



UPCOMING COMPETITIONS AND DISPLAYS

12th Night 94 - Full Court Costume

ARACHNIES WEB COMPETITIONS

12th Night - Bobbin Lace

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

From the Editor

At last! The final issue! I would like to thank all the people who did give me articles over the last 2 years, your works were much appreciated. I kiss the hands and feet of my successor Madeline de Vos, I hope she has a good time putting out the FTSO and gets as much satisfaction as I did. My dear, darling Eduardo is stepping down at 12th Night as well, his contributions to the Costumers Guild have been much appreciated by this Guild member, and he has done much to heal the wounds of the Guild. His support to me as editor has been unsurpassed. Thank You. I hope everyone will support and appreciate Mistress Laurellen who will be taking over at this event, she is an angel!!! I would like to thank all my technical advisors over the last 8 issues, HL Etienne for the first 4 issues, Lord Bjorn for the next 3 and Lord Cheobhain for this last issue. I can truly say I could not have put out this newsletter without them.

"And so goodnight to you all. Give me your hands if we be friends, and Robin will restore amends". (A Midsummer Nights Dream, Shakespeare) I'll see you all around and about!!!!

In Service to Crown and Costumers,

BARONESS ANASTASIA ALEXANDROVNA ANDREEVA

From the Administrator

Greetings from Master Eduardo Francesco Maria Lucreza, Guild administrator.

First if I would like to thank Anastasia for all the work she has done on *From the Skin Out*. Through her efforts she has kept us informed and educated. Thank you for your service to the guild. The new editor of *From the Skin Out* will

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editing our newsletter and am proud to present her to the guild.

I would also like to take this time to thank Isolde for all the work she has done on the guild workshop. She took a tough situation by the horns and wrestled a great event out of it. I would also like to thank her in advance for all the time she will and has spent on the Twelfth Night Court Costume Contest.

For all you computer junkies out there there is a new historic costuming mailing list. The book review of *After the Fashion* that appears in this issue is gratefully reprinted with permission from one of the members of the list. I have subscribed for about a month and have found some very useful information. To subscribe, post to: h-costume-request@andrew.cmu.edu.

The guild rankings are still in the works. A committee would help greatly in making the rankings come about sooner rather than later. There is too much for one person to take it all on, especially if you are administering the guild.

At twelfth night I will have had the job of administrator for almost three years. I have enjoyed meeting you all and hearing your ideas and dreams for the guild and for the kingdom. It is now time for me to say thank you and good bye. Mistress Laurelian has generously agreed to take over the position early (she was scheduled to take over at May Crown). So as of Twelfth Night she will be your new administrator. I am excited for the guild to have such a talented and energetic person to take over this position.

Please welcome her and make her feel as comfortable and as at home as you made me feel
Thanks for everything you all have done throughout my tenure.

Remember, it's not who you are, it's what you wear.

Yours,
**MASTER
EDUARDO
FRANCESCO**



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Leather Work in the Middle East

by Hucbald

Introduction

In an effort to document various types of leather working throughout medieval times I will focus on middle-eastern leather tooling. One of the problems involved with this research is the large focus on European history. With the Christian Church keeping records of events and happenings, this becomes an overwhelming source of historical writings. Many accounts compare themselves to Europe as the focus of the article which leaves very little information on the eastern methods and designs. Many of the examples that have survived have been kept in tombs that have been sealed from the elements. Well cared for and even prized, others have been looked after by religious institutions. Some of the surviving examples show signs of gems and jewels once being attached. These missing gems were probably pried loose and stolen, then sold by thieves. After the discarding of this finery, the leather work would

probably seem worthless and would have been thrown away; except for the articles that still had a use if not value.

This essay will document leather workings to within S.C.A. date restrictions of 600 a.d to 1650 a.d. I will explain the use of tooling methods and the use of design styles, dating these with as much accuracy as sources will allow.

