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From the Skin Out

July XX

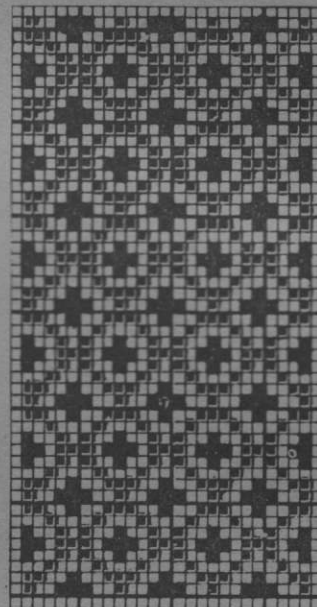
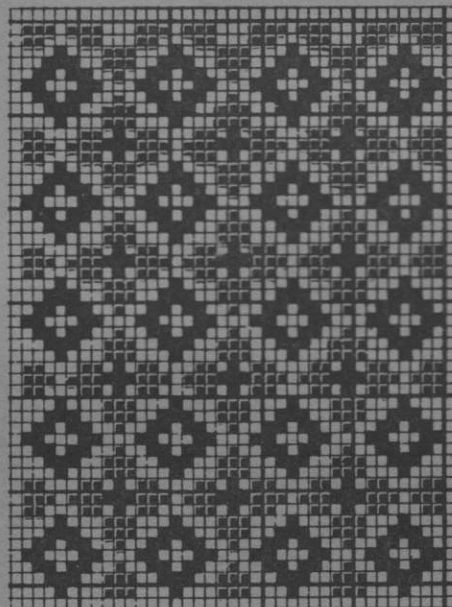
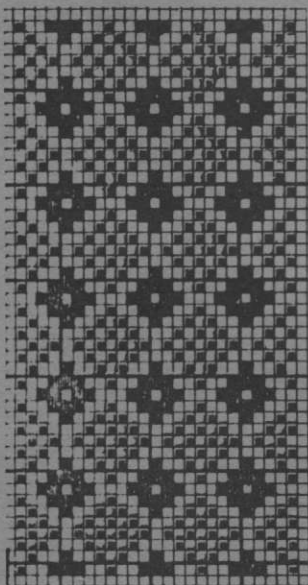


Vol. 6

No. 2

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Three repeating diaper patterns in two thread colors, suitable for charted needlework forms such as cross stitch, needlepoint, petit point, & laci.

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From the Editor

Greetings, again, fair readers! This issue is devoted to a subject dear to every SCA'er's heart, whether they realize it or not -- rectangular construction. Which soul among us started out in something OTHER than a T-tunic? How many Tudors and Italian Renaissancers (myself included) become generic Angles and Saxons and Normans during tourney season? The Society as a whole is deeply indebted to whoever first invented the technique. Mistress Aisha has given us a well-analyzed and thoughtful overview here. Please read carefully, then let your creative talents run loose! So many medieval outfits look so easy now, it's ridiculous -- because they are! ENJOY! (Then write me an article and send it in!)

In service to FTSO, An Tir, & the Society,

Lady Anne of Cleavages

From the Administrator

The revised by-laws were accepted by vote in the meeting at July Coronation. Copies of them will be in the next From the Skin Out. Also included in the next issue should be a list of those people close to qualifying for formal Guild status.

Several positions as Guild Principals are open. Yvanna Zorospiva from Borealis has taken up residency in Lion's Gate. Anyone from the eastern Canadian area (Montengarde, Borealis, Wyndwurm, Red Deer, Appledore, etc.) who would be interested in taking on the position is invited to apply in writing to Asha ap Myrddin. The position is administrative and does not require an extensive knowledge of costuming, just an interest and a willingness to serve.

With the resignation of the Adiantum Principal, Adiantum, Coeur du Val, etc., are moved back under the Three Mountains (Northern Oregon) Principal. I am, however, seeking a person from Southern Oregon to take on the job as Principal for that area. Applications in writing, please. Same qualifications as above.

Due to mundane commitments, the Three Mountains Principal is resigning. I invite anyone of the Northern Oregon-Southwestern Washington area to apply for the position. See the Guild Officers page for area assignments.

The Blatha an Oir Principal has also resigned, due to lack of interest in her area. Blatha an Oir will now be under the Madrone Principal, I do not plan to appoint a replacement there.

Congratulations to His Grace Duke Torgul and Her Ladyship Lao Xue-Chung for their winning entries in the jewelry and pavillion competitions (respectively) at September Crown. The display of needlework also looked very good in spite of adverse weather conditions. *Asid*

Announcements

If anyone would be interested in sponsoring a mini-competition at a Crown event, or has an idea for a fun costumer's contest, please send your ideas to Chrystelle the Unquenched or Anne of Cleavages. We'd be happy to hear from you!

Applications Being Accepted :

Recently, the Adiantum Principal resigned her office, and until a new Principal can be appointed, the areas concerned will fall under the jurisdiction of the Three Mountains Principal. Applications are being taken for a replacement, preferably from Glyn Dwn, Myrtleholt, or Southmarch, as that is the area furthest removed and in need of direct representation. Any interested parties should send their applications to the Administrator as soon as possible.

Fund-Raising:

To help acquire the materials needed to build a Royal Pavilion for the Kingdom, the Guild will raffle a Moroccan Berber copal (amber) pendant. This is a genuine piece of Berber jewelry set in silver, approximately 200 years old and valued at \$150-200. Tickets are \$1.00 each or 6/\$5.00. They are available from Guild officers or by mail from Asha.

UPCOMING COMPETITIONS

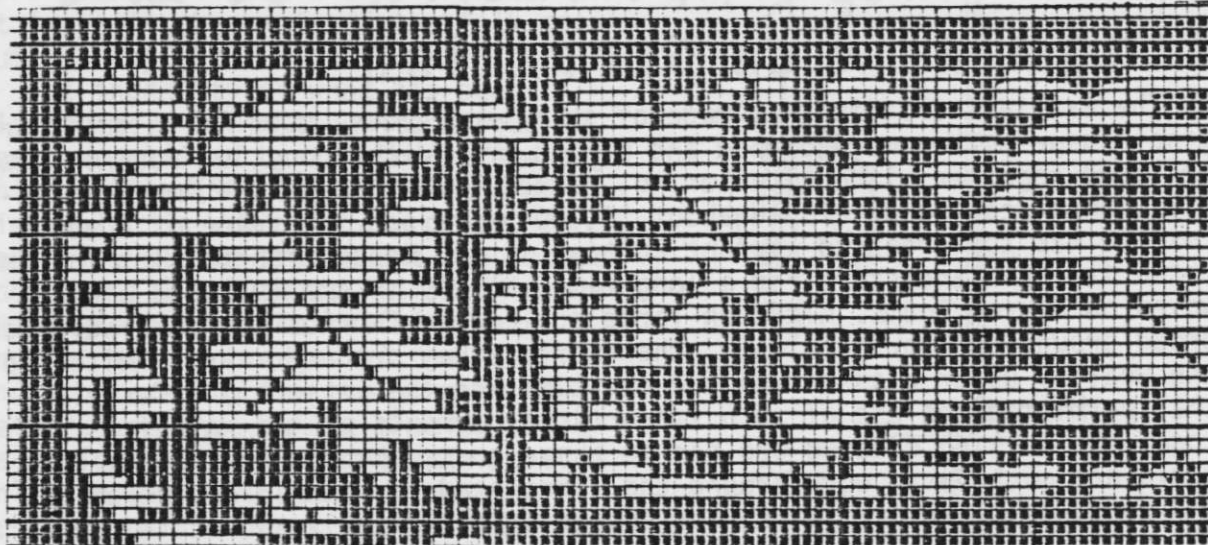
September Crown XX : Jewelry - a piece of jewelry in any technique (cast, forged, stamped, etched, engraved, etc.). Design, materials should be appropriate for period and style of the entry.

Twelfth Night XX : Full court costume - Costume for the nobility (i.e., as would have been worn in court). Should have at least the appearance of appropriate undergarments. Accessories, shoes, hats, etc., taken into consideration as necessary parts of the costume. Carriage, comportment, are also judged.

Twelfth Night Heraldic Needlework Competition : Sponsored by Her Serene Highness Janeltis. SCA 'legal' heraldry worked in any form of needlework (embroidery, needlepoint, petit point, applique, etc.). May be your arms/another's, but must conform to SCA heraldic usage. This is not a generic embroidery competition. Entries must include a representation of a device/arms/badge in the design.

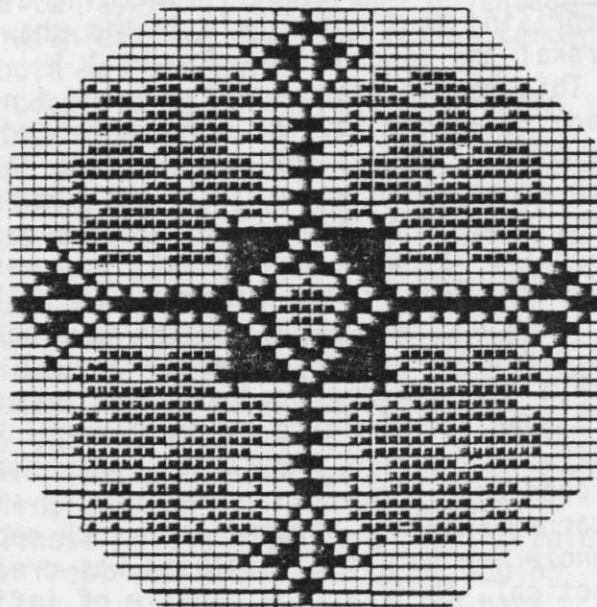
May Crown XXI : "From the Ground Up" - You don't have to raise the flax, sheep, or silkworms. This competition starts from the fiber through spinning, weaving, felting, dyeing, etc. as applicable, to the finished product. (An Arts Competition.)

Charted Needlework Patterns



Assisi embroidery pattern as published by Alexander Paganino, Venice, 1518.

Based on prototype published by Federico Vinciolo, Paris, 1587.



Designs here and on frontispiece are from Foris, Charted Folk Designs for Cross-Stitch Embroidery; Dover, 1975.

Practical Application of Rectangular Construction

by Aishah bint-al-Sakr

The earliest clothing was made of skins and hides, usually in their original shapes. They were draped and pinned around the body, or roughly sewn or laced together without tailoring, rather like that of the American Indian. When weaving developed about 10,000 years ago the value of a woven textile was too great to warrant cutting it up. Hence, fabric clothing imitated its skin ancestors for a long time, mostly as small draped pieces woven on narrow looms. Although large scale wide fabrics could be woven on broad ground- or upright- looms, the fabrics they produced were limited to the wealthy upper classes who had the time and the leisurely lifestyle that permitted the use of such impractical garments as the kalasiris and toga. The working classes who had to chase goats through the brush, use tools and machinery, work around the fires used in metallurgy, ceramics, and cooking, climb scaffolds, and engage in other active pursuits, wore loincloths, kilts, and sarong-like garments held together with knots, pins, and luck.

Unfortunately, draped clothing can only be worn successfully by a limited number of body types. If you have no bust, or too large of one, sarongs won't stay on. If you have no hips or waist, loincloths and kilts have no anchor point and fall off. Something (usually a belt or girdle) is required to hold them in place, but an active problem will still have problems with slipping clothing, and hands occupied with holding onto their clothing couldn't do their work. (Some people solved the problem by not wearing clothes.) Clearly something different was needed, and so some enterprising soul cut a hole in his shawl and pulled it over his head. Eureka! the poncho! (See Figure 1.)

