

From the Skin Out



Winter XXVII

Jan '92-93

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

Well!!! This is my 4th issue!!!! I have completed a full year of the Skin Out and all I can think of is "this wasn't so bad!!!!"

However, I really need more articles, I have been very naggy to my home Barony and I would really like to see articles printed from people all over the Kingdom.

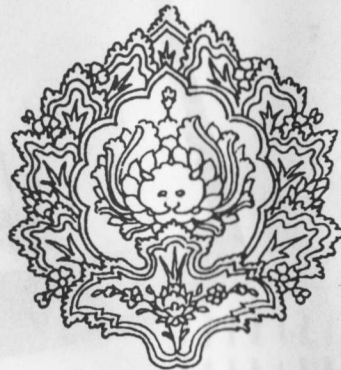
My last issue will be 12th Night 1993. That way whoever takes over will have plenty of time to get the May crown issue done. I would like to hear from you, whoever you are, at any time so the transition will be smooth. I don't want to keep it for more than two years, I feel that fresh ideas need to be constantly put into this publication. You are all getting used to my style and I feel one more year will be good.

If there is anything you want printed in here let me know, I can do things other than articles you know.

Well, heres looking forward to a beautifully costumed year!!!!

In constant service to the Costumers Guild and AnTir,
I remain, as ever,

Baroness Anastasia Alexandrovna Andreeva



Administrator's letter to the Guild

Twelfth Night has once again quietly crept up and another year has passed. I guess I am getting old because it doesn't seem like a year could go that fast. It seems like just yesterday when I became the Guild Principle and it has been almost a year and a half. Speaking of which...I need some input from the Guild as to how long I should continue in this job. I am willing to continue through to next Twelfth Night, but am not sure if I can or should after that. What are your thoughts? Is there anything that you would like to see me doing that I'm not? Am I getting you the information that you need? Am I doing an okay job? I would really like any input you have. I cannot do this job properly without your comments. Also, I do not feel it would be of benefit to the Guild to have the editor and the administrator leave at the same time. How do you feel about this?

With the New Year upon us I would like to make a wish list of sorts. In the coming year, I would like to see...the Costumer's Guild Handbook revised and updated, at least one, if not more, Costumer's Workshops, the membership expand to over 100 and most of all have my hardworking and wonderful officers report in a timely fashion (once again, only a very few of you reported!!!).

I would like to take the space at this time to welcome all our new members. We had many brand new members this issue. Most of them became members at the Costumer's Guild Ithra. To those of you that paid \$15 instead of \$12, I am sorry for the mix up and have extended your membership for an extra issue. Please note that membership has been reduced to \$12. There is no other level at which to become a member, but the guild is open to suggestions. For your information, the first issue of this year will be 12/1 (Twelfth Night '93, A.S. 27) and will continue through the year ending with 12/4 (September Crown '93, A.S. 28).

When renewing your membership, please write on the cheque or in a cover letter your Society name and whether you are renewing or becoming a member for the first time. This helps me a lot when I am entering your name into my computer.

I have been thinking lately of having a Costumer's Guild Open House once a month or once every two months at my house. I realize that Enumclaw is not exactly central, but I would like to see us get together between Crown Events. Suggestions? Comments? Please call or write to me for further information. I will send out invites if enough people think this is a good idea.

As always, From the Skin Out is in need of articles. Due to modern commitments, I have not been able to write as many pieces as I would like to, but nobody wants to have a newsletter littered with Eduardo Articles. Please write. I know you are out there and many of you have promised Anastasia or myself an article or two.

We are trying to compile a list of the winners of the previous Twelfth Night Court Costume Contests. If you are a winner or know who won in the past, please send the information to myself, Anastasia or Isolde. A picture of the person in the winning garment would also be nice.

We have 79 members at press, with 20 people about to expire and another 40 that did not renew from 1992. Please renew! If half of those that did not renew in '92 did so one New Years wish would be filled. If you didn't renew because you were not satisfied with what you were receiving, let me or an officer of the Costumer's Guild know why. Maybe we can do something to help you change your mind. If you are dissatisfied with the Guild in some way, let us know. The only way things are going to change is if you participate. I cannot stress this enough. If nobody knows it's broke, it ain't gonna get fixed!

