odor
CELLULOSE (Rayon, cotton)	Does not fuse or shrink from flame	Burns	Afterglow, gray ash	Burning paper
PROTEIN (Wool, silk)	Fuses and curls from flame	Burns slowly	Sometimes goes out, black ash	Burning hair
ACETATE ACRYLIC	Fuses from flame	Burns with melting	Keeps melting, had black bead	
NYLON	Fuses and shrinks from flame	Burns slowly with melting	Goes out, hard gray bead	"Celery-like"
POLYESTER	Fuses and shrinks from flame	Burns slowly with black smoke	Goes out, hard black bead	"Sweetish odor"

**TYPICAL JAPANESE STENCIL DESIGNS**  
(Similar to those in the museum exhibit)

Taken from: Japanese Stencil Designs  
by Andrew W. Tuer, F.S.A.



Plum Blossoms



Lattice & Spiderwebs



Peacock's Feathers



Chrysanthemums & Maple Leaves

NEWS FLASH NEWS FLASH  
NEWS FLASH

Janet Arnold is coming to Vancouver Community College September 14th and 15th.

She will be doing 3 lectures.

Supporting features are: Rich and Fantastical Cavalier dress and Queen Elizabeth's wardrobe unlocked.

More information forthcoming.

**A Collection of Quotes Compiled**

by Master Eduardo Francesco Maria Lucrezio

"Everyone should dress well, according to his age and position in Society. If he does not, it will be taken as a mark of contempt for other people.

*Galateo* (The Book of Manners) by Giovanni della Casa 1558

"... if a serviette is given, lay it on your left shoulder or arm... if you are offered something liquid taste it and return the spoon but first wipe them on your serviette. To lick greasy fingers or wipe them on your coat is impolite. It is better to use the table cloth or the serviette."

*De Civilitate Morum Perilium* (On the Civility of Boys) by Erasmus of Rotterdam 1530

"Anyone whose legs are too thin, or exceptionally fat, or perhaps crooked, should not wear vivid or parti-coloured hose, in order not to attract attention to his defects."

*Galateo* (The Book of Manners by Giovanni della Casa 1558

**Costuming Terms**

**Valence**

A linen cover which the medieval knight wore on his helmet

**Vallancey, Vallancy**

A large wig of the Seventeenth Century which shaded a gentleman's face.

**Vamp**

Front of the shoe, that part of the shoe upper consisting of instep and toe.

**Minutes of Costumer's Guild Meeting, May Crown, A.S. XXVIII**

Eduardo was absent due to urgent business elsewhere.

Murakami Tsuruko presiding, Olwen Pen Aur recording.

Reports: Rivers Region E&E subguild rep present: regional meetings are on second Sundays, hard to attend, need new day

Western Region - hard to attend E&E meeting, perhaps need to restructure areas in subguild - needs contact list for subguild Tabitha o'Nafre Mengri, Rivers Regional rep, willing to act as clearinghouse for regional subguild, compile contact list address: mka Kathleen Wells 6110 SE Knight, Portland, Or 97206 (503) 771-9217

Eduardo wants reports from Regional reps and others in June and December, in time for Coronation.

Education and contests: Isolde was surprised to find out she was doing a contest for May Crown, got it together, but no-one entered - prizes, etc are in place for July

Re-Education, is trying to get big Guild

workshops together for Spring and Fall - Encourages everyone to run local workshops and just let her know Someone in Three Mountains wants to do a big workshop in the fall, maybe do it as Guild workshop rather than conflict.

Murakami Tsuruko is trying to put together a Cavalier workshop for Dragonslaire

Olwen Pen Aur is setting up a sheep - to-shawl weekend in Appledore for September - spinning, basic weaving, natural dyes, also fencing, archery, tourney cooking - date not finalized, will put copy in Crier FTSO and Regional Newsletter, get info to Isolde. Janet Arnold is coming to Vancouver Community College Sept. 14&15 - info and pre-reg through Anthea - registration starts June 30 - Anthea will arrange crashspace.

Library: Girard absent, report from Isolde: Girard is feeling much better, looking for replacement; Tabitha is interested - Library is still joyfully taking donations.