This was an improvement -- with a neck (and a head) to anchor it, the garment tended to stay in one place...except for the trailing corners and open edges which wound up in the stewpot and the fire, snagged on bushes, and always managed to be in the way when he reached for something (like a sword). "Aha," said our would-be tailor, "what if I sew up the sides?" So may have been born the first sewn woven garment - a tubular affair with a hole for the head and the top of the seams left open for the arms to go through. Simultaneously, an imminent seamstress, whose sarong had slipped once too often, sewed up the side and attached shoulder straps. From such necessity, a whole new notion of clothing was created; practical, thrifty, and capable of infinite variety.



Figure 1.

The technique called "rectangular construction" is named for its use of geometric shapes; squares, rectangles, triangles, and occasionally circles. These shapes, both large and small, are used singly or in combinations to create clothing of utmost simplicity as well as highly complex fitted garments. (See Figure 2.) It is a world-wide technique well over 5000 years old, and is still used today in the Near, Far, and

Middle East. Virtually all clothing before 1300 utilized this technique, and it is still the basis of the folk costume of Eastern Europe.

The ingenuity of what has been classed as a "primitive" technique is best exemplified by the Bronze Age bog shirt (circa 1500 BC) from Scandinavia, which is woven in one piece. The neckhole, sleeve seams, and the bottom edge are all selvages, finished in the weaving process. The trailing warp ends on the back edges of the shirt could be used to tie the garment together, and that on the sleeves could be braided to form a long-wearing edge. Only one seam is needed, from the wrist across the back to the other wrist, and it is not truly a seam, but a butting together and overcasting of selvage edges. (See Figure 3.) Elegantly simple...brilliantly conceived.

Granted, this is a unique example. Other garments require considerable sewing, but they still require little cutting with almost no waste, being based on the narrow width looms of the middle and lower classes. Any scraps that might be produced, and the good parts of worn-out garments could be used in another garment. In addition, the ease and adjustability of cut and fit was conducive to layering, a distinct advantage in areas with extreme daily or annual temperatures, both hot and cold.

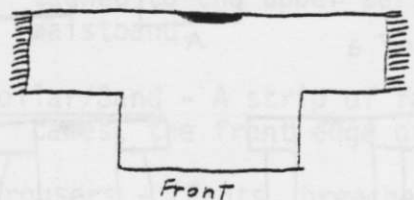
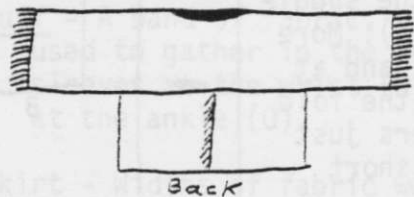
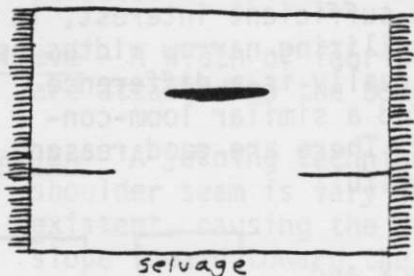


Figure 3.

dress, in underwear, and in certain outer garments such as capes and coats



Figure 2.

It is possible to recognize rectangular construction techniques in illuminations, sculpture, and paintings by certain characteristics. First, the deep wrinkle formed by square-cut shoulders and sleeves, running up from the armpit towards the shoulder, caused by the bunching of the material under the arm when it is lowered. Second, watch for the band of embroidery or braid that covers the dropped armhole seam, midway down the upper arm, caused by cutting a garment to fit the body measurement instead of the shoulder measurement. Third, you can see the bunching of skirt fullness on the hips, and flaring folds at center front and back, caused by adding gores to the side seams or front and back seams. Fourth, look for angling and changes in direction of stripes and large scale motifs in the fabric. Although clothing of this type gradually disappeared after about 1300, the technique survived in ecclesiastical

as late as the 18th century. Among Asian cultures, it is in fact only beginning to be replaced by western-style fitted clothing in this century.

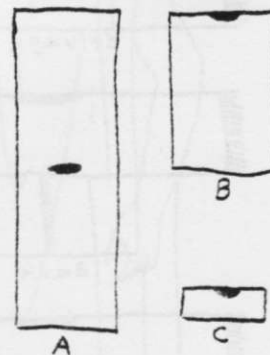
This article is not an attempt to give any more than a brief introduction and outline of the principles used in this technique. It will introduce the different shapes and how they can be fitted together. In a future issue, Part II will discuss how to take measurements and figure out proportions for rectangular construction. In other issues, some historical garments will be studied in detail with the goal of reconstructing them as accurately as possible using modern fabric.

When researching costume, you must remember what sort of fabrics were being used. Many early Christian, Byzantine, and Romanesque garments were woven on one piece, with sleeves, gores, etc., all constructed in the weaving. This technique required a broad loom, and produced great amounts of wasted warp thread. These garments were generally reserved for the use of the Church and royalty, as they were quite expensive and were woven to order. Rectangular construction developed among working people, who wove their fabrics in confined spaces or nomadic camps. Wide-loomed fabrics were used by them only for capes, blankets, and cloaks. The usual width of their looms was between 14 and 18 inches, with 22 inches being an unusual but not unknown exception. If greater widths were needed, lengths of fabric were seamed together. (Broadcloth was so named because it was 30 inches or more wide.)

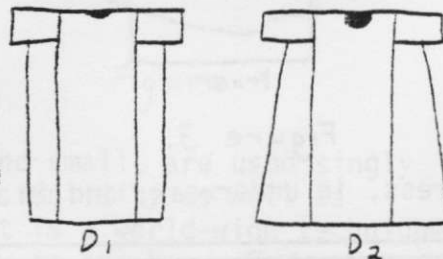
The goal is to do as little cutting as possible, and do what fitting as may be desired on the body of the person who will be wearing it. Once you have mastered the principles behind this technique, you can examine primary sources, see how the garments pictured were made, and translate them into modern fabric widths. For those of you with sufficient interest, it would be educational to actually make garments utilizing narrow widths as a comparison with the standard SCA tunic. There really is a difference between a tunic cut from 45 or 60 inch fabric, and a similar loom-constructed garment, and not only in fit and comfort. There are good reasons why certain techniques are used...they are successful!

First, a few handy terms to know:

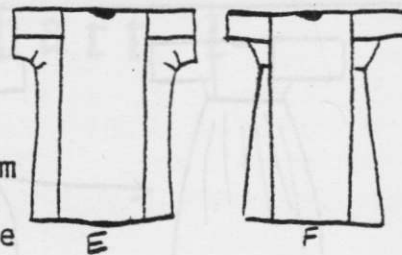
Body-panel - A width of fabric that covers the back and front of the body, usually continuously over the shoulders, the neckhole being cut into the center (A). More fitted designs may have sewn shaped shoulders, and at least one design reverses the fabric and puts the fold at the bottom. A shortened body-panel (B) covers just the upper part of the body, and may be cut so short that it becomes a yoke (C).



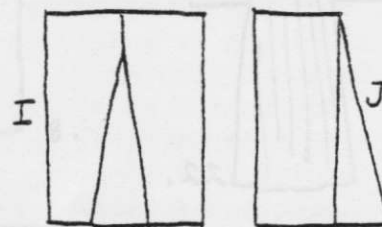
Side-panel - A strip of fabric set into the side of a garment, it may be cut square or shaped (D1, 2). A continuous side-panel (E) runs from the wrist to hem. Bodice-panels are set in the side seams on the upper body, and skirt-panels usually run from waist to hem (F). All these features permit a garment to be more close-fitting, and form the forerunner of the set-in sleeve, a square armhole.



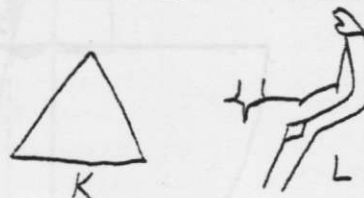
Sleeve-panel - A length of fabric that extends from one wrist to the other and forms the upper part of the bodice and the sleeves (G,H). A neck hole is cut in the center.



Gore - A triangular piece of material set into a seam or added onto an edge to increase fullness (I,J). The wider the gore in proportion to its height, or the greater the number used, the greater the resulting fullness. A godet (K) is a short, proportionately wide, gore which adds even more fullness, and when used in quantity creates a flounce or ruffle-like effect.

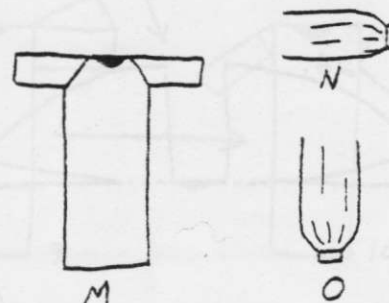


Gusset - A square or diamond-shaped piece set into angles such as the armpit (L) to provide ease and movement. Since it is cut on the square, the motion of the piece is on the bias, functioning as a natural stretch fabric. Occasionally the gusset may be shaped differently to suit a particular purpose.



Sleeve - A width of fabric, or pieces of fabric, that covers the arms and are attached to the body-panel.

Raglan - A joining technique in which the shoulder seam is very short or non-existent, causing the armhole seam to slope inward toward the neck (M).



Cuff - A band of fabric, narrow or wide, used to gather in the fullness of sleeves at the wrist (N) or trousers at the ankle (O).

Skirt - Widths of fabric worn on the lower body, either long or short, attached to the upper part of a garment, or mounted on a drawstring or waistband.

Collar/Band - A strip of fabric used to finish off the neck and in some cases, the front edge of a garment.

Trousers - (Pants, breeches, etc.) - Pairs of tubes joined together and worn on the legs, of varying fullness and length, generally on a waistband or drawstring.

