

*From the Skin Out*  
*Fall AS XXVII*



## Upcoming Competitions and Displays

12th Night 93 - Full Court Costume Competition  
May- Crown Fighting Garb  
July Coronation - Tourney Garb  
September Crown-Chamber Wear

## Arachnes Web Competitions

12th night 93 - Cut Work ( Richelieu)  
May crown - Needle Lace  
July Coronation - Woven Lace  
September Crown - Tatted Lace

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## from the FTSO Editor

Unto the costuming populace, the editor sends greetings!!!!

I'm so sorry this is so late, my technical advisor and I simply couldn't get together, Etienne did alot of work on this issue and I'm grateful.

I wanted to personally thank Lady Isolde for the fine job she is doing on the contests, we have had so many people enter, and so far I don't think anyone is unhappy with how they have been treated. I know I don't mind judging with the new format, ( three different judges, three times during the day) so much easier and less stressful for everyone, nice job, girl!!!!

Of course I still need more articles, thank you to all those who have submitted, I'm humbly grateful.

I will of course have the next issue out on time, as it is the 12th night issue. If you have anything you want to see in that issue get it to me SOON.

Thank you for your continued support,

Yours in service to AnTir and the Costuming World,

Baroness Anastasia Alexandrovna Andreeva



## Administrator's letter to the Guild

This is the last issue of the 1992 year. Thanks to everyone who has contributed this year. We have really accomplished a lot. The Costuming Ithra in Madrone was a great success and we will have many more workshops in the future. We have 68 subscribers this issue and almost as many people that need to re-new! Please if you are reading someone else's F.T.S.O. Maybe it is time to send in a check, or see me at any Crown event.

July Coronation was a busy, but fun event. I don't think I have met so many people since I first moved to An Tir. Thank you all for understanding that I can't remember everyone's name. I am very pleased with the reaction to our white lilies and hope that we can continue this in the future. Please come and get one from me at any crown event. The first 24 people will receive a Lily to give away.

Twelfth night is soon upon us. The hum of sewing machines and the prick of the needle can even now be heard. The court costume contest will be organized by Isolde de la Vie Roux. If you would like a copy of the judging form please write to Isolde or myself. A SASE would be very helpful. If you would like to help with the Judging or the organization please contact Isolde.

We will be having a meeting at Twelfth night. Usually we do not, as there is so much going on, but we have a lot to discuss and I would like to get the year off to a good start. Discussion will center on the Guild's Charter. Please come prepared with your comments and questions on anything in the charter, especially anything to do with Guild Ranking. Since July Coronation I have only received one letter on this topic. If anything is going to change we must have more input.

We have two new regional representatives. The new Regional Rep for the northwestern region is Sine ni Guinne of Kilerman, modernly known as Janis M Cliffe 1615 Slater Ave. Kamloops, BC Canada V2B 4K3. She is form Ramseguarde. The new Regional Rep. For the Summits region is Rosemary Craftwise modernly known as April Stockley 252 SW Rogue River Ave., Grants Pass Or. 97526. Both ladies are fairly new to An Tir. I'm sure that they both could use may advice, help or encouragement that the people of their regions

could give. They will both need to have at least one deputy so send your cards and letters. Now is your chance to help the guild. Thank you both for all the hard work you will be putting in and don't forget that I need you semiannual report by the first of Dec. Please note that for Guild purposes the Oceans region is part of the Northwestern region.

I have two new deputies. Olwen Pen Aur, modernly known as Jo Ann Turner P.O. Box 1475 Oliver, BC V0H 1T0, Canada, and Alena Maria Magdalena d'Firenxe, modernly known as Sharon Burrows, 2621 St. George St. Vancouver., BC V5T 3R5 Canada. As one of her jobs Olwyn has kindly offered to be the recording secretary. The minutes that appear in each issue are from her pen. Thank you both for all the work you have done, as well as the support that you are giving me. I am still looking for a deputy form south of the border so send those card and letters.

Madeline de Vos sent a wonderful final report in to the office of the administrator. It included several articles that you will see reprinted in he coming issues. Thank you Madeline.

I still can't find Hope Klein. If anyone knows who this lady is or where she resides please let me know I have several issues for her.

I would still like to find a Regional rep for the Western region, but for now it will continue to be represented by the Northern Region, hence the Northwestern region. If anyone from this area is interested please contact me.

Well I guess that is all for now.

Remember, Non est quis esse sed quid protare

## Ainu Ceremonial Costume

by Murakami Tsuruko

The Ainu, or Sky People are a hirsute Caucasian race who have inhabited the Japanese islands for over 7,000 years. They are thought to be the original inhabitants of Japan, possibly the remnants of an ancient Jomon population (prehistoric-about 10,000-200 BC). They are a hunter/gatherer people, who also fish for their livelihood. Over the centuries the Japanese people have gradually pushed the Ainu northward, which eventually limited their population to Hokkaido, southern Sakhalin, and the southern Kurile Islands.