Subguilds: suggestion of reorganizing subguilds back into Costumers - mixed feelings: three areas are specializations-talk at Guild Faire was that most subguild members preferred subguilds to remain independent, many members of E&E not interested in Costuming - however, most embellishment is on costumes, and inauthentic fabric or costume can ruin a good peice of work - need authenticity in all areas - in the case of weavers, many textile arts don't apply to costume - perhaps re-name the guild? Textile Arts one suggestion - more than half the books in the Library are not on costuming - hard to define in short title, but could have broader appeal with new name, attract more

members.

One concern re subguilds: membership types not standardized - Koressa only considers requests from full \$12.00 members for buyers service, \$5.00 members of subguilds have no access to this service - suggestion that \$5.00 members receive full buyers service, not FTSO

Discussions at Guild Fair: consensus that most E&E members didn't object to being full members of Costumers Guild.

Discussion re lost memberships, cheques not cleared or no contact after payment: contact person you bought membership from first before anything else - always the best policy Guild Rankings: general approval, feeling that we won't know how they work until we work with them - they've been discussed ad infinitum some concern over people who skip ranks, go straight to scholar; rankings are cumulative - no-one can achieve any rank without fulfilling requirements for previous ranks.

Rankings aren't in place yet because we need a board to judge applicants suggestion rankings be published, perhaps in Crier, invite comment next step is when applicants will be accepted - maybe have an event just to accept and judge applicants, challenges - once backlog is cleared, things will settle down.

pre-registration necessary due to amount of documentation, prep needed to judge

Meeting of Embellishers and Embroiderers Subguild, directly following Costumers Guild meeting Shirin's address in Crier is incorrect, has tried repeatedly to correct it -

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because of this, has been receiving nothing from the South, has been unable to respond.

Applications and information sheets with correct address handed out previously, had to be member of Costumers to be member of E&E, now is just recommended - \$5.00 membership for guild - Shirin told of suggestion earlier that \$5.00 members receive buyers, but not FTSO- sounds great  
 Contests - July Coronation ;  
 Blackwork trim on costume  
 September Crown - needlework Sampler  
 12th Night - Embellishment, not necessarily embroidery, on Court costume or accessory.  
 Shirin wants regional reps to receive applications and Bulk mail them to her - contact her if interested  
 Meeting adjourned.



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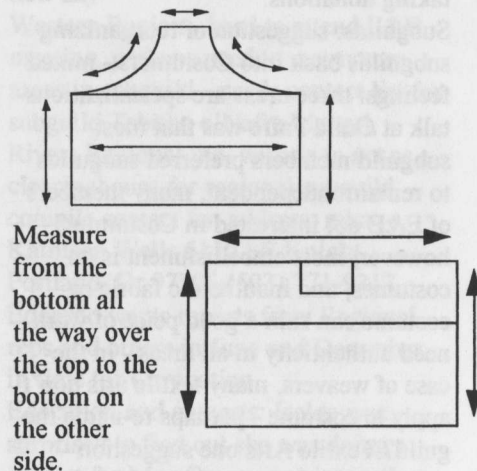
## HOW TO MAKE A COOLER COZY

By Catalina de Almeria y Tiermas

A cooler cozy is for the purpose of disguising and insulation a cooler. This makes it look less mundane and keeps the ice from melting so fast. The instructions in this article describes the way I make my own cooler cozy which has proven to accomplish both of these goals. The diagrams show the direction of the measurements and there are also some suggestions for decoration and finishing it. There are no specific measurements as they will vary according to the size of the cooler, otherwise the directions are easy and straightforward to follow.

A cozy can be made to fit any size cooler; the measurements first need to be adjusted to fit your cooler size.

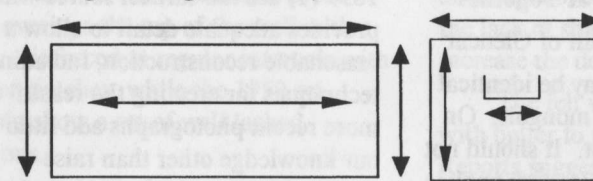
First, get the measurements of your cooler. (for a playmate cooler)



Measure from the bottom all the way over the top to the bottom on the other side.

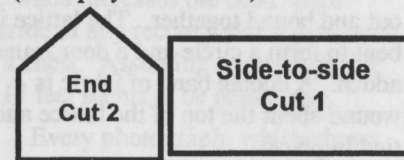
Measure the length from end to end. Measure the end from top to bottom and side to side. Be sure to leave a 1/2 inch seam allowance.