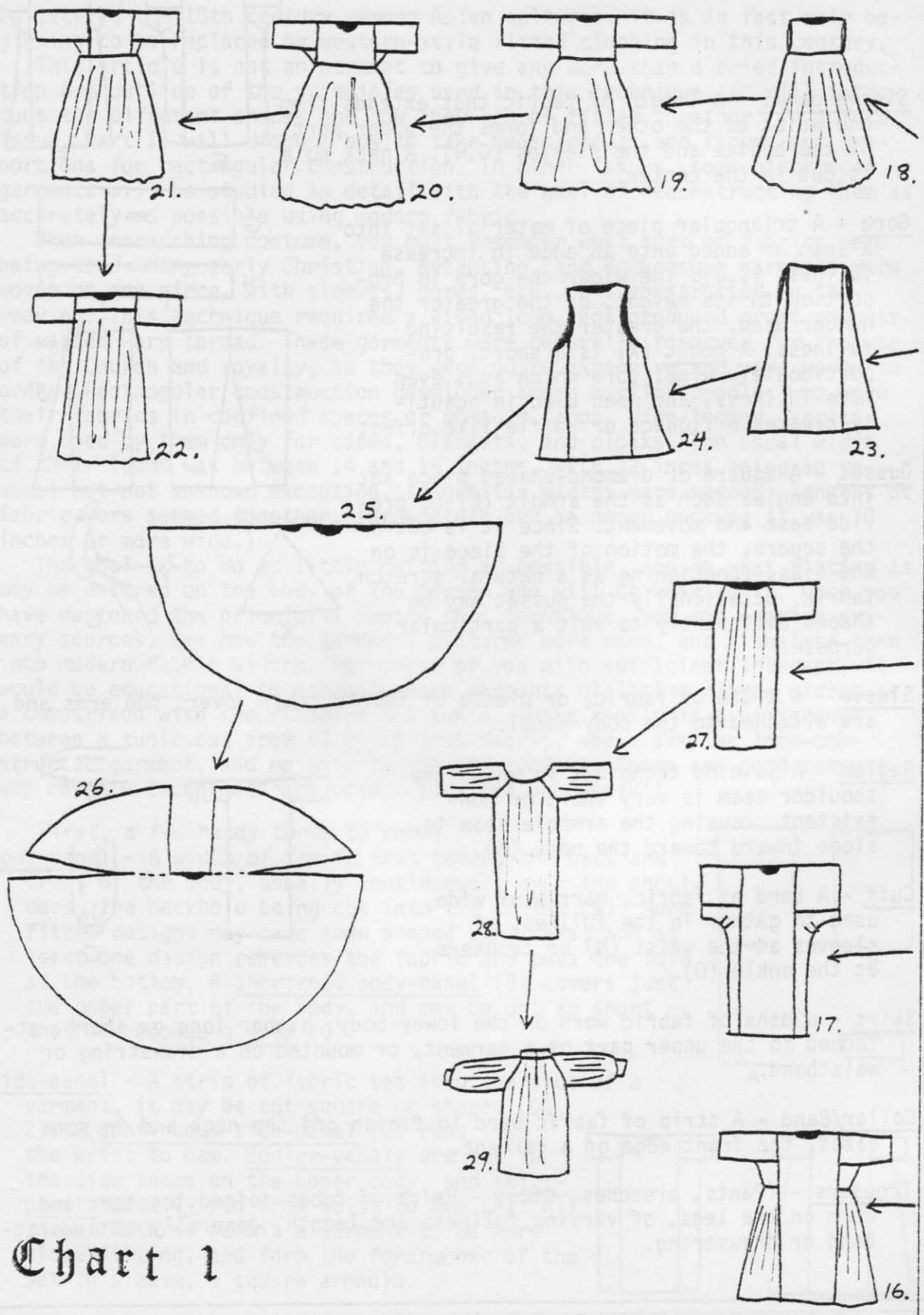
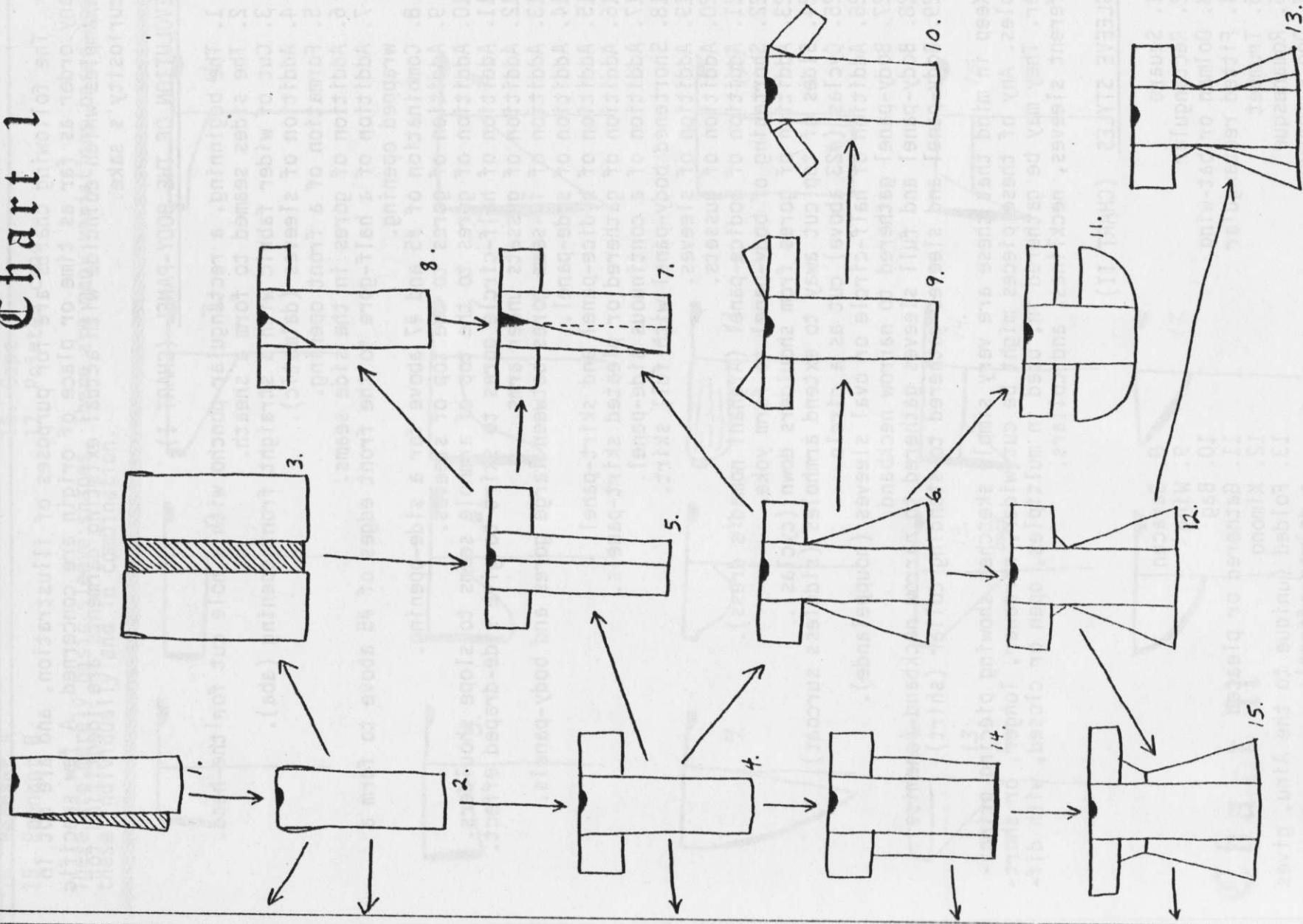


Chart 1

Chart 1



The following charts are for purposes of illustration, and are not in any order as far as time or place of origin are concerned. A few specific examples which coincide with actual existing garments are identified for curiosity's sake.

EVOLUTION OF THE BODY-PANEL (CHART I)

1. The beginning, a rectangular poncho with a hole cut for the head.
2. The sides seamed to form a sheath.
3. Cut of wider fabric with a straight front opening (aba).
4. Addition of sleeves (dalmatic).
5. Formation of a front opening.
6. Addition of gores in the side seams.
7. Addition of a half-gore to the front edges of #5 above to form a wrapped opening.
8. Combination of #5 and #7 above for a side-opening.
9. Addition of gores to the top of sleeves.
10. Addition of gores to the top of armhole seams to slope shoulders.
11. Addition of half-circle gores to skirt to give side-draped effect.
12. Addition of gussets under arms.
13. Addition of in-seam gores between large gores and body-panels.
14. Addition of side-panel.
15. Addition of bodice-panel and skirt-panel.
16. Addition of gathered or pleated skirt-panels.
17. Addition of a continuous side-panel.
18. Shortened body-panel with full skirt.
19. Addition of sleeves.
20. Addition of gussets.
21. Addition of bodice-panel (Afghani nomad's dress).
22. Shortening of body-panel to form yoke.
23. Addition of gores from shoulders down (cyclas).
24. Sides of top cut away to extend armholes (sidelless surcoat).
25. Cyclas (#23 above) cut as a circle.
26. Addition of half-circle or oval sleeves (houppelande).
27. Body-panel gathered to narrow neckband.
28. Body-panel and full sleeves gathered to narrow neckband (chemise).
29. Body-panel and sleeves gathered to standing collar (shirt).

Keep in mind that these are very simple sketches showing piecing principles. Any of these pieces might be cut wider, narrower, longer, or shorter. They may be gathered in, used in multiples, open or closed, with different sleeves, necklines, and collars.

SLEEVE STYLES (CHART II)

- | | |
|------------------------|--|
| 1. Square | 8. Saracen |
| 2. Rectangular | 9. Wing |
| 3. Dolman or bat-wing. | 10. Bag |
| 4. Fitted rectangular | 11. Gathered or pleated |
| 5. Trumpet | 12. Kimono |
| 6. Romanesque | 13. Folded (unique to the Ainu, gives a dolman effect) |
| 7. Dog's tongue | |

- 14. Pennant A.
- 15. Pennant B.

- 16. Cape
- 17. Pointed cape

These are merely basic sleeve shapes. There are many variations based upon these individually and in combination.