They are a dying race; in the late 1960's, there were only about 300 full-blooded Ainu left. They have been discriminated against for centuries in Japan. Since the 1800's they have been gradually and forcibly assimilated into Japanese culture. They were forced to give up their hunter/gatherer ways and adopt agriculture. The younger generations are not interested in the old ways; indeed, many shun their Ainu heritage in the hopes of being fully accepted into Japanese culture. Many of the traditional ways are being lost as the elders die out. In recent years the Japanese have become interested in preserving what is now left of traditional Ainu crafts and culture. However, there are many aspects of the old ways that have been irretrievably lost.

The Ainu do not have a written language. Their history and beliefs are passed down verbally through the Yukar or epic poem which is sung in the Ainu tongue. These are memorized and recited by special story-tellers and can be quite lengthy.

As a result of the Japanese assimilation and the Ainu's lifestyle, there are few surviving Ainu textiles from the medieval time period. Japanese paintings of the 1800's depicting scenes of Japanese interaction with Ainu are

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some of the older sources for traditional Ainu costume design.

The Ainu traded with the Japanese and mainland China for many of their textile materials. Japanese farmers settling in Hokkaido brought cotton and silk to the Ainu, which they used in their clothing and ceremonial garb. Ainu workers were eventually paid their wages in cotton, which became common in Japan in the late medieval period. Many modern Ainu wear cotton Japanese style kimono with traditional Ainu applique.

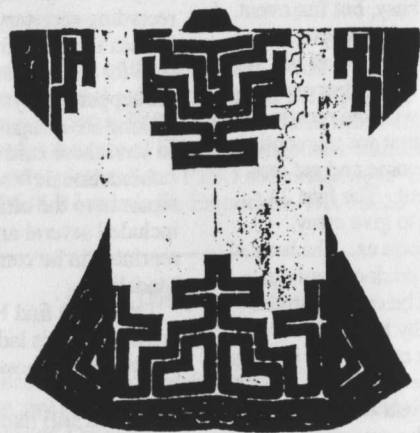
Ainu women's full ceremonial costume originated with the attire worn by shamans. Witchcraft or shamanism was considered the domain of women, who acted as oracles to speak with the spirits or Kamui (gods). Clothing was made by the women for themselves and as marriage gifts for their prospective partners.

The undergarments consist of a kimono-like garment called a "mouru", and leggings, worn to ward off insects in

tall grass. Leggings were sometimes made of salmon skin.

An essential undergarment for married women was a belt or girdle known as the pon kut or upsor. It is not spoken of in public; indeed it is a secret thing that only one's female relatives or husband ever sees. It is a sort of chastity belt decorated with symbols of the same matrilineal group. The Ainu have very strong taboos against incest. A man could not marry a woman with the same upsor design as his mother or sister. All matrilineally related women have the same upsor, called sine huci ikir = "one old woman's blood-related joints"; also called sine huci esap utar, literally, "relatives descended from one old woman".

The pon kut or upsor is usually made of nettle hemp braided or woven and hung with small triangular cloth shapes (ishma) decorated with the matrilineal symbols.



Aharushi, a large black traditional symmetric motif applied on bast-fiber cloth with embroidery.  
from *Textile Art of Japan* p. 124

Extra kimono-like layers can be added for greater warmth.

The outer robe is traditionally made of elm-bark fiber which is soaked, pulled apart, sometimes chewed by the women for softness and woven into cloth called "attush". When cotton and silk became more prevalent, they were sometimes used. The robe is decorated with symmetrical designs in applique and embellished with embroidery. The designs are applied around all openings in the garment (neck, hem, etc.) to ward off evil spirits. Designs are done from memory, without patterns. Cotton and sometimes silk was frequently used as an applique material. Traditional embroidery designs included scroll-like "brackets", whorls, and lines derived from wood carvings. The spiral design found on many Ainu robes dates from the Jomon period, around 200 B.C.. The embroidery stitches they used include the satin, buttonhole, stem, chain, and couching stitches, using heavy Japanese threads.

The collar is often of a contrasting color, and is embellished with traditional Ainu embroidery designs.

The outer robe is held closed with a belt, or "obi". Women had no special obi, and usually used whatever was convenient. The obi was often made of bark fiber. The Saghalien Ainu had belts made of leather which were ornamented with brass rings obtained in Manchuria.

Women also wore a decorated headband called matambushi with their ceremonial clothing. It is a strip of cloth decorated with traditional Ainu embroidery designs.

A beaded necklace with a large pendant called tama-sai (precious stone necklace) is worn by Ainu women. It is considered a woman's treasure and is an example of the shamanistic influence on Ainu women's ceremonial costume. The beads are of various sizes and are made of pebbles, marbles or transparent or opaque glass.

Both men and women wear hoop like earrings (ninkari) which are usually hung with gems or red ribbons. The ears are pierced to accommodate the earrings. Women's earrings can be quite large, and are sometimes hung from the headband or necklace.

These necklaces and earrings are family heirlooms handed down from mother to daughter through many generations. Origins of this jewelry is largely unknown. Museum

curators believe that they were obtained in trade. They resemble the beaded necklaces worn by Nepalese women.