(for a large rectangular cooler)

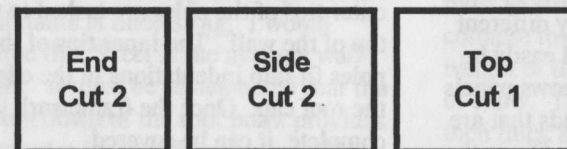


Measure the length on the top and the sides, there might be a difference. Measure the height. For the ends measure height and width. scraps of fabric are a good idea to use. Using the measurements, again, leave 1/2 inch seam allowance, measure and cut your fabric. It should look like this.

(for a playmate cooler)



(for a rectangular cooler)



For the layer of insulation, use an old mattress pad or quilt batting. Cut it using the same measurements used for the fabric. Also, cut the same pieces of insulation and outside fabric. Pin the matching pieces of insulation and outside fabric together and stitch. Then pin all the pieces together and stitch. The lining is put together the same way but separately. Make sure that they fit the cooler, if not make adjustments. Stitch them together and they should be the same

shape as the cooler. Fit the finished lining piece inside the cover. To finish the bottom edge, sew a strip of bias tape of either the same or a contrasting color

around the bottom.

For variations, make a hole in the ends or top for the handles. Measure the handle and cut a hole in either the top or the ends depending on where the handle is located. Finish the edges of the hole with bias tape the same as the bottom.

There are several ways to decorate your cozy. It is a good place to stitch your device, this will make it easily identifiable and show off your device and needlework. If you prefer, a piece of patterned fabric can be used. This is also a good small pieces to practice period needlework techniques, such as quilting, applique and patchwork. Leather could be used for this too. The directions would be essentially the same but the technique would be different. Disguising

your cooler will make it look better and help to provide a better period atmosphere at feasts and events.



## The Kazakh Yurt and an Analysis of the Bands That Hold It Together

By Fiacha MacNeill of Glencar

The Kazakh yurt may be identical to the yurt, or gur, of the mongols. On the other hand, it may not. It should not be assumed that any of this work applies to a mongol yurt without some corroborating evidence.

The Kazakh Yurt is a deceptively simple structure. According to one description (1) it was erected by the women of the family who dwelt in it in an hour or less and could be dismantled in half the time. A more modern source (2) asserts the time to erect is more like two hours. This later assertion may be biased by the accumulation of the artifacts of modern technology by the nomads, such as a wood burning stove with chimney.

The earliest depiction of any kind of yurt that I have seen to date is a copy of a 14th century Chinese scroll (1). This shows the characteristic shape of the modern design but a very different fabric treatment. This could easily be artistic license. The copy shows panels bordered with decorated bands that are either vertical or horizontal. Given the curvature of the roof, this would require carefully shaped roof panels crafted into a single entity. The resulting roof would have been difficult to handle in terms of either packing or erecting. This I assume that it is an artistic error.

The few drawings of yurts dating from the 19th and earlier centuries are lacking in detail (1,3). At best they can be considered to lend credibility to the theory that the design has not changed significantly in that time.

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A series of photographs taken in 1899 (1) are the earliest source which provides adequate detail to allow a reasonable reconstruction, including the techniques for erecting the result. Other more recent photographs add little to our knowledge other than raise questions about certain modern design changes. The most modern source (2) suggests that the nomads are no longer building their own yurts, instead they are buying them. Design changes can be assumed to lie in the hand of the few factories that are necessary to control the market.

### The deceptively simple structure

The walls are erected first. Sections of folding lattice are stretched out and bound together. The lattice is bent to form a circle and a door frame is added. A double band of fabric is wound about the top of the lattice and tied in place.

The roof cap is now propped up in the center and poles are added. The outer tips of the poles are lashed to the top of the wall. The inner tips of the poles fit into indentations in the edge of the roof cap. Once the framework is complete, it can be covered.

Some peoples add a layer of reed screen to the walls, before applying the layer of felt. The felt walls and roof are applied as a series of overlapping pieces. The pieces are pulled into position and held in place with ropes and bands. Photographs taken in 1950 clearly show bands stitched to the corners of some of the felts. The earlier photographs are not detailed enough to determine that this is a traditional feature or an innovation. Similarly, the earlier photographs show that the

outermost roof felt is seamless piece that overlaps the top of the wall with a fold, reinforced at regular intervals with woven patches, while the 1950 set simply show a set of well lashed sections.

All of the photographs show additional horizontal ropes or woven bands outside the felt walls.