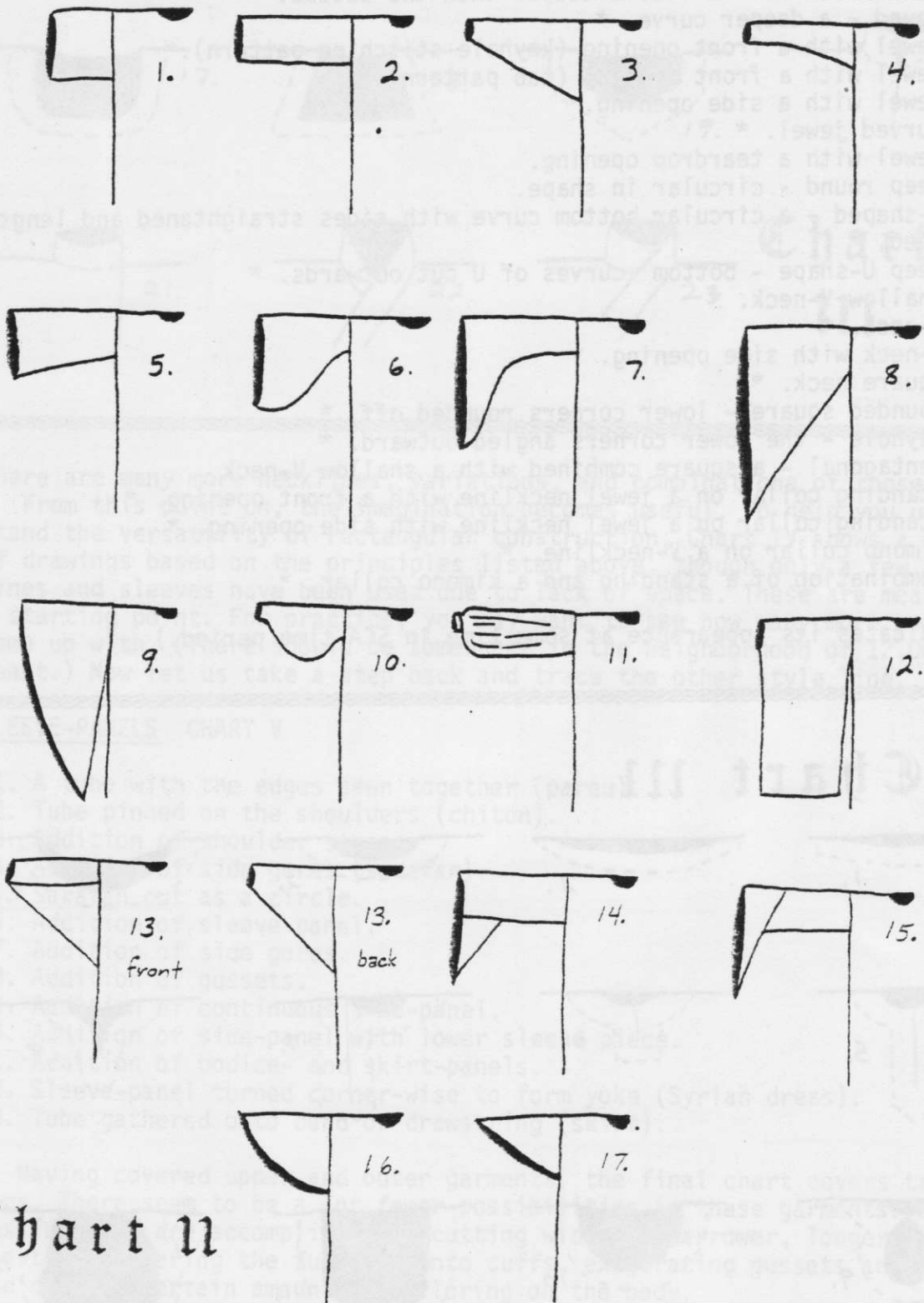


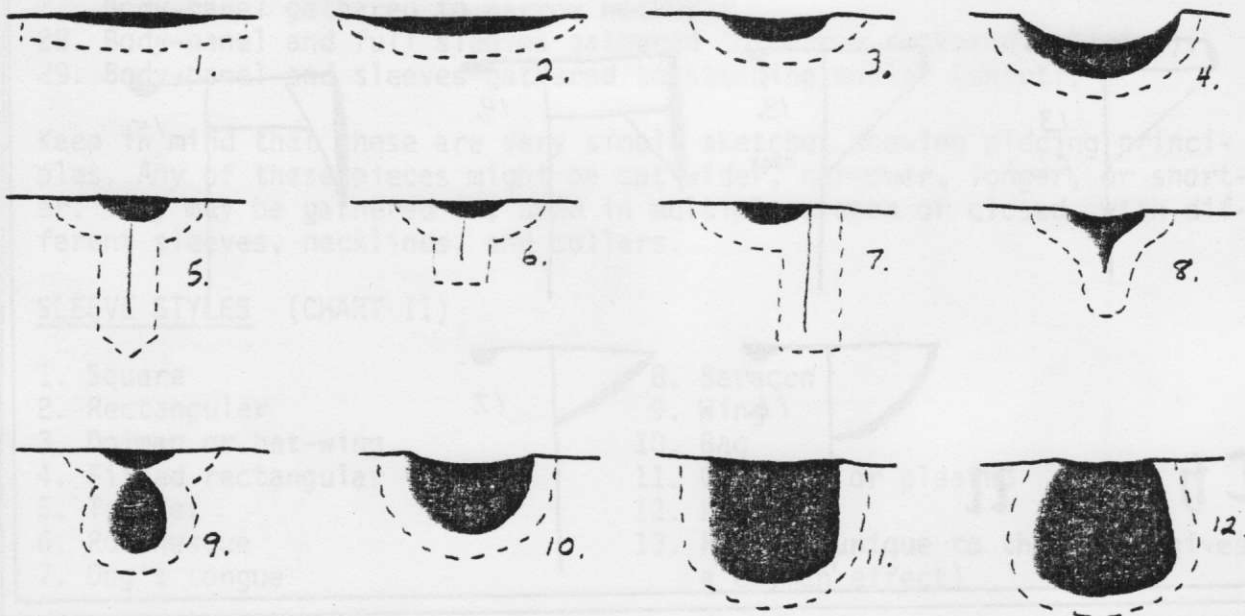
Chart 11

NECKLINES (CHART III)

1. Slit - a straight line runs from shoulder to shoulder. *
2. Bateau - a very shallow curve from shoulder to shoulder. *
3. Shallow curve - a little deeper than the bateau. *
4. Round - a deeper curve. *
5. Jewel with a front opening (keyhole stitching pattern).*
6. Jewel with a front opening (tab pattern). *
7. Jewel with a side opening.*
8. Curved jewel. *
9. Jewel with a teardrop opening.
10. Deep round - circular in shape.
11. U-shaped - a circular bottom curve with sides straightened and lengthened. *
12. Deep U-shape - bottom curves of U cut outwards. *
13. Shallow V-neck. *
14. V-neck. *
15. V-neck with side opening. *
16. Square neck. *
17. Rounded square - lower corners rounded off. *
18. Keyhole - the lower corners angled outward. *
19. Pentagonal - a square combined with a shallow V-neck.
20. Standing collar on a jewel neckline with a front opening. *
21. Standing collar on a jewel neckline with side opening. *
22. Kimono collar on a V-neckline. *
23. Combination of a standing and a kimono collar. *

(* indicates its appearance at some time in SCA time period.)

Chart III



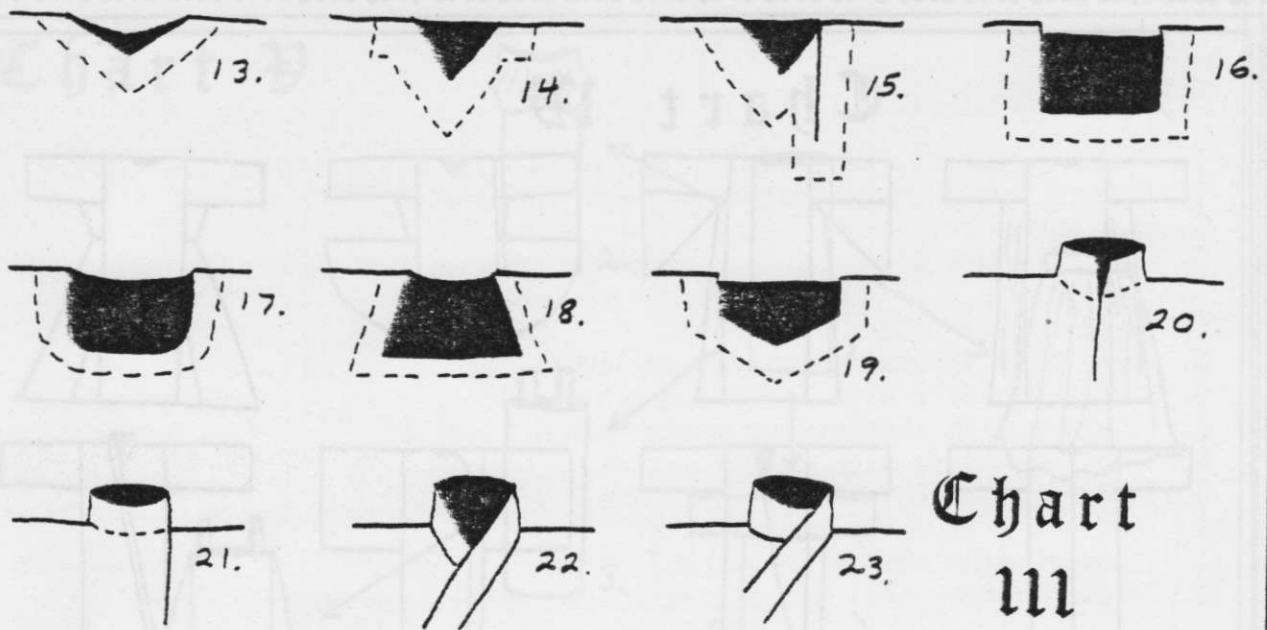


Chart
III

There are many more necklines, variations, and combinations of those above.

From this point on, the imagination becomes useful. To help you understand the versatility of rectangular construction, Chart IV shows a series of drawings based on the principles listed above, though only a few necklines and sleeves have been used due to lack of space. These are meant as a starting point. For practice, you may want to see how many more you can come up with. (There should be somewhere in the neighborhood of 12,000 at least.) Now let us take a step back and trace the other style line.

SLEEVE-PANELS CHART V

1. A tube with the edges sewn together (pareu).
2. Tube pinned on the shoulders (chiton).
3. Addition of shoulder straps.
4. Addition of side gores (sarafan).
5. Sarafan cut as a circle.
6. Addition of sleeve-panel.
7. Addition of side gores.
8. Addition of gussets.
9. Addition of continuous side-panel.
10. Addition of side-panel with lower sleeve piece.
11. Addition of bodice- and skirt-panels.
12. Sleeve-panel turned corner-wise to form yoke (Syrian dress).
13. Tube gathered onto band or drawstring (skirt).

Having covered upper and outer garments, the final chart covers trousers. There seem to be a lot fewer possibilities in these garments. Changes in style are accomplished by cutting wider or narrower, longer or shorter, gathering the fullness into cuffs, exaggerating gussets and panels and doing a certain amount of tailoring on the body.

Chart 19

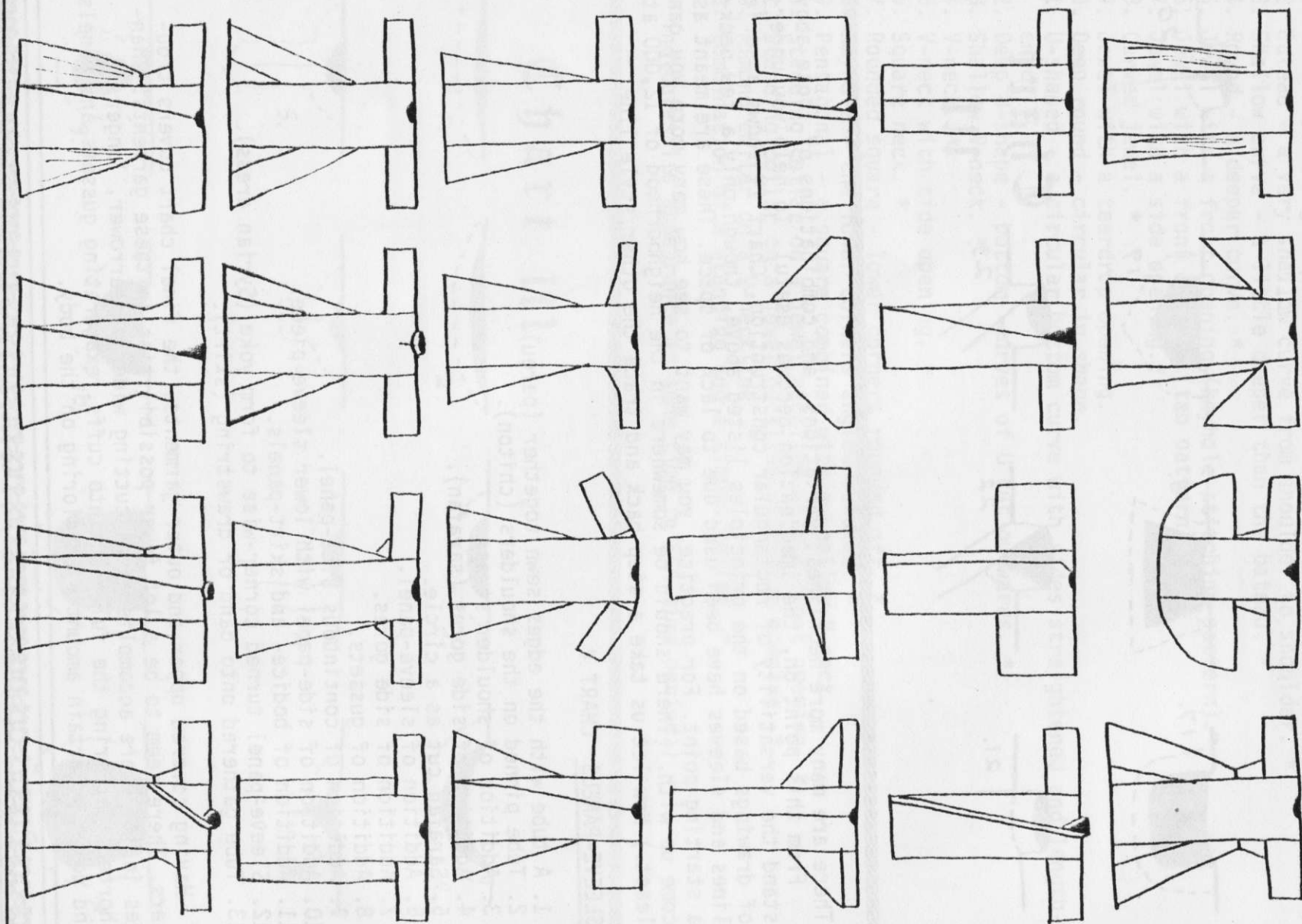
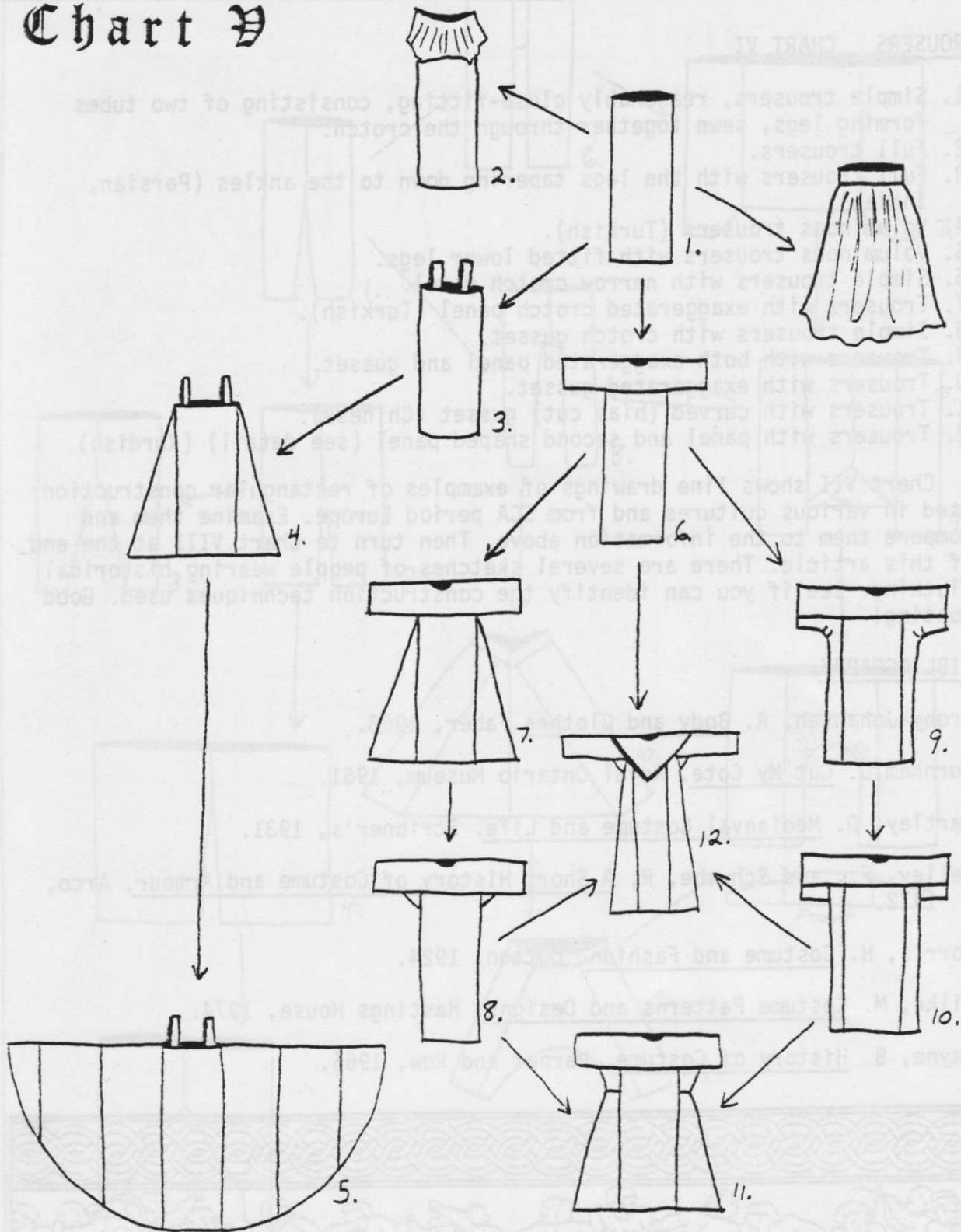