Tattooed lips were a prerequisite for marriage for an Ainu woman. Tattooing is a social custom rather than a religious or magical rite. Lips were tattooed by the elder women of the family, usually grandmothers or maternal aunts. This was done in stages, beginning just before puberty and completed when the girl was 17 to 21 years old. No patterns or pre-painted designs were used for the tattoo. The soot from the underside of a clean kettle was rubbed into incisions made around the lips with the point of a sharp obsidian knife. The resulting tattoo is a dark bluish color. Tattoo designs varied somewhat from place to place but were always symmetrical. Less often, the arms and the back of the hands were tattooed and some districts also tattooed the forehead.

The true origins of tattooing seem to be unknown. The old name for tattoo is "anchi-piri" or "blackstone wounds". It is believed to protect women from the entry of evil influences by way of the mouth and nose. A variety of legends surround the practice. One of the most widely known legends states that Ainu women tattoo themselves in imitation of the Koro-pok-kuru women, who were early cave dwellers (possibly the old "pit-dwellers" of Hokkaido, forerunners of the Ainu). Another legend states that the tattoo is in imitation of an ancient goddess. The Japanese outlawed tattooing in 1871. Although many Ainu of the time ignored the new rule, only a few elderly Ainu women now have lip tattoos. Even fewer have the hand and forearm tattoos.

Traditional ceremonial footwear worn by contemporary Ainu consists of sandals (shutukeire) made of woven vine or walnut bark and sometimes shoes made of salmon skin. Many modern photographs and some 19th century Japanese scroll paintings depict the Ainu barefoot while in ceremonial garb. Other photographs from the late 1800's to early 1900's show Ainu women wearing Japanese style zori (sandals), geta (clogs) and tabi (split-toed socks). Medieval Ainu probably wore some sort of woven sandals similar to modern Japanese zori or went barefoot.

## Costume Details & Construction

The Ainu ceremonial costume that I wore at 12th Night was a Historical Interpretation costume based on what I think that an Ainu chieftain's wife would have worn in the 1600's. I do not consider it a Historical Reproduction since I did not use actual bark cloth for the outer robe. Other deviations include the use of machine embroidery rather than hand embroidery (due to time constraints; a traditional stitch was still used) and the use of modern Japanese footwear due to the lack of extensive information on medieval Ainu footwear. I feel that these deviations were minor and did not detract from the look or intent of the costume.

I constructed the entire costume from scratch except for the footwear. No commercial patterns were used.

The Ainu traded with the Japanese and the Asian continent, including mainland China for a variety of articles, including Sino-Manchurian brocades, cotton cloth, and blue beads. I have used Japanese textile designs in the construction of this costume since a high-ranking woman such as a chieftain's wife would be able to afford such luxuries.

The pon-kut or chastity belt is made of a woven belt that I had on hand that I felt resembled a hemp type belt. I embellished it with colorful threads, beads and added the small triangular cloth pieces (ishma). I hand embroidered the matrilineal symbols on the ishma.

The underrobe (mouru) is a rectangular construction robe based on the cut of a Japanese style kimono, but without the additional front panel, and with tube sleeves. It is made of a cotton/rayon/linen blend with an intersecting diagonal line pattern woven into the fabric. This pattern is similar to that called "tasuki", which was used in Japanese textiles as early as the Nara period (645-794). A fabric like this would probably have been obtained in trade.

The leggings (pon-paki) or pants are made similar to Japanese field pants (monpe). Monpe are a loose fitting pant that is gathered at the waist and leg hems. They are made of a striped cotton fabric for my comfort. Cotton was imported to Japan from China for aristocratic use as early as the 7th century. It became widely cultivated in Japan after Hideyoshi invaded Korea in 1592-93 and was

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common after that time. The Ainu could have used cotton for leggings. Salmon skin was sometimes used. Striped fabrics were introduced during the Muromachi period (1392-1572) and were brought by trade vessels. Striped cotton fabrics became popular with high society at this time. It is not inconceivable that medieval Ainu could have obtained a striped cotton fabric in their trade with the mainland. The bottom of the pants have been decorated with a contrasting cuff and machine embroidered with an Ainu bracket design using a satin stitch. I saw a contemporary photograph of an Ainu woman in ceremonial garb with pants trimmed with a cuff. I added the embroidery (I could not see if the subject's pants had embroidery on the cuffs) since the Ainu decorated all openings in their garments to ward off evil spirits.

The next layer is another kimono-like robe, similar to the mouru, but longer. It is also made of cotton. It is purple with a printed linear wave pattern. The wave motif was especially popular in Japan after the 12th century. Wave patterns could be woven into the fabric or painted on using a variety of techniques.

A textile similar to this could have been obtained by the Ainu in trade.

The outermost layer is the decorated ceremonial robe made of attush, or elm-bark cloth. It is also rectangular construction similar to a kimono with tube sleeves. I have found no readily available source of bark cloth, nor do I know enough about weaving to attempt to make it myself. As a result, after much searching and comparison, I found a wild silk from India that made an acceptable modern substitute for the attush.