### Dimensions

Descriptions claim that yurts were up to 20 feet in diameter. It seems unlikely that they were ever less than 12 feet in diameter as this would not leave any useful space around the central firepit. Also the tighter curve of the walls increases the dead space outside of any rectangular object, such as a chest. Assuming an average size of 17 feet seems to be reasonable.

Every photograph, which shows anything useful, shows the top of the wall to be at eye level for the inhabitants. Guessing the height of the inhabitants is interesting. I would assume that 5 feet is the average wall height. It must be remembered that the lashing down of the roof poles provides a few extra inches of headroom. This would put the top of the roof cap between 8 and 10 feet above the ground.

Thus the average yurt has 50' of lattice wall plus a 3' doorway. The felt walls are 17 yards of 60'' material plus overlaps. Overlaps are guaranteed as this is almost certain to be too heavy for a single person to manage. The area of the roof is slightly larger than of the walls. A rough guess suggests that a total of 40 yards of 60'' felt would be adequate. Shaping roof panels, or

additional overlaps (to compensate for the lack of shaping) could easily increase the demands for felt.

The felt was traditionally treated with butter to make it water proof. Reports suggest that avoiding this step is asking for trouble. I wonder if a cheap margarine would not be an adequate alternative, as well as being less likely to result in rancid smells pervading the campsite. The other unknown is how often the felt needs to be treated to retain its waterproof qualities.

The roof cap is another difficult area. Roughly three dozen roof poles need to mate with the outer ring while another half dozen bridge the center space. The photographs show rough bent wood hoops but do not show how the hoop is closed. One photograph shows a square cap. The wood needs to be thick and wide enough that the sockets do not destroy its strength. It must be strong enough that it does not collapse inwards under stress, i.e. the weight of the roof plus any wind, rain or snow. Three inches wide and an inch thick seems possible from a 1950 photograph, and suggests that the hoop is about three feet in diameter.

In turn this suggest that the roof poles are about three quarters of an inch in diameter and just under eight feet long. Despite their bulk, they take a significant bend, only possible with a light wood such as willow or birch. In the Pacific Northwest, alder would be a practical alternative.

Unlike the roof poles, which look like peeled branches, the lattice usually looks to be carefully made strips. The

presence of rougher pieces look more like repairs than original construction. Again, the photographs fail to show the finest detail so it is not clear how the joints of the lattice were constructed. Most of the lattice appears square when the yurt is erected. This combined with the assumption of a five foot high wall indicates that the collapsed lattice is in the seven to eight foot range. Thus it is a close match for the length of the roof poles.

The final element is the ropes of bands. The inner band must be at least 105' long and seems to be about two inches wide. if it is used to reinforce the joins between sections of lattice, it will need to be longer. Any exterior bands should be the same length as single bands seem to be rate. The lower of the outer bands is also used to tie down the roof panels.

Pessimistically assuming five bands across the roof are adequate to anchor the roof in place, there is a need for another 140' of bands. This is pessimistic because most pictures only show two such bands. The remainder of this length should be more than adequate for tying down the corners or edges of the innermost roof panels. Thus we need 455' of woven bands. The remainder of this length should be more than adequate for tying down the corners or edges of the innermost roof panels. Thus we need 455' of woven bands. Rope can be used to replace these bands at the expense of diminishing decoration.

### Weaving

Only the 1899 photographs are clear enough to show the weave structure of the woven bands. This

series of photographs also include a photograph of a woman a loom. A swedish inkle loom is a close approximation to the loom in use. The biggest difference is that the nomad's loom has two beams staked to the ground and the warp is a continuous loop around these beams. The heddle assembly is propped above the loop. Thus the nomad's loom can be used to make bands of arbitrary length, unlike the fixed length possible on the inkle loom.

The photographs show bands with distinctly blocky patterns of light and dark colors. See examples (Bands 1, 2, and 3) to the right →:

Since the photograph of the weavers more than 9 dark threads in use and the woven work shows a similar pattern, it is safe to assume that the blocks are formed from at least two threads. There do not seem to be as many as 27 dark threads so blocks of three threads are unlikely.