Lord, Squire Hucbald
m.k.a. Ron Sharcott

Leather Uses

From the earliest times leather has played an important part in civilization. Since the first caveman dressed in skins, wrapped his feet in furs and filled a leather "bag" with water, civilization has been able to exist anywhere it chose. With leather and firs for clothing, footwear and containers (i.e; waterskins, boxes, backpacks) travel into the unknown lands had become possible, not to overlook nomadic travel in known lands. As varying tribes war for one reason or another, their warriors would need armor for protection and leather met this requirement

requirement readily. To hold their swords, leather lent it's features to this as well as to the weapons themselves, such as slings. Horse gear was also fashioned from leather.

As civilizations expanded, record keeping became necessary and something was needed to protect these records. Vellum, or leather taken from a young animal, was used as sheets for writing and binding other sheets of vellum.

Bookbinding began in early times and these bindings were richly decorated. Ornamentation of leather occurred on all things from small to great. Many of these incorporated the use of jewels, gems, gold, silver and even carved ivory panels.

There is a story relation to the first use of leather as footwear. There was an Eastern king who enjoyed his walks in his garden frequently. In the garden were small stones that hurt his feet. Infuriated at this he ordered his servants to go before him with a leather carpet to offer comfort as he walked the stone paths. Either stubbing his toe or just finding his servants too slow, he summoned his top official and ordered him to "cover the earth with leather or

"cover the earth with leather or he'd be beheaded."

Believing this to be impossible, the official went to a temple where he prepared to die. While the official waited for this death, a visitor came to see him. The visitor was a young man who had heard of the problem and had a solution. The official would not see the visitor and had him removed from the offices.

The young man stole into the palace of the king and found the king in his private chambers. "Your highness, I can cover the earth with leather for you," he said and produced a pair of sandals. "and now the world is covered with leather for you."

The young man was given the official job and the king's daughter in marriage.

Leatherwork in the Middle East

Art has always taken various forms depending on the materials on hand. Ceramics were needed to hold grain, water, oil, and other items of trade. Architecture was needed for shelter and storage, and worship; textiles to clothe

to clothe bodies, make shelter, and decorate homes; metalwork to defend family, home, and wealth. All of these facets of life have had decoration added to them for thousands of years; for reasons of making them more beautiful than ones neighbors or simply to increase their value. Some of these decoration mediums would be inter-mixed with other mediums to augment the two art forms. One example may be the adding of gems, gold, silver, and ivory to tooled leather book-bindings. This being brought into Italy from the East as early as the 7th century. Many of the motifs used in Eastern design were similar in nature. Design and decorations from one medium were used by other embellishers in other mediums. In short this means that certain designs or styles were repeated throughout different mediums.

A similar design for decorations in ceramics, textiles, metalwork and even architecture appears to use flowers, birds, beasts and trees. Thin lines and branches ending in leaves and flowers cover the majority of spacers between geographic outlines filled with more branches and flowers. In some places a similar

filled with more branches and flowers. In some places a similar form of almost Celtic-like knot is used. Where some of the Persian carpets would be described like this, so could many of the mosaic domes in the Mosques. In fact, even some of the same designs are used a lot of the patterns that appear in Eastern designs omit the use of God, human figures, and animals. This could be interpreted from The Koran; The Heights (para.148). The followers of Moses creating a golden cow to worship, thus committing evil, may have led some readers of The Koran to avoid the use of this type of design. Therefore, geometric and floral patterns were prevalent.

Book-binding offers an excellent example of the decoration of leather. One example of ornamentation is a bound manuscript dated to 1522 a.d. Shortly after the European invention of the printing press circa 1425a.d. there is an upswing in the decoration of binding; particularly in Italy where leather tooling and decoration was being influenced by Eastern methods. Many manuscripts existed from much earlier, some as early as the 3rd and 4th centuries, in the Middle

manuscripts existed from much earlier, some as early as the 3rd and 4th centuries, in the Middle East (ie; Persia, Byzantium, Turkey.)