Chart V



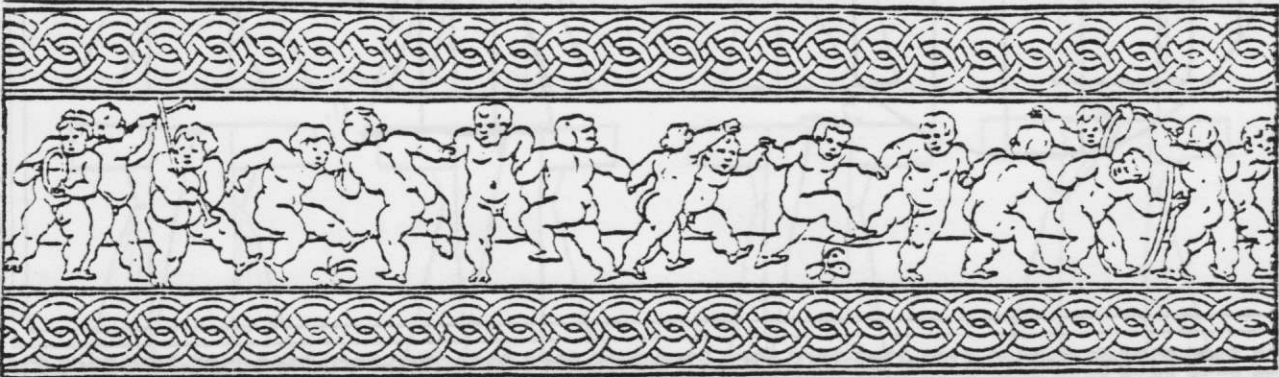
TROUSERS CHART VI

1. Simple trousers, reasonably close-fitting, consisting of two tubes forming legs, sewn together through the crotch.
2. Full trousers.
3. Full trousers with the legs tapering down to the ankles (Persian, Indian).
4. Voluminous trousers (Turkish).
5. Voluminous trousers with fitted lower legs.
6. Simple trousers with narrow crotch panel.
7. Trousers with exaggerated crotch panel (Turkish).
8. Simple trousers with crotch gusset.
9. Trousers with both exaggerated panel and gusset.
10. Trousers with exaggerated gusset.
11. Trousers with curved (bias cut) gusset (Chinese).
12. Trousers with panel and second shaped panel (see detail) (Kurdish).

Chart VII shows line drawings of examples of rectangular construction used in various cultures and from SCA period Europe. Examine them and compare them to the information above. Then turn to Chart VIII at the end of this article. There are several sketches of people wearing historical clothing. See if you can identify the construction techniques used. Good hunting!

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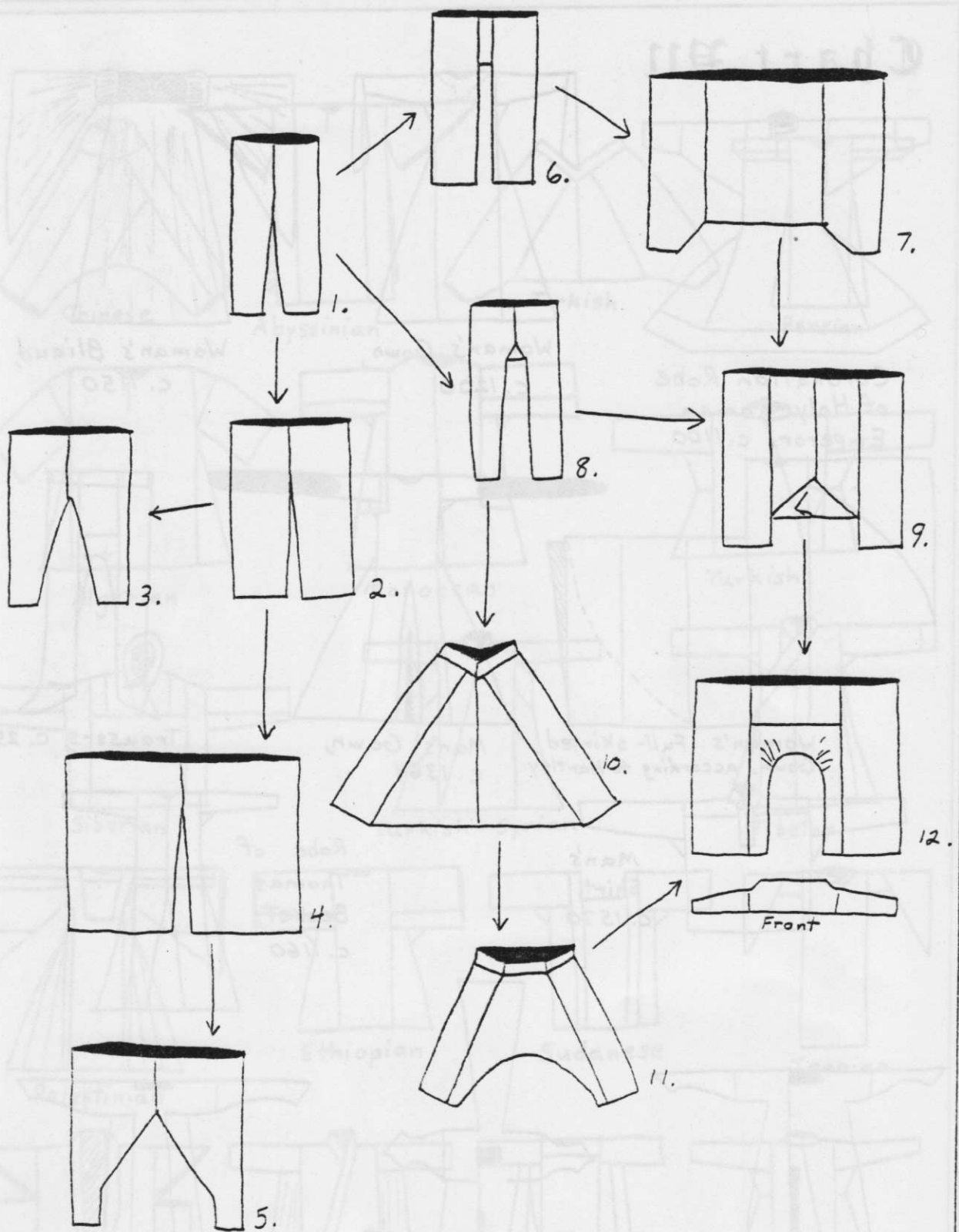
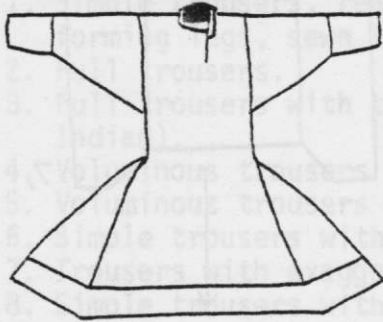


Chart VI

Chart VII



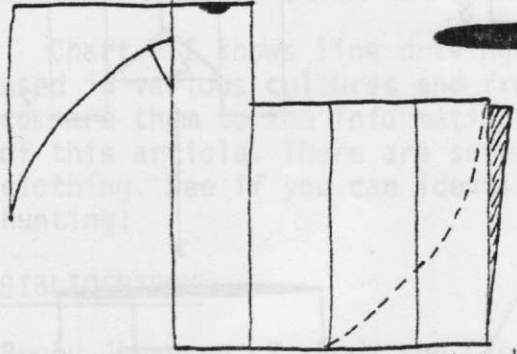
Coronation Robe
of Holy Roman
Emperor, c. 1100



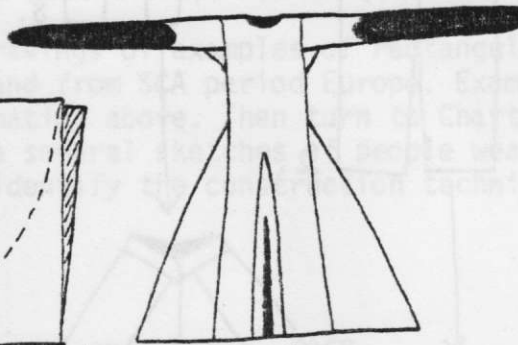
Woman's Gown,
c. 1200



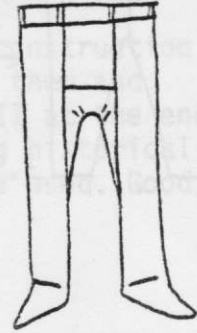
Woman's Bliand,
c. 1150



Woman's Full-skirted
Gown, according to Hartley



Man's Gown,
c. 1364

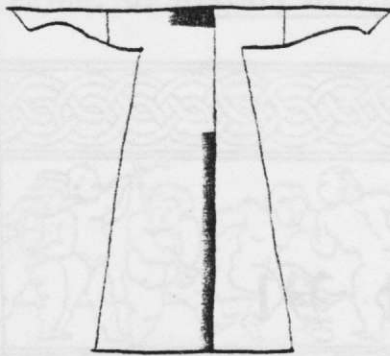
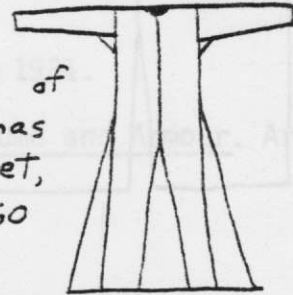