A possible drafting of the pattern would be 1= light D= dark

See example in box on right ↗

Normal use of an inkle loom produces a warp faced fabric but a warp faced fabric requires three adjacent threads to produce a square block of color. With only two threads per square block in the yurt bands we must deduce that the fabric is not warp faced. Instead, we are lead to believe that it would be an even weave (i.e.tabby) were it not modified by the pick up pattern work. It is also possible that the weft is finer thread than the warp. A sufficiently fine weft would permit a warp faced fabric to produce squares

#### BAND 1

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MM . MMMMMM . MMMMMM . . . . . MMMMMM . MMMMMM . MMMMMM . MMMMMM . . . . . MMMMMM
MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . MMMMMM . MMMMMM . . . . . MM . . . . .
MM . . . . . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . MMMMMM . . . . . MM . . . . .
MMMMMM . . . . . MM . . . . . MM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . .
MMMMMM . . . . . MM . . . . . MM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . .
MM . . . . . MMMMMM . . . . . MM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . .
MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . . MM . . . . .
MM . . . . . MMMMMM . . . . . MMMMMM . . . . . MMMMMM . MMMMMM . . . . . MMMMMM . . . . . MMMMMM
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#### BAND 2

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MM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM
MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . .
MM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . .
. . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . .
MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . .
. . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . .
MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . .
MM . . . . . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM
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#### BAND 3

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MMMMMM . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM
MM . . . . . MM . . . . . MMMMMM . MM . . . . . MMMMMM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . .
MMMMMM . MM . . . . . MMMMMM . MM . . . . . MM . . . . . MMMMMM . . . . . MM . . . . . MM . . . . . MM . . . . . MM
MM . . . . . MM . . . . . MMMMMM . MMMMMM . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . . MM
MMMMMM . MMMMMM . MMMMMM . MM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . . MM
MM . . . . . MM . . . . . MMMMMM . MMMMMM . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . . MM
MMMMMM . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MMMMMM . MMMMMM . . . . . MM . . . . . MM . . . . . MM
MM . . . . . MM . . . . . MMMMMM . MM . . . . . MMMMMM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM
MMMMMM . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM . . . . . MM
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D D 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 D D
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only two threads wide.

The smooth appearance of the bands and their use suggest that a worsted spun yarn is used. The bands appear to be between two and three inches wide and require 37 threads plus any selvedge. The threads cannot have exceeded a tenth of an inch in diameter for this to be possible. The 455' of bands would have required about 4 miles ( or 6666 yards.) of yarn.

The 1908 photograph shows one band to have a weft fringe on an unpatterned band. The 1950 photographs also show unpatterned bands. Note that stripes are not patterns in the sense that they do not

require pick up work to produce. Thus they can be woven faster and by less skilled weavers. In both cases there are not enough detail to show the weave structure. The bands do show pronounced stripes of contrasting color uninterrupted by flecks of color from the weft. This points to a warp faced fabric again, i.e. typical inkle loom work.

All examples of striped bands are summetric. The 1952 photographs which are in color, show greens, yellows and what is probably undyed wool. Since the clothing shows a wider range of colors, the bands colors are probably chosen to avoid bleeding and sun bleaching. Red, black and blue are notoriously

difficult colors to dye, so their absence isn't too surprising.

Finally, there is one band that is briefly visible in the video tape which shows a more complex pattern. The pattern is a series of flowers each in a triangle formed by a heavy zig-zag running from edge to edge. The edges of the zig-zag are smooth and there appears to be a lot of detail to the flower. Thus the band must have been woven from finer thread than the bands mentioned above. While it is not impossible to weave such a band on a loom such as that in the photograph, a very different technique is required to generate the pattern.

(For the non-weaver, a warp faced fabric is woven so that the weft

thread is completely hidden by the warp thread. Plain weave makes both warp and weft equally visible.)

### References

1. The First Horsemen, Frank Tippet. Time-life books, New York 1974 Contains 1899 photographs by Samuel Dudin
2. Tanni-Tuva, A video tape from Time-Life
3. How the Kazakhs Fled to Freedom, Milton J. Clark. National Geographic Magazine, November 1954 Contains color photographs taken in 1951 or 1952
4. The Heartland of Asia, Nathalie Ettinger. Aldus Books, London 1971. contains 1908 photograph of Sven Hedin



(16) From the Skin Out



**Costumer's Guild Directory**  
The Guild offers a buying service, library, information exchange and guild ranking.  
Guild Membership is 12.00/year and includes a subscription to the F.T.S.O., and a discount at the Drapers. You must be a member in good standing to challenge the guild rankings. All are welcome to participate in Guild workshops, contests and other activities regardless of membership status.

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