We have several members from out of Kingdom and I would very much like to have their input on the FTSO and the Guild in general.

Eduardo

A History and Description of "Chopines" (Tall Shoes)

by Isolde de la Vielle-A-Roue General Description

"Chopines", as they are most commonly known, are tall platform shoes or ornamental stilts made of cork, wood, or leather. In Medieval and Renaissance times they were worn only by women. They were described by writers of the times as "A thing made of wood and covered with leather. If not covered with leather it might be painted or gilded". They could be worn over top of soft leather slippers or alone.

Initially, their very practical purpose was to protect the wearer's shoes and clothes. It protected the soft leather shoes by keeping them out of the mud, dirt and water, and it protected the hem of the skirt by likewise raising it off the ground. Eventually, however, Chopines became a "fashion statement", and as time passed they became more and more impractical. The platforms became taller, and the entire shoe was more ornately decorated, as fashion demanded, with each woman trying to outdo all the others with the brilliance of her chopines.

The most outlandish ones, and thus those most familiar to the historical costumer, come from Italy and Spain during the late 15th and early 16th century. They were so difficult to walk on that the woman who wore them often had to have one or more "supporters" to help her keep her balance. Paintings of the time show women in chopines with either one supporter or sometimes two supporters, one on each side.

There is a wealth of illustration of chopines, which is unusual in the world of women's footwear during the Middle Ages and Renaissance, since most women's shoes are never seen in paintings because they are covered by the hem of the dress. However with chopines the high "sole" or platform lifted the skirt hem above the floor and painters could actually see the shoe. In addition, because of their durable construction, many intact examples still exist in museum collections which date from the 15th & 16th centuries.

Although chopines lifted the hem above the

mud of the street, it must have been difficult to keep ones balance in this luxurious but impractical shoe on the muddy, rutted streets. According to fashion commentators of the



time, chopines generally made women take short, difficult steps; and the taller they became, the more difficult they were to walk in. Joseph Hall, Bishop of Norwich and a renowned satirist, wrote in 1598 that women who wore chopines "tread on cork stilts at a prisoner's pace".

Chopines were mostly worn in Southern Europe (Italy, Spain, and France), occasionally in Germany and Northern Europe, and later in England, where they are sometimes referred to by historians as "tall pattens". It is clear that chopines were worn by rich and poor alike, although the chopines of the middle or lower classes would have been more crudely fashioned and much less highly decorated.

Chopines were known by different names in the various countries where they were worn:

- Italy - pianelle or chopines
- Spain - chapins or chapines
- Valencia - tapins
- France - chopines
- England - shoppini

Historical Background

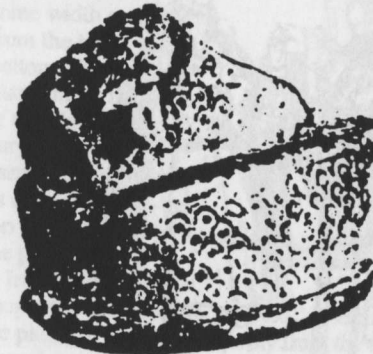
Shoes with some similarities existed from ancient times and were worn by Greeks, Romans, and Persians. They are akin to the ancient greek "kothornos" which were known as early as 500 B.C. In later centuries a similar type of wooden shoe or clog was worn by the Romans. Also in Persia, as early as 500 B.C., the Persians made "tall" shoes by adding layers of cork to the soles to increase their stature, since height was valued in ancient Persian society.

In China and India, a type of sandal known as a "knob sandal" has been traced back to ancient times. This sandal was carved from a

solid block of wood with a knob protruding at the front which was gripped between the big toe and second toe to keep the sandal in place. This type of sandal had no straps or ties to hold it in place, just the knob.