Trousers, c. 250

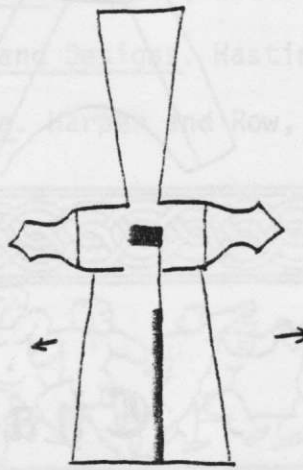


Man's
Shirt,
c. 1570

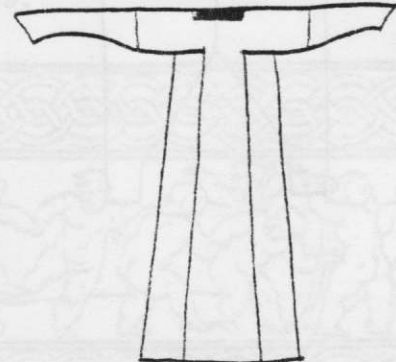
Robe of
Thomas
Becket,
c. 1160



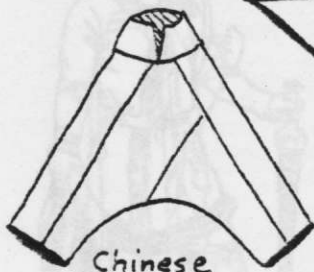
front



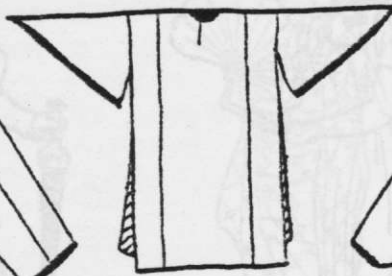
Iranian



back



Chinese



Abyssinian



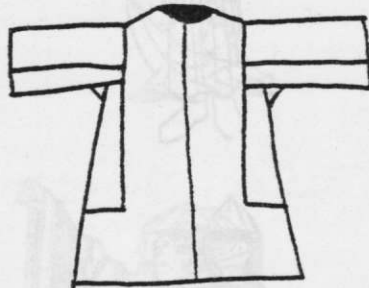
Turkish



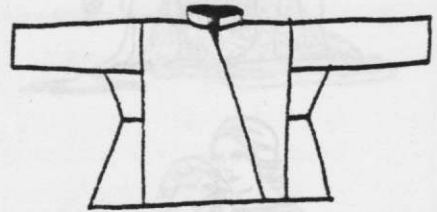
Persian



Algerian



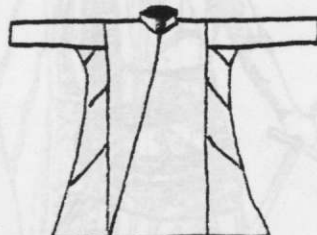
Moroccan



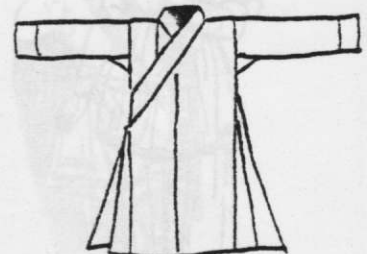
Turkish



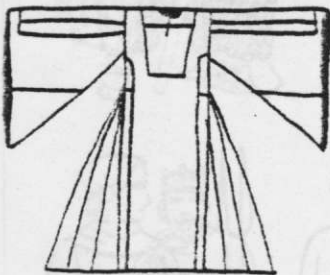
Siberian



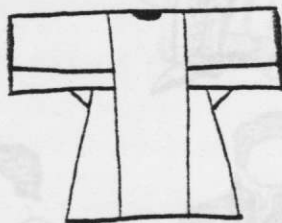
Turkish - Syrian



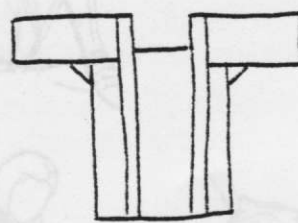
Tibetan



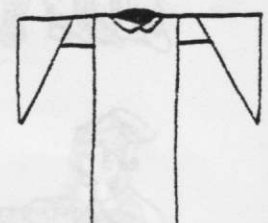
Palestinian



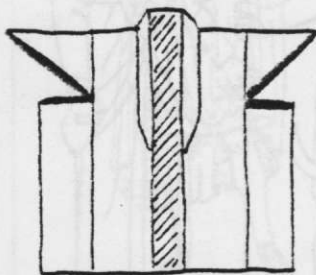
Ethiopian



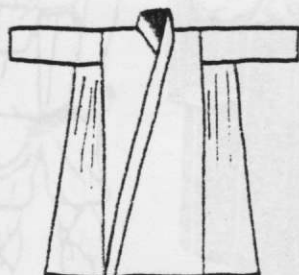
Sudanese



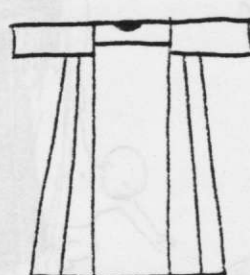
Iranian



Tatar



Turkistani

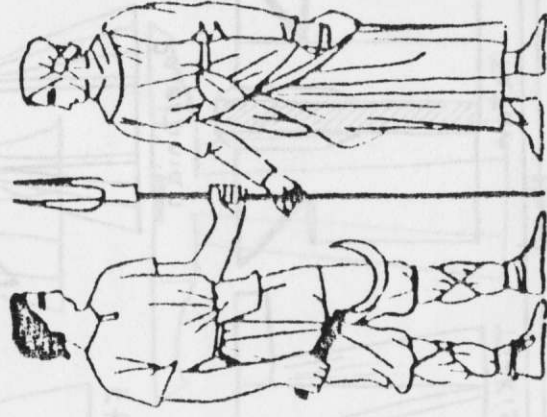
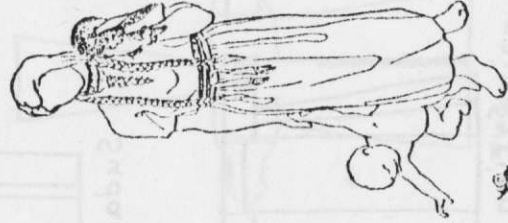
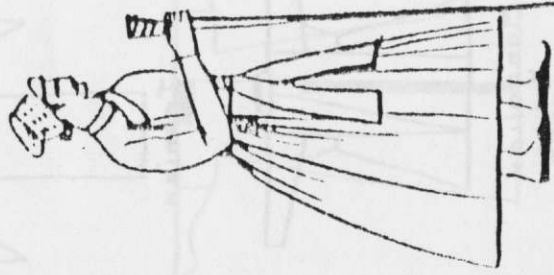
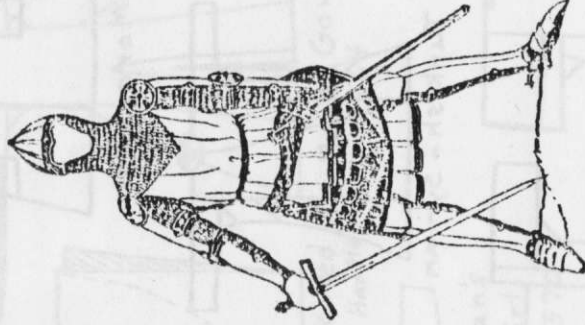


Syrian



Mongolian

Chart VIII





* GUILD OFFICERS *

Administrator: Asha ap Myrddin, c/o L. K. Meeker, 3145 NE 27th, Portland, OR 97212 (503) 287-8720. Call her for any and all information pertaining to guild operations, costuming, or general info.

Deputy Administrator: Chrystelle the Unquenched, c/o Merilee Humason, 14346 20th NE, Seattle, WA 98125 (206) 365-0413. She is in charge of all competitions (set-up, running, results & records,) and displays.

Librarian: Catriona of Hindscroft, c/o June Russell, 4030 5th NE, Seattle, WA 98105. Contact her for access to, or information from, the library.

Editor: Anne of Cleavages, c/o Laura Shomshak, 422 N. L St. #2, Tacoma, Wa 98403 (206) 627-3769. She is responsible for publishing 'From the Skin Out.' Copy/articles/advertisements should be sent to her (subject to editing). Unless prior arrangements have been made, no manuscripts are returned.

Exchequer: Sarah Fletcher, c/o Katie Kinzie, PO Box 262, Naselle, WA 98368.

Guild Principals: They are responsible and represent the Guild in their assigned areas. Contact them for information or assistance.

Adiantum, Coeur du Val, Netheredge, Terra Pomarium, Three Mountains, Dragon's Mist, Stromgard and River's Bend: Aislinn of Cumbria, c/o Mary Ohling, 3274 NE Prescott, Portland, OR 97211 (503) 288-4848. SEEKING APPLICANTS FOR SUCCESSOR

River's Bend Deputy: Alys de Trois Rivieres, c/o Laura Stalter, PO Box 1384, Longview, WA 98632 (206) 577-5610.

Borealis, Montengarde, Bitter End, Appledore, etc: SEEKING APPLICANT FOR POSITION, TEMPORARILY UNDER LION'S GATE PRINCIPAL.

Lion's Gate, Seagirt, Eisenmarche, Shittimwoode, etc: Roberta of Rowan, c/o Roberta Fraser, 85 E. 21st, Vancouver, BC V5V 1P6 (604) 879-3039.

Madrone, Aqua Terra, Dragon's Lair, Blatha an Oir, Evercleare: Delane the Forgotten, c/o Cindy Gould, 2610 E. Fir St., Seattle, WA 98122 (206) 322-8287.

Southmarch, Glyn Dwn, Myrtleholdt, etc: SEEKING APPLICANT FOR POSITION, TEMPORARILY UNDER THREE MOUNTAINS PRINCIPAL.

Wastekeep, Wealdsmere, Perilous Guard, Vulcanfeldt: Valerian Arabella Knoelyes, c/o Lise Kennedy, 202 N. 8th, Pasco, WA 98301.

Groups interested in establishing a Costumers' Guild branch in their local area should contact the appropriate Principal or the Kingdom Administrator. Chapter groups need three interested bodies and a person to volunteer to head them and take on the job of a deputy. No prior experience required.