A lot of these bindings are gold embossed, tooled leather with a design that covers the entire face. The tooling consists of geometric borders of shapes filled with intricate patterns of smaller geometric shapes space permitting. The area between these shapes is filled with more intricate designs of vine-like running stems, with leafs and small intricate flowers. Gold-tooling is the process of tooling the leather through a thin layer of gold. This leaves the gold impressed into the thin layer of gold. This leaves the gold impressed into the leather in the design of the stamp. Many book-bindings have the entire cover filled with gold-tooling. Making an artful use of geometric shapes tightly fitting together to turn the open space between them into a dyed border, this would off-set the gold and make it stand out.

Another style is a high relief design found on many book-bindings. This style creates a

creates a raised design on the surface, adding more depth to the art work on the leather piece. One method of creating this high relief is to press a design into wet leather using a wooden carving and weights. This can lack a certain amount of detail.

Carving and tooling can also create high relief, by cutting into the leather, but not all the way through, and then stamping designs around the cuts with metal, patterned, stamping tools. These tools would have a few basic designs that could be overlapped to create intricate designs.

A number of different uses of leather were applied to shield making. Used for the body of the shield, leather was also used for straps and handles. In conjunction with leather, such metals as steel, iron, gold, silver, hammered and cast brass were used for rim reinforcing, center bosses and handles.

As for decoration, painting, carving, and embossing were used. Some of this decoration was very intricate in design. It also follows suit that the same designs used by metal workers, textile workers and ceramic workers, are also prevalent on

workers, are also prevalent on shields. These designs and decorations are not only on the outside surface of the shield but also on the inside. One notable feature of the shields is that a few used braided leather as handles and straps.

Different hides were also used. While some are documented as simply "leather" or "hide" others are listed as elephant or rhinoceros.

Summary of Leather working in the Middle East

Leather has been used for just about everything; clothing and containers, weapons and armor. Two of the most accessible reference headings for studying leather design and decorations are "Bookbinding" and "Arms and Armor". Sources for other decorations can be found by studying what the other trades did for decoration. There was a certain amount of overlap between the trades of metalworking, textiles, ceramics and leather working. These trades seem to use very much the same design (see top of page 4 for a description).

Shortly after 1425 a.d. methods were influencing Europe through Italy from the east where they have been practiced as far back as the 3rd and 4th century.

Some methods used in leather craft were gold-tooling, embossing, carving and stamping, not to mention the use of stain and dyes.

Also, cow hide appears not to be the only hide used. In the use of shields, elephant and Rhinoceros hides were used for strong durable protection. Even these shields combined metalwork for center bosses and rims while being painted and embossed for decoration.

Bibliography of sources

A Glossary of the Construction Decoration and use of Arms and Armor 1961

The Last Two Million Years 1974

The Encyclopedia Britannica 1944

Books vol.3

Bookbinding vol.3

Byzantine Art vol.4



Book Review: *After a Fashion*

Frances Grimble recently posted that her new book, *After a Fashion*, was available by mail for \$35.00. I was probably one of the first to receive a copy, and thought folks would like a detailed description before sending for the book sight unseen.

If you have subscribed to this group, you will probably want to buy this book. It is so well targeted to living history reenactors that someone living in utter isolation, with only this book and the appropriate patterns or costume diagrams in hand, could outfit themselves respectably for a major historic event. Frances Grimble has had national exposure as an expert on vintage fashions with her articles in *Threads* and *Vintage Fashions*; this book should establish her as an authority on historic costume construction as well.

After a Fashion is almost five books in one: it's a survey of historic costume, a costume planner, a book of period sewing techniques, a guide to vintage fashions, and a costuming resources list.