The Romans, who left their imprint on the British Isles, also left a type of wooden platform shoe for use in the baths. A pair of tall wooden clogs from the 1st-2nd century A.D. were recently found in the ruins of a Roman-style bath in Carlisle, England. Because of the construction of the "baths" which usually had stone or tile floors and were heated from below, making the surface of the floor very hot, the wooden shoes would have been necessary to keep the wearer's feet from being burned by the hot floor.

A shorter (lower) type of wooden shoe was also known in Europe as early as the 14th century, referred to as "pattens" in England and "galoches" in France. The earliest visual reference to wooden pattens in England was in the Luttrell Psalter (circa 1340 - with stilts - worn by a peasant). The difference in the two types of shoes was that pattens usually had a stilt and galoches did not. Pattens were often ornately carved, and often had pedestals about three inches high. They were made of layers of leather or carved out of wood and possibly covered with leather. Pattens were commonly worn to protect the fashionable but fragile soft leather poulines.



Pattens ceased to be worn in England in approximately 1470, and wooden shoes fell out of fashion until the Renaissance "Chopine" finally made its way to England in the mid-1500's. In England they were called "Shoppini" (a derivation from the Italian)

from approximately 1589. One English author calls the Italian chopines in the Carpaccio painting of 1495 "pattens" with a "3 inch sole". It is from these styles that shoes with "heels" gradually developed.

Introduction Into Europe

There is considerable debate among scholars as to when the type of chopines worn during the S.C.A. time period first occurred and where they originated from. The two most popular theories are:

THEORY #1: They came to Venice, Italy by way of Turkey, where they were worn by women in the harems and from Italy spread to Spain and France.

OR

THEORY #2: They came through Spain by way of Morocco because of the strong Moorish influence in Spain.

Support of Theory #1 (Italian Theory):

The earliest reference to chopines in Italy is 1460 for "low chopines" and 1480 for "tall chopines." In Italy, this type of shoes were known as either "pianelle" or "chopines".

Some historians claim that they were introduced to Venice from Turkey. Even before the Crusades, Venice was engaged in extensive trade with the East, and there are those who believe that it was through extensive contact and trade with Turkey that chopines came to Venice. The type of chopine which traces its roots back to Turkey were high wooden stilts which were originally designed for traversing sand and mud without soiling the hem of ones garment.

I have not found any primary source documentation, or any substantive documentation of any kind to back up the Turkey to Venice theory. I have, however, included it here because so many "overview of historic costume" books cite this theory for the origin of chopines in Europe.

Support of Theory #2 (Spanish Theory):

This theory proposes that chopines were first seen in Spain, where they were brought by the Moors (Moroccans). The Moors first crossed the Strait of Gibraltar and invaded Roman-dominated Spain in the 2nd century A.D.. Over the centuries, the Moors continued to control various parts of Spain until they

were finally expelled from Granada (southern Spain) in 1492. During these centuries the Moors had a very strong influence on Spanish culture, art, architecture, and especially clothing. Many Moorish garments were adopted intact by the Spanish, while others were "borrowed and changed" to suit Spanish tastes. Many chopines show a distinct Hispano-Moresque influence in style and decoration.

Medieval/Renaissance chopines were definitely known in Spain as early as 1389, since a Spanish document from Valencia in 1389 lists the different parts of a chopine, and some references exist which place the chopine in Spain as early as 1350. In Spanish, these shoes were known as "chapins" (which translates as "shoe of important women"). It is possible that the Italian & French name "chopine" derived from "chapin".

Another theory linking chopines with the Moors, is the fact that similar shoes are still worn in the Moroccan baths today. The bath floors were made of tile and were very hot, so foot protection was required. Tall shoes were also needed to raise the wearer above the water

that might accumulate on the floors of the bath.

Queen Isabel of Spain wore them, and even the Spanish "infantas" (young princesses) wore them. Queen Juana had 70 pairs of chopines in her wardrobe.

The oldest existing chopine was found under the stairs at the Alhambra, and dates from the mid-fifteenth century. Most of the oldest chopines still in existence are from Spain, and have cork platforms. This also lends credence to the Spanish-origin theory since there is an abundance of cork on the Iberian Peninsula.