The Ainu wove their own attush. Different colored fibers, sometimes cotton, was often added to the bark fibers to add interest to the finished fabric. The color variation in the wild silk that I used is consistent with this weaving technique.

The collar of the outer robe is made of a contrasting material. This is a common feature of Ainu robes and also is occasionally seen in Japanese kimono. The collar is made of a cotton like material that I feel resembles the type of cotton materials available at the time. It is embellished with a rust colored brocade piece. The Ainu traded furs for brocades and beads from the mainland, so a brocade similar to this could have existed and been obtained

and used for ceremonial clothing. If the piece wasn't large enough, they used what they had. The collar is decorated with a typical bracket design, applied with a machine satin stitch. All openings such as hems, neck openings, sleeve hems, etc. were decorated with such designs to ward off evil spirits.

The rest of the robe, including the sleeves, is decorated with symmetrical designs applied and decorated by machine satin stitching. Traditionally the designs were done from memory with no patterns. I made my own patterns for the applique by laying them out on graph paper to ensure their symmetry. The design including the decorative embroidery design was transferred to "Wonder Under"

and ironed to the applique fabric. The decorative embroidery was straight stitched through the Wonder Under and the paper backing was removed. The applique piece was then ironed to the robe. Since the weave of the base fabric was so thick and uneven, I also straight stitched all around the outer edges of the applique piece before beginning the finishing satin stitch. Lightweight iron-on interfacing was applied to the back of the design for extra stability. The whole applique piece was finished with black satin stitching by machine using buttonhole twist thread. The decorative embroidery was also done by machine satin stitching but used a cream colored thread. Despite all the extra stabilizing that was done, the thick fibers of the base material still tended to creep when the needle went through them during the applique process causing some slight irregularities in the stitching. This does not detract from the overall effect of the costume since some irregularities can be seen in contemporary Ainu robes that were hand made.

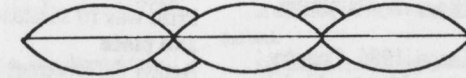
The embroidery decorations on the sleeve

and robe hems were done similarly. Buttonhole twist thread was mostly used for this stitching.

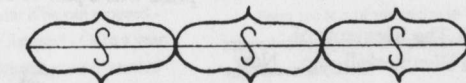
The robe is held closed with a belt or "obi". Ainu women did not have a special belt that was used for this purpose. I used the

same rust colored brocade that was used for the collar. Since the women tended to use whatever was around, a nice piece of material like this could have been used.

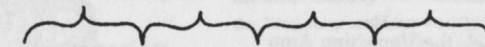
The decorated headband is made of the same cotton fabric that the purple robe is made of. Again, traditional



Motif taken from the collar of a chief's robe  
Used on the collar of my robe



Motif taken from the collar of a chief's robe  
Used on the hem of my robe



"Bracket" motif  
A very common Ainu design, used on the sleeves of my robe

Ainu designs were rendered with cream colored thread using a machine satin stitch.

The footwear consists of black tabi socks and sandals (zori) that were purchased at a Seattle Japanese store.

The earrings were purchased at a folk event that I attended over the holidays. I felt they were similar to those worn by Ainu women.

I made the necklace myself. It consists mainly of various sizes and types of glass beads, which are what the Ainu probably used. The decorative metal beads have a Chinese feel, as does the serpentine pendant with a dragon design. Since the Ainu traded with mainland China, I feel that the necklace is a reasonable combination of materials.

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## Results of the July Coronation Tourney Garb contest

### 1st place

Joint effort by Helena of Antioch and Guidobaldo d' Aquilla costume worn by Guidobaldo Prize was 10 strands of freshwater pearls

### 2nd place

Aethyr the Unremembered prize was 1 strand of genuine garnet beads

### 3rd place

Anya the Gypsy and Bathsheba the Gypsy matching costumes prize was a pair of earrings for each



164. Turkish woman at home

## Costuming Terms

**Froncing** (French Froncer, to gather)  
Term used in the 1340's apparently to describe the gathering of the 'skirts' of mens garments.

**Canions**  
Tubular extension of the hose which closely fitted the leg to below the kneecap

**Galligaskins**  
Full baggy breeches

## Minutes of the meeting of the Costumers Guild Of An Tir 12 1992 AS 27 July Coronation

Called to order at approximately 10:15 a.m. with about 20 members attending, and others coming and going.