* GUILD LIBRARY OFFERINGS *

- Andreson, Gudrun Saerke Borgen 1975 (Danish text)
- Arnold, Janet A Handbook of Costume MacMillan 1973
- Baches, Magnus & Dölling, Regina Art of the Dark Ages Harry Abrams, Inc NY 1969
- Barton, Lucy Costuming the Biblical Play Walter H. Baker Co. 1962
- Batterberry, Michael & Ariane Mirror, Mirror Holt, Rinehart & Winston NY 1977
- Bigelow, Marybelle B. Fashion in History Burgess Publ. Co. 1970
- Brooke, Iris Medieval Theatre Costume Theatre Arts 1967
Western European Costume 1&2 Theatre Arts 1963
- Chalmers, Helena Clothes On and Off the Stage Appleton 1928
- Clarke, Joan English Costume Through the Ages English Universities Press 1966
- Clinch, George English Costume Rowman & Littlefield NJ 1975
- Collingwood, Peter The Techniques of Sorang Watson-Guptill Publ. NY 1974
- Cooley, Arnold The Toilet in Ancient and Modern Times Franklyn 1970
- Cunnington, C. Willet & Phillis The History of Underclothes Michael Joseph 1951
- Diagram Group Handtools of Arts and Crafts St. Martins Press 1981
- Dorner, Jane Fashion-The Changing Shape of Fashion Octopus Books 1974
- Donati, Roberto Pisa Art and History Fotorapidacolor Terni 1973
- DuChat, Katrine de Baille Medieval Costume Raymond's Quiet Press 1978 (SCA author)
- Dyadichenko, V. A. (ed) History of Costume Mistetstvo Kiev 1978 (In Ukranian)
- Ein, Claudia How to Design Your Own Clothes and Make Your Own Patterns Doubleday & Co. NY 1975
- Evans, Mary Costume Through the Ages J.B. Lippincott Co. 1930
- Ewing, Elisabeth History of Children's Clothes Scribners & Sons 1977
- Fisher, Joan The Art of Macrame Hamlyn Publ. Group Ltd. London 1972
- Fox, Elio Rome Edizioni A.G.B. Verona 1974
- Frank, Joan The Beauty of Jewelry Crescent Books 1979
- Frew, Hannah Three-Dimensional Embroidery Van Nostrand Co. 1975
- Garland, Madge The Changing Face of Beauty M. Barrows and Co. 1957
- Glynn, Prudence Skin to Skin: Eroticism in Dress Oxford Univ. Press 1982
- Goodwyn, Kathryn Polish & Bonemian Costume
Fabrics and Colors 1150-1650
The Well-Dressed Celt
Russian and Slavic Dress (SCA Publications)
- Gorsline, Douglas What People Wore Viking Press 1952
- Grass, Milton & Anna Stockings for a Queen A.S.Barnes & Co. NJ 1967
- Green, Ruth M. The Wearing of Costume Sir Isaac Pitman & Sons
- Hansen, H. H. Mongol Costumes Nationalmuseets Skrifter 1950
- Hartley, Dorothy Medieval Costume and Life Batsford 1931
- History of Costume Kiev 1977 (in Ukranian)
- Holkeboer, Kathering Strand Patterns for Theatrical Costumes Preentice Hall 1984
- Horner, Margaret What They Wore (Childrens Book)
- Ingham, R. & Covey, E. The Costumer's Handbook Prentice Hall 1980
- Jafar, Suliman ibn Moslem Costume Lemur Publications Sacramento CA 1982
- Kelly, Mary On English Costume Newsweek Books 1977
- Kemper, Rachael n. A History of Costume Sir Isaac Pitman and Sons
- Laver, James Costume Through the Ages Simon & Schuster 1963
- Leggett, William F. Ancient and Medieval Dyes Chemical Publishing Co. New York 1941
Story of Linen Chemical Publishing Co 1945
Story of Wool Chemical Publishing 1947
- Lester, Katherine Morris Historical Costume manula Arts Press 1942
- Lister, Margot Costume Plays Inc, Boston 1968
- Macfarlan, Allan & Paulette Knotcraft Bonanza Books New York 1967
- May, Florence Hispanic Lace and Lacemaking Hispanic Society of America 1936
- Mead, S. M. The Art of Taaniko Weaving
Medieval Prints Student Series K (folio) University Prints, Newton, MA

Menzies, John The Clans and Tartans of Scotland 1977
 Minnich, Helen B. Japanese Costume Charles Tuttle Co. Rutland, VT 1963
 Morven, Elspath & Goodwyn, Kathryn Flowers of the Needle SCA publication 1985
 Norris, Herbert Costume and Fashion Vols. I, II, III Dutton 1938
 Church Vestments Dutton 1949
 North, Rene Military Uniforms 1686-1918 Bantam 1971
 Pistolee, R. & Horsting, R. History of Fashions Wiley & Sons 1970
 Preston, Doris Campbell Needle-made Laces and Net Embroideries Dover 1984
 Pucci, Eugenio All Venice 1974
 Raymnds Quiet Press The Pleasure Book Available from the stock clerk (SCA)
 Russell, Elizabeth Adaptable Stage Costume for Women J. Garnet Miller 1974
 Saxl, F. Costume and Festivals of Milanese Society Under Spanish Rule Proceedings of the
 British Academy 1936
 Schnurnberger, Lynn E. Kings, Queens, Knights, & Jesters Harper & Row 1978
 Shaw, William Basic Pattern Drafting for the Theatrical Costume Designer Drama Books 1974
 Short, Eirian Introducing Macrame Fawcett Crest 1970
 Sichel, Marion Costume Reference 3: Jacobean, Stuart and Restoration Batsford 1977
 Snow, Marjorie & William Step by Step Tabletweaving Golden Press, NY 1973
 Sukharova, O. A. (ed) Costume of the Peoples of Central Asia Nauka Moscow 1979 (In Russian)
 Swygert, Mrs. Luther M Heirlooms from Old Looms Privately Printed Chicago 1955
 Thompson, J. Charles So You're Going to Wear the Kilt 1979
 Thordemann, Bengt Armour from the Battle of Wisby 1361 Kungl Vitterhets Historie Och
 Antikvitets Adademiem 1939
 Wilkinson, Frederick Arms and Armor Bantam 1973
 Wilcox, R. Turner The Mode in Costume Charles Scribner & Sons New York 1958
 Worst, Edward F. Weaving with Foot-Powered Looms Dover 1974

Periodicals

Art News Annual 1948 Articles on Tapestries
Compoeat Anachronist, SCA Inc. Specialty Publication, Pamphlet Series: Issue 14
 "Costuming to a T" ed. by Angelina Nicolette
The Connoisseur March 1977, vol 194, #781 Articles on Burgundy
Elf Hill Times, Arts and Sciences Publication of An Tir: Issues 1-2, 10-14
From the Skin Out, Costuming Quarterly of An Tir: All issues from Vol. 1 #1
Kirjasto, Quarterly publication of the Lions Library: Issues 1-3
Scientific American, Index, 1957-1981
Threadbare, Costuming/Textile publication of Ansteorra (SCA)L Vol. 1, #2-4
Tournaments Illuminated, Quarterly of the SCA, Inc.: Issues 54, 56-59, 61, 63-66, 68-72

Pamphlets and Articles

"Bejewelled Fur Tippets--and the Palatine Factor" Francis Weiss Costume #4, 1970
 "A Brief History of Japanese Costume"
 "Clogs or Wooden Soled Shoes" Evelyn Vigeon Costume #11, 1977
 "Clothing Given to a Servant of the Late Sixteenth Century in Wales" Iild Anthony
 Costume #14, 1980
 "Conscience and Costume in Seventeenth Century Scotland" Rosalind Marshall Costume
 "On Construction of Medieval Shoes"
 "The Cut of Cloaks and How They Hang" Käthe Fegluit von Münchhausen
 "Dagging, Glasing and Other Madness" Luise of the Phoenix
 "Dyes Used in Scotland" Deborah Rannoch
 "English Smocking" Maelon of Catecott
 "An Exposition of Costuming Principles, Written for Beginners in an Effort to Make the
 Beginning Less Fearsome" Gormflait N. Cuallacta
 "Four Costume Designs by della Bella" Diana de Merly Costume #12, 1978
 "A Glossary of Shoe Terms" J.H. Thornton Costume #11, 1977
 "Irish and Scots Costume"
 "Jacobean Embroidery in Modern Style" Coats and Clark
 "Jane Lambarde's Mantle" Janet Arnold Costume #14, 1980
 "Japanese Court Ladies' Formal Costume" Fusako Kunby (also SCA handout on General
 Japanese Costume)

"Keep Warm at Cold Weather Events"
 "The Key of Lace"
 "Longman's Historical Illustrations"
 "The Loom"
 "Of the Lost Norse of Greenland"
 "Medieval and Renaissance Perfumes" Gerhard Kendal
 "Medieval Clothes from Simple Patterns"
 "Medieval Knight"
 "Men's Underwear of the Thirteenth & Fourteenth Centuries"
 "Notes on the Use of Patterns for Medieval & Renaissance Costumes"
 "An Outline of European Costume"
 "Punto in Aria--Medallion"
 "Punto in Aria--Venetian Style"
 "The Rich Wearing Apparel of Richard, 3rd Earl of Dorset" Peter & Ann Mactaggart
 Costume #14, 1980
 "Sixteenth Century Details" L. Mariette Elizabetha O'Jeannanne
 "Sumptuary Legislation and English Costume" Clifford Bell and Evelyn Ruse
 Costume #6, 1972
 "Tablet Weaving" Ciba Review #117, Nov. 1956
 "Vertical--Horizontal" Costume #13, 1979
 "Viking & Celtic Knotwork"
 "Weave Your Own Belt" Martin Serman (a guide to inkle weaving)
 "White Lace in the 17th Century"

PRACTICALLY PAINLESS..

You may observe, from the above list, that the Costumers' Guild maintains a source for researchers and those with questions in the form of a library. It takes a lot of money to purchase or copy books to make them available to those who otherwise would have no access to them. Supporting the Buying Service gives the library basic funds, all the rest must be raised in one way or another. Fortunately we've found a guaranteed minimum of \$100 per year that requires very little effort. A radio station in Three Mountains sponsors a program called the Community Club Awards, in which, in return for things that are normally thrown out with the trash, points are awarded, and at the end of the campaign, cash prizes are awarded on the basis of the total number of points earned by a group by turning in their trash. The top prize is \$1300, which we admit would be very nice to have, but it takes a lot of trash, and the points given to it, to get up to that prize. Your help is actively solicited. The items below are what are being used this year, and we are asking everyone to gather and save the proofs of purchase listed for each of them. YOU DO NOT HAVE TO BE AN OREGON RESIDENT! Many of these products are available in Washington and Idaho, and some of them even in Canada. Save the proofs as listed (this is important, as they do not count otherwise) and get them to Asha ap Myrddin before March 1st. Get your mother-in-law, baby sister, neighborhood busybody and dogcatcher to help if you can.

Alpenrose dairy products - sidepanels with pour spout, plastic caps and lids.
American Appliance Parts - copies of invoices, sales receipts.
Auto Show - copies of contracts, ticket stubs.
Big O Tires - copies of receipts
Blue Mountain Pet Food - labels, box tops, bag bottoms.

Borateem Bleach - box tops.
 City of Newport - copies of receipts, etc.
 Creamette Pasta - bags, boxes.
 Design Linens - copies of receipts.
 Fircrest Chicken - plastic 'Fircrest' labels, 'bird' off top of package.
 Flash Laundry Concentrate - bag ties.
 Franz Bread - bags, wrappers, boxes and tubes.
 Fred Meyer Jewelers - receipts.
 Garry Worth Lincoln Mercury - copies of contracts, receipts.
 Gold 'n Soft Margarine - lids and cartons.
 J. C. Penny Co - receipts
 Lamp Gallery - receipts.
 Lincoln Savings & Loan - KXL performance slips (ask the teller).
 Lumberman's Building Centers - copies of receipts, invoices.
 Mary Catherine's Women's Wear - receipts, invoices.
 McBride Travel - copies of itinerary, KXL slips.
 Medic Pharmacy - copies of prescription receipts, statements.
 Mo's Clam Chowder - label.
 Oak Knoll Wine - labels.
 Oil Can Henry's - invoice, work order.
 Payless Stores - receipts
 Portland Bottling/RC Cola - bottle caps
 Portland Stoneware - receipts
 Pronto Print - invoices, receipts.
 Safeway Hosiery - label or package.
 Steinfeld Products (also Mrs. Neushin's) - labels or lids.
 Tom Peterson's - invoices, contracts, receipts.
 S & W Columbian Coffee - cans.
 Thriftway Stores - receipts.
 Western Family Foods - labels, boxes, bags, containers, etc.
 Willamette Valley Eggs - carton lid.
 Willamette Athletic Club - receipts.
 Jantzen Beach Center - receipts, KXL slips (from participating stores)

* COSTUMING AND NEEDLEWORK GROUP MEETINGS *

Any group that meets for the purpose of needlecrafts or costuming in any of its aspects may list their meeting times here for the information of those who may wish to attend.