(Author's note: I personally tend to agree with the "Spanish" theory of origin, since the vast majority of primary source documentation tends to point towards the Spanish theory. I believe that the "Italian" theory started out as an erroneous assumption by some well known costume historian, which was then cited by scores of other costume historians who failed to look for any primary source documentation to support this theory. In addition, the fact that there is evidence that chopines were worn in Spain as early as 1350, while the first Italian



Hispanische Frauen in der
Klosterkirche in Lissabon
15. Jahrhundert

reference to tall chopines is in 1480, would tend to support the theory that chopines were originally worn in Spain and from there spread to Italy.)

Basic Construction

The chopine was a form of shoe with a cork, leather or wood sole built up into a platform or wedge. The height of the "sole" varied. The front of the foot was covered with a strap or band of leather or textile. At its lowest, the chopine resembles a simple slipper or mule; however it could reach ridiculous heights especially in Venice. One pair from Venice circa 1480 had platforms which measured half a meter in height (approximately 20 inches).

In some chopines, the heel was higher than the rest of the shoe, while in others the platform was flat and of equal height from toe to heel. Chopines could be made specifically for the left and right foot (shaped differently for each foot), or they could both be made on the same last to be worn interchangeably.

The Spanish chopines were usually oval in shape, and the same width across from the top to the bottom of the platform, or if the size of the platform did vary, it merely narrowed somewhat as it tapered from the top to the bottom of the platform.

In contrast, Italian chopines were usually "waisted" (meaning the platform tapered in sharply from the top to a much narrower size at the sole), or sometimes tapered in at the mid-point of the platform and then flared back out again at the sole. The usual tendency of the platform was to widen at the sides, narrow toward the ends, rise towards the heel and diminish from top to bottom.



A Spanish (Valencian) document of 1389 lists the various parts of a chopine:

VAMP PIECE =
LESPICIO OR CAPELLADA
PLATFORMS =
BRAQUES
INSOLES =
PLANTELLES OR
PALMILLA

OUTSOLES = SOLES
(another important part is the SURROUND which serves as a decorative cover for the Platform)

As mentioned above, the platform was made of cork, leather or wood. If the layers

of the platform were made of cork, the layers of cork were pegged together. The height depended on the number of layers that were so pegged. Some had as many as 24 layers of cork.

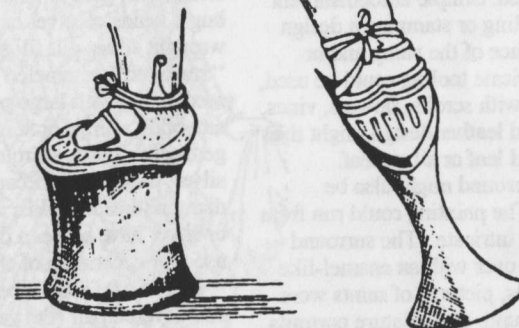
The vamp piece was usually made of goatskin, and sometimes lined with sheepskin to protect the foot from chafing under the vamp. The insoles were made of goatskin, cowhide or fine leather. The outsoles were

made of heavy sole leather or wood. The surrounds could be made of leather, fabric, metal, or such other decorative devices as will be discussed below in the section on embellishment and decoration.

The surround

cover could be sewn, glued or nailed onto the platform.

There are two basic styles of chopines, "open" or "closed". The "open" style merely has a thick strap or band set so it crosses over the center of the foot, with the remainder of the foot or shoe being exposed. Sometimes the insole of the "open" style was shorter than the actual foot measurement, and the toes overhung the cork platform.



In the "closed" style, the entire toe and front of the foot is enclosed, either by one solid vamp piece (similar to a modern clog) or by two vamp pieces open down the center with each section pierced on the center opening edge and the edges then connected with a fancy braided "lace", which was tightened to secure the shoe to the foot.