Eduardo presiding, Olwen Pen Aur recording

Minutes from May Crown were printed in Current FTSO and read out loud

Subscriptions - lots of non-renewals - has dropped from 100 to 65 and most of these are new - need to encourage members to renew

Officers reports

**LIBRARY:** still have books, still have no money for new books currently has 250 books, is pricing them - has seen others he wants to buy - needs to know if he can proceed - how often should we publish library listings? - Once a year, people can contact librarian at other times need to remind those who still have bookslides - Koressa has those that have been catalogued, has contacted the woman who has the catalogue, but has had no luck - the catalogued slides can be loaned out, but the catalogue is needed to do this. - Asha has three binders of slides not catalogued - haven't been able to get them to someone who can catalogue them. - Could sell the catalogue as a fund-raising idea

**EDITOR:** Put a notice in FTSO re: preference of size - the next 2 issues will be small, and the editor will continue with the small format unless enough people let her know they want the larger one - smaller size is MUCH cheaper to print and mail, this was backed up by the former editor of the FTSO, who prefers the larger size, but said we just barely broke even on costs with it

- the argument against the smaller format is that it makes it difficult to include patterns, but it was decided we would print these separately and sell them as moneymakers for the Guild

- several members said that articles are what sell FTSO

-decision to print and distribute by-laws separately -

people can send a SASE if they want them

**INVENTORY:** Can order all sorts of fabrics and materials, including tenting, weaving supplies, etc - if you want her to order or look for something specific she needs it in writing - she can also get unusual books, but can't and won't compete with Hroswitha

- when you're in Portland you can visit Koressa and see the inventory

- Koressa is still getting Exchequer stuff - suggestion she try talking the bank; in the meantime, keep forwarding it to Salome - Baron Lee will take over as Exchequer in September, and can do official namechange then

**NEXT YEAR'S CONTESTS:** - Twelfth Night will be full Court Costume

- Early registration, and sending in documentation ahead of time: encourage it, but not mandatory

July Coronation - Tourney Garb went very well, will keep it for next year

- Judging was in three separate sessions, and this worked very well - will use this idea again

May and September - Isolde would prefer contests over displays

May Crown - ideas: occupational dress, footwear, pretty armour: meaning the overall look - Fighting garb includes fencers etc.

- Decision to go with fighting Garb

- in all cases, we need better PR in the Crier - no-one reads the back

- September - period nightwear and coverups: Chamber Wear- needs a clear definition of this for the Crier - regular fudging forms won't be adequate

- Karena volunteered to do new forms for this contest

**REGIONAL OFFICERS:** Nikita was the only one present - things are fine with her

- there are lots of vacancies in the regions - if you're interested in any of these positions, write to Eduardo so your application is official

**WASTEKEEP PAVILION**

Wastekeep wants a cost estimate before they can agree to go ahead - Koressa's estimates are based on current availability of materials, which can change quickly - can Wastekeep move fast enough to allow Koressa to buy the materials when they're available? - Mercia assured the Guild that Wastekeep could move pretty fast if they had to.

- she would like some kind of estimate within the week that she can take to council on Thursday

- Eduardo wants to set up a workshop to sew the pavilion - Wastekeep is responsible for finding the space, such as a gym, and organizing crashspace, potluck, volunteers who can cut out, hold fabric, etc. - need as many people and sewing machines as possible so it can be done in one day

- Eduardo's biggest concern is that it doesn't come down to 3 or 4 people, as it tends to with projects of this nature

- anyone who wants to help, contact Eduardo

**BY-LAWS**

Reports - no longer require quarterly reports - need reports June 1st and December 1st, so Eduardo can get them to Godytha by each Coronation

- Regional Principals - bylaws require these are appointed by Guild Administrator and the Kingdom Minister of Arts - want this to include "with the consensus of the members"

Bylaw B-4 - regional Principals raise funds in their area - change to "in and for their area of jurisdiction"

- D-1 - Editor compiles FTSO for members and subscribers - Eduardo wants one level at \$12, except for out of Kingdom subscribers - agreed

- those who have already renewed at \$15 will get one more issue

discussion of membership cards and badges - Maryam will redraw the distaff so it looks more like a distaff and less like a flail

fall 92 9

F-3 - Exchequer will report to Kingdom Exchequer - add "and to the Administrator of the Guild"

I - Administrator may be removed by the kingdom Minister of Arts with the concurrence of the Crown - add "after consultaion with members of the Guild"

A - Membership - add "maintaining membership is encouraged" - discussion of associate memberships for groups Guild Rankings - Consensus is that we need more, and they must be more clearly and realistically defined

Arachne's Web rankings are less ambiguous and more achievable

- the original reason for the requirement that people write articles was to allow people who can't teach to achieve Master status - needs to be an "and/or clause to allow people who can't write well to advance - the purpose was to ensure that people did research and could share their knowledge

- we won't reach a consensus today - discuss this in branches and areas, write proposals and send them to Eduardo - we'll meet at Twelfth Night to discuss it

#### SEPTEMBER CROWN

Misses Kateryn of Hindscroft will be the official Guild person there - she will need help, as she is also a Lady-in-waiting

#### KINGDOM PAVILION

we will be painting the dags before the're sewn on - Countess Elizabeth will draw them - feeling is that we'd rather not sew them onto the Pavilion, but some people don't mind sewing the dags together and pressing them

#### AWARDS

Gilded Lily not researched yet  
- White lilies went well at this event - Eduardo will have them at every event - keep it low-key now that we've done it once, we can print an explanation, but let's keep them out of court and informal

WEAVERS SUBGUILD - no one volunteered, so Colleen Campbell was approached - they had their first meeting last tuesday - she has asked Godytha for a charter