Lion's Gate: Needlethreaders meet on alternate Mondays, 7:30 pm at 1055 E 63rd, Vancouver. Contact Ceridwen of Gwenedd, 980-7603.

Madrone: Costumers' Guild meets once a month. Call the Guildmistress, Delane the Forgotten for time and location. 322-8287

River' Bend: Costumers' Guild meets once a month, contact guildmistress Alys, 577-5610, for time and place.

Three Mountains: Costumers' Guild meets first Thursday, 7:00 pm at 3274 NE Prescott, Contact Aislinn of Cumbria, 288-4848.

* DRAPER'S INVENTORY *

This is a listing of fabrics and supplies currently available through the Guild's Buying Service. Prices are subject to changes without notice due to market conditions. All items sold on a first-come, first-served basis. Minimum order is 1 yard, increasing in 1/4 yard increments (no orders for 5/8ths yd. please). A deposit of 50% of the order is required when the order is placed, the rest payable within 30 days of receipt of goods. Overdue bills are charged 1 1/2% interest per month (18% per year) on the unpaid balance. For shipping, specify hand delivery (at major events), parcel post, or UPS. Shipping cost will be added to your bill. Make all checks/money orders payable to 'Costumers' Guild.'

BOOKS	
101 Embroidery Stitches - Coats & Clark	.50
Airosko - Natural Dyes & Home Dyeing - Dover	2.00
Braun & Schneider - Historic Costume in Pictures - Dover	5.25
Durand - Snocking - Dover	1.40
Evans - Magical Jewels of the Middle Ages and Renaissance - Dover	4.25
Geddes & McNeill - Blackwork Embroidery - Dover	2.75
Kroll - The Whole Craft of Spinning - Dover	1.75
Matsuya Co. - Japanese Design Motifs - Dover	5.50
Microils - Tatting: Technique & History - Dover	2.75
Palliser - History of Lace - Dover	10.00
Preston - Needle-made Lace & Net Embroideries - Dover	2.75
Vecellio - Vecellio's Renaissance Costume Book - Dover	4.25

BUTTONS, ETC. (description-size-color-#in stock-price each)

Flat Round shank type with scroll work, 1" - Gold - 11	.06@
Chrysanthemum, 3/8" - Gold - 9; 1/2" - Gold - 20	.05@
Faceted Ball Type, 1/2" - Gold - 52	.04@
Flat Round shank type with Florentine engraving 1/2" - Gold - 9	.04@
Flat Round shank type with raised dot pattern 1/2" - Gold - 28	.03@
Flat Round shank type with chariot, 1/2" - Gold - 8	.02@
Flat Round shank type with lion, 1/2" - Gold - 15	.15@
Flat Round shank type with rosette, 3/4" - Gold - 12	.08@
Flat Round shank type with engraved snail, 3/8" - gold - 9	.10@
Nailheads - star, 3/8" - Gold - 25	.02@
Nailheads - chrysanthemum, 1/2" - Gold - 31	.02@
Nailheads - square, engraved, 1/2" - Gold - 15	.02@
Buttons, 2 piece size 4 - for tents, etc. Gold only	.09@

TRIMS (Trims & Fabrics are priced per yard)

Strip - 1/2" - dark blue-violet in scroll pattern, approx. 8 yds	.60
Upholstery Braid - cotton, 2" wide - Beige/blue with gold flowers - approx. 5 yds.	2.50
Piping - 1/2" - navy blue braided edge - 5 yds.	.65
Ribbon - 1/2" - black w/ orange vining flowers 8 yds	.75
Ribbon - 1/8" - gold metallic w/red border 20 yds	.35
Ribbon - 1 1/8" wide - woven interlacing circle pattern - green w/royal blue - approx. 5 yds	.90
Ribbon - 1/8" - woven geometric - purple/blue or brown/turquoise 15 yds, @	.15
Ribbon - 1" - gold or silver metal woven - approx. 10 yds. @	1.00
Buttache cord - red or navy	.10

FABRIC

Broadcloth - 65/35 poly/cotton - 45" - Navy 15 yds. (retail \$3 yd)	1.90
Brocade - 100% Acetate - 48" - Persian palmetto pattern - dyeable - ivory/beige only - 5yds	8.75
Brocade - Rayon/Metallic - 45" - Romanesque stripe - black/gold only - 10 yds	8.50
Canvas - 100% Cotton - 8 oz. - 72" wide - natural only (10 & 12 oz. also available inquire for price)	3.35
China Silk, Heavy - 100% silk - 40" - white 10 yds (retail 7.50 yd.)	5.00
Dobby - 100% polyester - diamond pattern w/ light crinkle - 45" - lt. gold - 8yds	2.75
Gabardine - 100% silk - 45" minor color flaws white only - 12 yds	8.50
Lionan - 100% silk, snantung weave - ivory only - approx. 6 yds.	4.50
Moire faille - acetate - 48" - dry clean (retail \$6 yd) ivory 11 yds, peach 8 yds, gold 6 yds	3.00
Moire taffeta - acetate - 45" - dry clean wine 8 yds	1.75
Faille - acetate - 45" rust 10 yds, wine 5 yds	2.50
Bedford Cord - 100% wool - 58" - dark red 7 yds	5.00
Corded Cotton - 100% cotton - 36" - navy 13 yds	3.50
Organza - 100% silk - 36" - white only - 10 yd	3.75

LACE, KNITTING AND NEEDLEWORK SUPPLIES

Knitting needles - 00 (set of four) per set	1.50
Knitting needles - 000 (set of five) per set	1.50
Tatting shuttles - Boye metal w/removeable bobbin	1.00@
Needlepoint Canvas - 100% cotton - 36" - 10-1 envelope - white - 6 yds	4.55
Russian Golconkoy needles - for punch emb.	2.50@
Sobo Fabric Glue - doesn't wash out	.80@
Silk Embroidery Floss - 7 strand - Green/Purple/Black/Gold/Red/Royal/White per yard	.15
Rayon Cords - for tatting, crochets, etc. Navy/Taupe/Ivory/Russet/Brown/Black yd	.01
Lace Bobbins - choice of myrtlewood/maple/birch (other woods on special order, prices vary) dozen	10.00
1" steel corset stays 6"/8"/10"	.30@
11"/12"/13"	.25@

JEWELRY

Victorian etruscan-style charm necklace - bronze	30.00
Victorian art nouveau silver bird pendant on silver/crystal chain	25.00
Copper belt with cast front closing	12.00

COSTUMERS' GUILD GIFT CERTIFICATES:
The ideal solution to birthday/name-day/saints-day/Boxing day/Twelfth Night/Plow Monday and just-because gift giving, as well as for prizes or awards. Available from \$5. Good for anything in the Buying Service, or for subscriptions to FTSC.

BARONESS KATHERYN GOODWIN announces two new books: "Flowers of the Needle," a collection of Italian embroidery and needlework designs of the renaissance, and "Neue Modelbuch," a facsimile of the 1615 German needlework book. 'Flowers of the Needle' is \$5 plus \$1.50 postage, 'Neue Modelbuch' is \$3 plus \$1.50 postage. She also announces that her other costume books are being discontinued, so first-come, first-served. When they are gone, there will be no more. They are: 'Fabrics and Colors 1150-1650' a compendium of the various fabrics/colors used, arranged by century. 44 pages, \$5. 'The Well-Dressed Celt', a compilation of in-period pictures of mostly Irish and Scots garb. 94 pages, \$5. 'Polish and Bohemian Garb' an overview of dress of North Central Europe of all classes. 147 pages, \$7. All booklets are \$1.50 postage and handling each. 'Slavic Splendor' is out-of-print. Order from Baroness Kathryn Goodwin, 281 Harvard St., #22, Cambridge, MA 02139.



POISON PEN PRESS BOOKS:

'Elizabethan Costuming for the Years 1550-1580' Janet Winter & Carolyn Schultz; 2nd edition, 200 pages, 8½ x 11; patterns, fabrics, underwear. As reviewed in TI #69; Other Times Prod., paper - \$15.00.

'Medieval Costume' Mistress Katherine de Baillie du Chat. Costume for men and women, period by period, including Tudor. Discusses suitable fabrics, construction, adapting modern patterns. Illustrated with diagrams. 170 pages. Raymond's Quiet Press, paper - \$5.25.

'The Pleasure Book' interesting overview of the Current Middle Ages with information on easy costuming in addition to simple calligraphy, how to speak forsoothly, etc. Useful for newcomers. Raymond's Quiet Press, Paper - \$5.00

'Victorian Costuming, 1840-1865' Winter & Schultz. Similar in format and contents to 'Elizabethan Costuming' above. Other Times Prod., paper - \$10.00

Winter & Schultz are currently working on 'Victorian Costuming, 1865 - 1900' after which they will turn to 'Medieval Costuming, 1066-1350' and 'Regency Costuming.' (These volumes are NOT currently available)

A catalog of all Poison Pen offerings is available for \$1.00. Contact Lady Devra the Baker/Poison Pen Press c/o Devra Langsam, 627 E. 8th St. Brooklyn, NY 11218.

ORDER OF ARACHNE'S WEB

The Order of Arachne's Web is a Society-wide guild of lacemakers originating in the Kingdom of the West. It takes its name from Arachne of Greek Mythology, who was turned into a spider by a jealous goddess because of her superb weaving.

The An Tir Chapter of Arachne's Web has a new Principal, effective September Crown. Lady Sophia de la Mer is assuming the duties of running the Order in An Tir. She requests that all members of the Order, people who have been juried in the past, and anyone interested please contact her. The records of membership have been lost and need to be reconstructed. Please include the date you joined the order, the types of lace that you make, the dates and subjects of any juries you may have participated in, the names of any other members you may know, your own name, address and phone number. Lady Sophia is very eager to get the Order back onto firm footing and actively doing things again.

The Order has three levels of proficiency:

Apprentice - anyone who has completed a lacemaking class taught by a member, entered an Arachne's Web competition, or expressed interest and shown some skill at a form of lacemaking or related needlework.

Journeyman - anyone who has demonstrated a reasonable competency in two forms of lacemaking to the satisfaction of a panel composed of three members of at least Journeyman status, no more than two of whom may be from the same territorial area, and at least one of whom must have served on at least one other jury. Samples of work submitted may be in progress, as long as enough is completed to be inspected.

Lacemistress/master - a member who has learned two more forms of lacemaking, taught competently 10 beginners, 5 beginners and 1 person to journey level, or 2 persons to journey level. Samples of student's work must be submitted with the names of the students and the dates of the classes taught. Candidates must also be able to identify the different techniques of lacemaking. Four samples must be submitted: they must be complete, properly finished pieces, two of which must show special skill and be of a quality to win a competition against lacemaking peers in the opinion of jury members. The jury shall include the Guildmistress, and however many Lacemistresses/Journeymen of the Guild she feel appropriate to adequately judge the submission pieces. The jury will number no less than three. Members who have met these standards are styled 'Lacemistress/master of An Tir.' The Guildmistress must be notified in advance of a challenge for Lacemistress and all types of work to be submitted.

Forms of lacemaking considered acceptable to the Order are: Bobbin lace; Crochet; Embroidered - Cutwork (such as Richelieu and Madiera); Drawn/Pulled Thread (such as Hardanger and Reticella), and techniques such as applique, embroidered net, etc.; Filet; Knitting; Macrame; Needle Lace; Tatting; Woven; and laces combining two or more techniques (such as Battenberg).

If you have any questions regarding any of the contest or lace-making in general, please feel free to contact the Kingdom Guild Principal: Lady Sophia de la Mer, c/o Andrea Hirons, 3877 Vine Maple, Eugene, OR 97405.