The lace could be of braided leather or of ribbon, with or without aglets (decorative metal tips for the ends of laces). There could be as few as 8 lacing holes (4 each side) or as many as 24 (12 each side). The lace could be tied in a bow at the top center or at the side on the instep.

Chopines were sometimes bound with lead bands and secured with lead nails (which do not rust). They could also be bound with tin, thin iron or silver. This served the dual purpose of stabilizing the platform and serving as decoration.

In height, chopines could range from as low as "three fingers tall" (about 2 inches), to a "jeme" tall (about 5 inches), to "a hand high" (about 8 inches), to an "elbow length" tall (about 17 inches), to the maximum soaring height of 24 inches tall. The extremely high chopines had platforms of wood to provide enough structural support.

Decoration and Embellishment

Once the basic shoe was constructed, it would be embellished. Simple embellishment might consist of tooling or stamping a design into the leather surface of the vamp and/or surround. Very intricate tooling could be used, either geometric or with scrolls, flowers, vines, and vases; the tooled leather design might then be covered with gold leaf or silver leaf.

The vamp and surround might also be painted or gilded. The painting could run from simple to extremely intricate. The surround could be painted all over with an enamel-like red glaze. Sometimes, pictures of saints were painted on the surround, or miniature portraits of the owners or their lords. In Calderon's play "El Conde Lucanor" (1615) the Duchess of Tuscany drops her extremely fancy chopine, which is covered with gold-welt and diamond headed nails, and when an amorous Count finds it he has it returned to her with his portrait painted on the outsole, as a token of his love for her.



wooden chopine-
leather strap
with jeweled ornament-Spanis

The vamp and surround might also be covered with fabric, velvet and silk being the most popular choices, in black, crimson, green, mulberry, blue, tawny, gold, silver, brown, white, and no doubt many other colors not specifically mentioned in existing records of the time. The fabric might be embroidered with colored silk or with gold or silver thread.

Even more ornate decoration could be used, such as actual gold or silver metalwork ornaments, gold or silver buckles, gold braid, bugle beads of silver or gold, silver bows, wrought silver-gilt filigree covering the entire "surround", enameled ornaments, gold medallions with large pearls set about emeralds, vamps or surrounds covered with gems and pearls, surrounds covered with solid silver, tacks set in decorative patterns, diamond-headed nails, and metal bands of gold or silver have all been documented as being used for decoration of chopines.

In 1490, Infanta Isabel of Spain ordered two silk-covered pair (the vamps and the platforms were covered with silk and decorated). One pair was green and the other was mulberry. They were embroidered with 23 ounces of drawn gold thread (made of solid gold), and cost 17,860 maravedis, more than 3/4 the price of a team of mules. Another pair for Isabel cost almost 24 ducats (8,930 maravedis).

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Venetian
lady





all black with white ruffs-cape taffeta lined-silk hat with rose feather-jewelled band-embroidered doublet with peascod belly-paned trunk hose-silk stockings-slashed leather shoes-ropier and gloves-2nd third 16th C.

Costuming terms

Peascod-belly
A fashion of Spanish origin for men between 1570 and 1600 to pad the front of the doublet and jerkin into an artificial paunch shape, which was maintained by a wooden busk in front and whalebone strips in the seams.

Pectoral
An ornamental breast-plate or other decoration worn on the breast, such as that of the Hebrew High Priest.

Pekin
A fine quality striped silk textile originally made in China.

Auntie Anastasia's Helpful Hints

How do I keep the embroidery hoop from loosening while embroidering?

Try taping the hoop by winding inner ring with one-inch twill tape (available in fabric stores where the bias tape is). Outer ring will press embroidery cloth into tape padding, keeping cloth firm and reducing creasing.



Islamic Veils of the 10th to 16th centuries

by Maryam al'Baghdadi

To accurately portray my sixteenth century Islamic persona, I was obliged to don a veil. That led to my research of and experimentation with period Islamic veils. Here is some of what I have learned.