- has started a list of interested people with skills available to teach

-is organizing a fundraiser for October, workshops at events: cardweaving at William Tell, tapestry at Norse Feast  
- Costumers Guild will offer assistance with bylaws if needed, but a subguild is autonomous as long as they report  
- wants to hold off on rankings until weavers guild is more widespread -

currently, all members are from the Portland area - don't want this to look like a political or cliquy thing  
- was congratulated for getting things moving

ITHRA - some communications problems regarding jurisdiction and credit

-Ithra feels very strongly that the Guild can go their own way - Guild feels people may be disappointed at not getting credit

- Ithra has been restructured so that an Ithra chancellor must organise the session - less flexibility

- the solution is for the Guild to offer more incentives of our own for workshop attendance and teaching

WORKSHOPS - inconsistency is a problem - need a package of requirements - Maryam will help with this

- Three Mountains has a system of a supervising autocrat, who has all the info, site autocrat who takes care of local stuff  
- need to have one big workshop a year, rotated throughtout the Kingdom, and lots of small ones

- need list of teachers, what people want to learn  
- also need to know if people are unable to get a class they want because of timetabling conflict - popular or basic courses could be offered twice in one weekend

-Maryam can be Isolde's deputy Girard will help with workshops

EMBROIDERERS AND EMBELLISHERS  
SUBGUILD - not present

-they are autonomous - if anyone has problems with it, write a letter to Eduardo - if he gets enough complaints, he will deal with it

- suggestion that the person may be overwhelmed, by the task or by mundane responsibilities - the system may not be at fault

- forms will be printed by FTSO

Anya made money at Kriegstribler for Embellishers - how should she handle it? - keep it on pater in shire or Arts account until decision made

Meeting adjourned at 12:40 There was much rejoicing



32. Festive garb of medieval Venetian noblewoman.



33. Medieval baron's garb in Venice and all Italy.

## Aunti Anastasia's helpful hints

A very useful item to have in your sewing box is a cake of beeswax. You can get them in alot of fabric stores. I'm lucky, I just go out back to the beehives when I want some. You use beeswax when embroidering with fibers other than wool. Wax stiffens thread for threading into needles, makes unruly fibers behave, and smooths survacues susceptible to ruffling and breaking. **DO NOT USE ON WOOL.**

## Thanks for a job well done

The Costumers Guild wishes to Thank Lady Isolde and Ithra (Ann Marie) for the fine job they did in putting on the Costumers Guild workshop, Well done , ladies!!!!



## 12th Night Costumers Guild Contest

So, you are considering entering the Kingdom Costumers Guild Full Court Costume Contest at 12th Night!!

Here are a few things you will need to know.

- 1) You are entitled to see a judging form at any time, this way you will know what you will be judged on. You can get one from Lady Isolde de la Vielle-a-Roue, (Sandra Davis) 3624 Serene Way, Lynnwood, Wa 98037 (206)743-3318
- 2) We are encouraging the submitting of documentations early, this way the judges can familiarize themselves with your work, and pay more attention to you during the actual judging session. Once again Lady Isolde is the one to contact.
- 3) This contest is for Full Court costume, if you don't have any accessories done, or didn't do some parts, you may want to consider waiting until the next year.

### Description of Full Court Costume

Any period or culture, should include at least the semblance of period underwear, footwear, appropriate, accessories, headwear and of course the main garments. Refer to the judging form to familiarize yourself with the categories.

Above all, Relax!!!

This is your chance to show off what you can do, don't be afraid!!!  
See you at 12th Night.



## Natural Dyes

by Sine ni Guinne of Kileman

In Mediaeval times when people wanted to add colour to their lives they would gather the flowers, roots and barks that grew around their homes to make beautiful natural dyes, usually following ancient recipes.

These recipes and formulas were passed down through generations until we arrive at today's more complicated times. Now dyes come in bottles or packages from the store. They are made, primarily, from petrochemicals and then mixed with additives and preservatives and perfumes, they may even cause allergic reactions.

Although most of the commercially available products are quite safe, they certainly are not period, but they are also lacking in imagination. Why not try a traditional, natural environmentally friendly alternative? I find designing a new costume so much more exciting when I have personally created it's colour, especially with matching trims.

I have included a short list of examples from items we have in our lives every day but don't stop there, experiment with all the interesting specimens you have around you. Take care, some plants, such as lily-of-the-valley, are poisonous; use those dyes for decorative purposes only.

**Kitchen left-overs:** Onion skins - rich mahogany-like glow carrot tops - greenish /yellow hue, Spinach leaves - yellow, Grape skins or Red Cabbage - blue Tea Bags - Dark Brown

**From the Garden :** Marigolds, Chamomile flowers or Golden Rod - Bright Yellow  
Lily-of-the-valley - green, Larkspur petals or cornflowers - blue, Hollyhocks - red  
All these items are period, but if you search your garden and forests the list is endless.

Natural fibre fabrics work best: 100% cotton, linen, silk etc., absorb the colour fully. Synthetic fibres like polyester reject the complete colour penetration. You might have some luck with combination fabrics, keep experimenting.