The first chapter (57 pages) describes "garb" for the most popular reenactment eras: Medieval (12th, 13th and 14th centuries each described separately), Elizabethan, American Revolutionary, English Regency, Civil War, Gay Nineties, Ragtime, and Art Deco. These overviews give a good sense of what upper-class men and women wore, and whether or not you

and whether or not you or your significant other would want to be seen in it.

Chapter 2 deals with planning your outfit. There are numerous practical hints on planning your costuming project, including a catchall list of everything you need to pack for an event in any period, from "Pattock/pourpoint/cotehardie/double/coat/jacket" to "Bag/pouch/pockets/purse." The list consumes an entire page: no wonder it takes so long to get dressed for an event! Other sections tell how to hire a dressmaker, how to overcome budget limitations, and how to buy by mail. I loved the "historical mix and match" Civil War weekend wardrobe, based on separate day and evening tops for the same skirt — as practical now as it was at the time.

Chapters 3 and 4 address construction techniques. The instructions are so complete that the technically challenged could well purchase this book instead of a conventional sewing encyclopedia. The numerous line drawings by Deborah Kuhn, who illustrated the original Folkwear patterns, show what you need to know at a glance. A one-page analysis of a Regency shirt conveys the principle of geometric garment construction shown in *Cut my Cote*. Another example shows how a Civil War skirt was "leveled" at the waist after applying the copious ornaments at the hem.

Chapters 5, 6 and 7 cover buying vintage clothes, mending garments,

garments, and altering them. Fran explains the need for preservation of old and truly unique garments, and shows how one can incorporate parts of dying dresses into new costumes, or replace worn portions, such as underarms. The altering and mending hints would also help transform stage or thrift shop finds into something "peri-oid: that could be worn at less rigorous historic events, or let you rescue a tired costume of your own.

The book ends with twenty-five pages of annotated bibliography covering books, book dealers, and periodicals; supplies for reproduction and restoration; reproduction clothes, accessories and weapons; vintage clothes and accessories; and the organizations who put on events where you can wear all these duds. Each entry has a short description. And it is cross-referenced for easy locating.

Though privately printed, *After a Fashion* has none of the shortcomings one dreads from desktop publishing by "loving hands at home". It is beautifully laid out, clearly written, and professionally printed. The big (8-1/2" by 11"), thick (over 300 pages) format boasts a slick cover whose ink won't come off on your hand. Since Fran is a dancer, most of the couples are shown in dance positions, a good reminder that our ultimate goal as costumers is to make a believable appearance at period events (and to have a wonderful time!).

Danine Cozzens

COSTUMING TERMS

Courtesy

A late 14th Century short cotehardie with high collar.

Paltock

A late 14th Century close fitting upper body garment to which hose and sleeves are tied.

Cyclas

A Early to mid 13th Century simple outer garment cut from a single piece of cloth folded at shoulder with hole cut for head and a shoulder or center front opening; skirt often slit from and back for riding.

Cointese

An Early 14th century cyclas with decorated edges, such as crenellations.



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An Tir Costumers' Guild Resource Guide

This Resource Guide will be given to the area principals of the Costumers' Guild and the local Costumers' and Sewing Guilds. This Resource Guide is meant as a help to those trying to find teachers for classes whether it is on a local level or a regional Ithra level. It is also meant as a resource for those looking for assistance in research or in one-to-one teaching in a particular time period or discipline.

If you wish to be included in the Resource Guide please fill out this form.

SCA Name: _____

SCA Group: _____

Modern Name: _____

Address: _____

City: _____

State/Providence: _____ ZIP Code _____

Phone: (_____) _____

Best times to call: _____

Specialties:

1. _____

2. _____

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6. _____

Return filled out form to:
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Customer'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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Submissions gratefully accepted. An extension of one issue will be added to your membership for contributing to the FTSO The F.T.S.O. is published four times a year and comes out at each Crown event. Send all new or re-renewal memberships to the administrator.

Contact your regional representatives for local activities or sources in your area.

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