"Enjoin believing women to turn their eyes away from temptation and to preserve their chastity; to cover their adornments (except such as are normally displayed); to draw their veils over their bosoms and not to reveal their finery except to their husbands, their fathers, their husbands' fathers, their sons, their stepsons, their brothers, their brothers' sons, their sisters' sons, their women-servants and their slave-girls; male attendants lacking in natural vigor, and children who have no carnal knowledge of women. And let them not stamp their feet in walking so as to reveal their hidden trinkets." **Sura 24, Light, v.30, The Koran**.

The practice of veiling and female seclusion is associated in the Western mind with the practices of Islam, but actually predates Mohammed and the Koran. In Persia, the practice is thought to date back as far as the fifth century BC, if not earlier. On the other hand Moslem women in Indonesia have never veiled. The Koran does not state that a woman must veil her face, but it does not discourage it either. So veiling is not mandatory in Islam, but rather is subject to local interpretation. A general rule of thumb for the Islamic Mideast is that veiling was practiced in proportion to the amount of physical labor a woman was expected to do. Full veiling was practiced in wealthy urban households while in the rural / tribal setting it was observed little if at all.

Mideastern veils are divided into two groups: a) veils that cover the entire body, and b) veils that cover just the head and face. Which type or combination of the two that a woman wore depended partially on the time period and area she was living in.

The two most common names for veils of the first group are the Persian *Chadar* and the Arabic *Izar*. *Chadar* is a general term meaning a large cloth or sheet. It is used in

Persia to describe a semicircular outdoor wrap used to conceal the entire body. *Izar* is another general term for a wrap similar to the *chadar*. *Izars* may be rectangular sheets also. As seen in 10th to 16th century illustrations, the prevalent color for *chadars* was white unlike the modern preference for black. They also are pictured in checked fabric as well as with small flowers. *Chadars* could be worn alone covering the entire body, or with a *burqu'* covering the face, or over the shoulders with a separate colored shawl wrapped around the head and face. A *burqu'* is a veil found in the second group, veils that just cover the head and face.

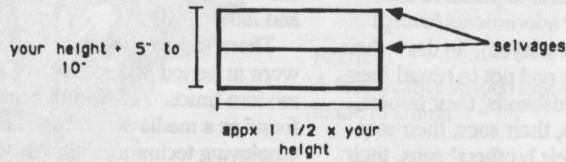
There were a variety of face veils that were worn in period and some have survived to modern times. A fifteenth century *burqu'* found in a medieval garbage heap was made employing techniques similar to modern tribal *burqu'* construction. *Burqu'* is an Arabic word for a long piece of linen, usually white (in period), sometimes black or colored, covering the face leaving only the eyes visible. It is fastened to a forehead band at each side of the temples and over the nose. Modern *burqu'*s are often heavily embroidered and ornamented with shells, beads and coins. Period illustrations do not show this, but a extant medieval *burqu'* bears evidence of a string of beads that dangled down the nose. Both Arabs and Persians wore this veil. The Arabic *Khimar* is the opaque version of the Hollywood face veil. The *Khimar* was usually tied to the top of the head and concealed the lower part of the face. It was usually white or black. These veils are also found in Persian miniatures. Another Arabic veil that crossed over into Persia was the *Niqab*. A *Niqab* is a veil either pierced with two eyeholes or made of black horsehair mesh. *Picheh* is a Persian word for a black mesh horsehair mask concealing the entire face. The Persian miniatures also show women wearing shoulder length head shawls of differing colors (blue, red, orange, purple). One end of the shawls is drawn over the lower face and tucked into a narrow filet holding the shawl in place. I cannot find a name for these shawls.

The Ottomans employed a different manner of concealment for their women. Instead of the all concealing but shapeless *chadar*, the Ottomans wore a plain dark overcoat called a *ferace*. It had a closely fitted neck and long wide sleeves. Worn over the indoor headdress

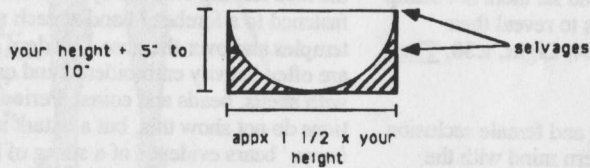
of a pillbox cap was two white diaphanous veils collectively called a *Yashmak*. The first veil was bound around the head like a bandage over the forehead down to the eyebrows, knotted just above the nape of the neck and left to fall over the back, reaching to the waist. The other covered the lower part of the face and was tied together in such a way with the first as to give an illusion of a single veil. Turkish legend states that just after the fall and occupation of Constantinople in 1453, the Islamic women petitioned for and were granted the privilege of wearing these veils that previously had been worn by the Byzantine court.