I use two different methods to extract the dyes, both require cooking but bring the deepest colours.

- 1) In a large enamel pot ( old canners are great) chop the dried matter - like the onion skins. Be generous. Fill with water and heat until simmering. Add the fabric - note- always pre-wash your fabrics to remove commercial sizings, etc. and I find slightly damp fabric absorbs the dye faster. I like to start seeing results immediately - I'm always impatient to get going.

Cook about 30 minutes minimum. The longer you simmer, the deeper the colour. I set the colour in a cool water/vinegar bath, this usually removes any lingering vegetable product smell as well.

With constant use and washing all natural dyes will fade, I find that increases their charm as they become gentle with time.

- 2) In a large enamel pot full of water, chop vegetable or flower matter. Crushing soft pieces may release more natural dye and deepen colour. Barks, nuts and roots should be soaked for several days. Flowers, leaves and other soft pieces can often be used right away.

Cook over medium heat for at least 30 minutes. Again you will have to experiment to get the richest colour. I would rather stay cooking my dyes for several hours than have a pale colour.

Remove pot from stove and let dye set until cooler. Strain the liquid and add a little vinegar. Approximately 1/2 cup per canner of fluid. Occasionally vinegar will bleach your new dye so please test first. Stir fabric into warmed pot of natural dye for several hours or overnight.

For large amounts of fabric and the convenience of the mechanical arm for stirring, this method can be adapted to the washing machine. Just concoct several canners full of dye and pour them into the machine until you have the amount needed. when finished remember to run an empty load of water and soap through your machine to make certain it is clean.

As a final note on dyeing fabrics, one of my very favourite methods is the graduated colour dye. Fill a wall-paper water tray with a strongly coloured dye bath. Drape fabric on a rod suspended up high above the tray to fall smoothly into the dye. The dye will gradually travel up the length of the fabric in degrees of darkness. Stop the process when you have the amount of graduated colour you desire. Having the fabric very slightly damp to begin with will speed up the dyeing somewhat.

I hope you enjoy the colours and feel of the Middle Ages.

## Greetings to the readers of *FTSO*,

I have recently returned from a trip to Europe and would like to tell you about one of my experiences.

I left for Britain at the beginning of April, and after spending some time with family and looking around London (I spent 11 hours in the Victoria and Albert Museum alone!) decided to go to Bath Salisbury and Bath. The main reason for wanting to go to Bath was to visit the famous costume museum. (which was terrific, although the earliest garment was a shirt from the late 16th century.) I found out that there is a Costume Research Centre not too far from the Museum, so after looking at the exhibits I wandered over.

The Research Centre is mainly a library devoted to costume books, (predominantly English Costume) but had some neat titles, plus many that grace the bookshelves of the SCA

After Browsing around I asked the librarian if she had any idea when Janet Arnold would be completing the book on Medieval Costume that I'd heard she was working on. She replied that she really didn't know, but why didn't I ask Janet myself as she was standing right behind me.

After scraping myself off the floor, I introduced myself and chatted for a while. She is well acquainted with the SCA and has lectured to groups of us on occasion. I'm not sure what I was expecting her to be like, but she is a tiny salt and pepper haired lady of indeterminate age, (she could be anywhere from 50 to 65) with a very friendly manner and one hell of a mind. She made me feel like I was chatting with an old friend, rather than the 'Goddess of Costume Historians'.

It turned out that she very rarely is in Bath, but was asked to come out and look at the findings from an archaeological dig near Brighton which consisted mainly of items from under the sewing room floor. I was thrilled when she invited me to look at the items too! There were over 5,000 pins (we didn't examine all of them) plus a corroded pair of scissor handles, fragile little bits of metal trim, lots of different beads (she liked these best), aiglets, and three thimbles. There were also several items that the archaeologists couldn't identify and were hoping Janet could. She even asked what I thought some things were!!!! Just before she had to leave I told her that I was planning to make one of the gowns in her book - the burial gown of Eleanora of Toledo, and she mentioned that she was involved in the project to recreate the same gown for the museidegli Argenti Costume department in Florence. I commented that I would be in Florence a couple of weeks hence, so she told me to look up Mary Westerman Bulgarelli, the head conservator at the museum. Unfortunately I forgot to write down her name. Once in Florence I went to the Costume Museum and attempted to speak to any of the conservators. (an interesting conversation considering that my Italian is very rudimentary and the attendants spoke no English!) The Gods were smiling on me again as the person who they finally went and got was none other than Mary Westerman! I asked to see the gown, but was told that it would be impossible as it was packed away in a hermetically sealed container until the replica is completed and it can be put on display. However, she suggested I ask the director of the Museum if I could look at photographs of the gown. The director thought it was strange that anyone would want to research and duplicate a gown like that for fun, but agreed to let me see the photos.