Construction Tips:

Chadar, Izar. For a rectangular chadar do as modern Mideastern women do: get an Indian bed spread or a sheet. A rectangular *chadar* can also be made by seaming two lengths of cloth together at the selvages and hemming.

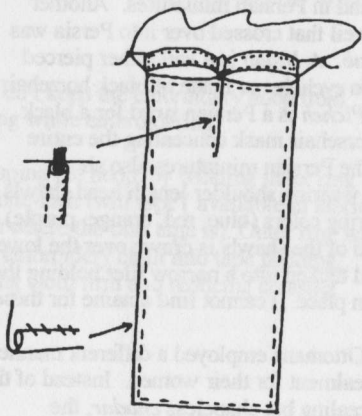


For a semicircular *chadar*, seam selvages as above and cut a curved edge and hem.



Colors and patterns found in period manuscripts include: White (most predominant), black, blue white with black and purple checks, and small sprigs of flowers.

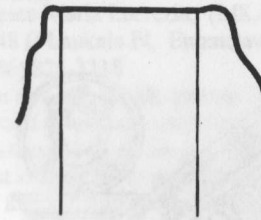
Burqu': This pattern is from a 15th century burqu' unearthed in a medieval Egyptian town's rubbish heap.



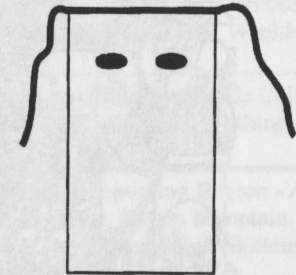
"The veil's construction is very simple. It is made out of two pieces of undyed tabby weave linen. One small whilst a larger, roughly shaped rectangular piece covered the lower face, chin and throat. The forehead band was hemmed along all four edges with coarse stitches... the two pieces were caught together in the center and the edges. A small corded tuck was stitched with small running stitches down the center of the forehead piece and over the nose region. It has produced a ridge along the bridge of the nose, fitting the veil to the face. At the join between the forehead and the lower face sections the cord was wrapped with an undyed linen thread. The length of the veil is 61cm. At its widest point it is 19cm.... The veil was secured by slipping a single plated linen cord over the head." Gillian Eastwood, "A Medieval Face Veil from Egypt", *Costume*, 17, (1983), pp. 33-38.

Another *Burqu'* found at the same site was decorated with braid and beads. Modern burqu's are decorated with coins, beads, embroidery and appliqué.

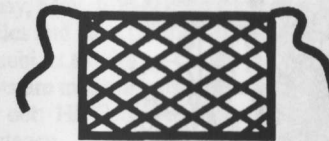
Khimar



Niqab



Picheh



Recommended Reading:

Eastwood, Gillian, "A Medieval Face Veil from Egypt", *Costume*, 17, (1983), pp.33-38.
 Scarce, Jennifer M., "The Development of Women's Veils in Persia and Afghanistan", *Costume*, 9, (1975), 4-14.
 Scarce, Jennifer M., "Women's Costume of the Near and Middle East", Unwin Hyman Limited, London (1987).





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.

Lay out: HL Genevive Marie Etienne de Montange

Librarian

Girard de Beauchamp, (MKA Gary Brock) 1102 NW 73rd St. Seattle, Wa 98117 (206)782-2547

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

Contest, Display and Education 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, Borialis, Lakeland, Loch d'Or, Montengarde, Myrgan Wood, Schanstein, Segelhundas, Valleywold, Veraquilon, Windwurm

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, Shittenwoode, 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.