Apparently the conservation work on the three Medici garments in Janet's book had just begun when she published, so what I got is what the gown looks like now, it has been laid out flat and the silk fragments have been stitched onto a backing. They also had a great close up shot of the embroidery on the front of the skirt. The secretaries in the Museium office were great once they figured out what I was doing and pulled out an english press release about the gown, a copy of one of Janet's sketches, and let me photocopy everything! Talk about great documentation and real luck! I hope everyone enjoyed my tale and that you aren't too green. (hee hee hee!!!) You will probably hear from me again as I have lots of neat stories, although this one wins hands down. Keep your eyes open for my description of fabric shopping in Italy!!!

by Anthea

### Attention Cavaliers and Elizabethans!!!!

Anthea has brought a small amount of real handmade bobbin Lace from the Island of Burano (Venice). There are 4 large pieces suitable for falling bands plus 2 bolts with 14 metres (one fine (1") one layer(2"))

Don't miss out on this opportunity of a lifetime!!!

Very limited supply and some has already sold.

## 14 from the Skin Out

## Guild Officers

### Guild Administrator

Eduardo Francesco Maria Lucrezia, (MKA D McDonald) 2648 B Laukala Pl, Enumclaw, Wa 98022. (206) 825-3218

Call or write for any and all information pertaining to Guild operation, costuming, or general information regarding the guild. Guild membership list kept by the administrator. Please send all membership and subscription fees to the administrator. Membership is \$15.00 per year. Seeking deputies.

### Editor, From the Skin Out

Boyarina Anastasia Alexandrovna, (MKA Marilee Humason) 14346 20th Ave NW Seattle, Wa 98125, (206)-365-0413

Publishes "From the Skin Out" quarterly January, May, July, and September. Copy, articles and advertisements should be sent to her subject to editing. Unless prior arrangements are made manuscripts are not returned.

Layout: HL Genevive Etienne de Montange

### Librarian

Girard de Beauchamp, (MKA Gary Brock) 700 E. Mercer, Seattle, Wa. 98102, (206)-322-6908

Extensive lending library of books, slides and other resource materials.

### Contest & Display Coordinator

Isold de la Vielle-A-Roue, (MKA Sandra Davis) 3624 Serene Way, Lynnwood, Wa. 98037, (206)743-3318

Handles all contests and displays activities within the guild.

### Exchequer

Baron Lee of the Lowlands, (MKA Lee Humason), 14346 20th Ave NW, Seattle, Wa 98125, (206)-365-0413

### Inventory

Koressa Thokubjalla (MKA Foggy Bell), 3634 NE 19th, Portland, OR 97212, (503) 284-0186  
In charge of the guild inventory of fabric, buttons, sewing notions, and books for sale.

### Education Co-ordinator

See Contest coordinator.

### Embellishers Sub-Guild

Shirin al Hasan, (MKA Leanne Folger), 49-9960 Wilson Rd. R.R., #7 Mission B.C., (604) 462-8023,

### Weavers Sub Guild - Position Open **Regional Principals**

Contact these people for information or assistance. They are responsible for and

represent the guild in their local areas.

**Crown Principality of Avacal** (Eastern B.C., Alberta, Saskatchewan) Bitter End, Boralis, Lakeland, Loch d'Or, Montengarde, Myrgan Wood, Schanstein, Segelhundas, Valleywold, Veraquilon, Windwyrn

Darcy of Eagles Crag (Sandra Renshaw) 2411 5th Ave, N.W. Calgary, Alta T2N 0T3 Canada, (403) 283-5719

**Inlands Reporting Region** (Eastern Washington, Northern Idaho, NE Oregon) Dun Greag, Hraesvelgr, Perilous Guard, Vulkanveld, Wastekeep, Wealdsmere, Windy Vale,

Nikita von Dantzig, (Glenda Collins) 10101 E Main St. #2, Spokane, Washington 99206 (509)928-1715.

**Northern Reporting Region** - Appledore, Eisenmarche, Frozen Mountain, Lions Dale, Lions Gate, Ramsgaard, Shittermoode, Widoms Keep.

### **Vacant**

**Rivers Reporting Region** (SW Washington, NW Oregon) Coeur Du Val, Dragons' Mist, Fire Mountain Keep, Hartstetten, River's Bend, Stromgard, Terra Pomaria, Three Mountains

Karena de Falco, (A. Kondo), PO Box 3004-245, Corvallis, Or 97339

**Crown Principality of Summits** (SW Oregon) Adiantum, Briar Oak, Glyn Dwfn

Rosemary Craftwise (April Stockley), 252SW Rogue River Ave. Grants Pass OR 97526

**Oceans Reporting Region**, - Hartwood, Seagirt

### **Vacant**

**NorthWestern Reporting Region** (NW Washington, Central & SW BC) Aquaterra, Blatha An Oir, Dragon's Laire, Glymm Mere, Madrone, Midhaven, Porte de L'Eau, Silverthorne Skywater, St Bunstable,

Sine ni Guinne of Kilerman, (Janis M Cliffe), 1615 Slater Ave. Kamloops, BC Canada V2B 4K3

Groups interested in establishing a Costumer's Guild Branch in their local area, or if your branch was left off the regional listing please contact the appropriate Regional Principal or the Administrator.