

From the Skin Out



Vol. 6 No. 4

January XX

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NOTE: The Crier has misprinted my address. I am sending a correction, but in the meantime, please note the real address. Send correspondence (preferably manuscripts) to Lady Anne of Cleavages, c/o Laura Shomshak, 422 North L, #2, Tacoma, WA. 98403. Phone is still 627-3769. If you have sent a manuscript at the misprinted "4223 no. L" address, please call me to see if it got to me!!! Thank you!

From the Editor

Unto my dear readers, greetings!

Blessings upon the wonderful people who have sent me articles this last month and a half. It will make it possible to catch up on the back issues I still owe the populace of An Tir. I realize this issue is about seven months late, but if I have nothing to print I won't do an issue. Some absolutely WONDERFUL gentles have sent me long, excellently researched, well-written articles with which to fill the next three issues. Also, one issue will be devoted to the Guild slide library. A small part of it was issued in the 6/3 issue, to the interest and excitement of the costumers of An Tir. You will soon have all of the slide descriptions, which with or without the slides themselves are an invaluable research tool. To those of you working on articles or thinking of working on articles, please do! If you have any questions, feel free to call me at home, (206)-627-3769. If you are poor as a proverbial churchmouse, I can even take a limited number of brief long distance calls collect. If all else fails, try to catch me at an event. Mundane commitments have me basically out of commission through the first week of October, but after that I hope to see much more of the SCA than has been possible this very hectic summer.

Yours in the service of An Tir,

Lady Anne of Charaxes

From the Administrator

Catching up with set publication schedules always seems to be an impossible task, but with three issues coming out within weeks of each other, we're making an effort. We hope that you will enjoy these next issues.

In the meantime, recently added to the library holdings are several items of interest: first, a 'Textile Index' with samples and descriptions of many fabrics available on the market, including notes on care, cautions on limitations, and considerations for use; second, a photocopy of the french version of 'Le Costume chez les Peuples Anciens et Modernes' by Friedrich Hottenroth, which is the text that a lot of costume writers refer back to (the original was lent to us for copying by Mistress Margaret Swynford of Bristol, a costuming Laural from Middle currently resident in An Tir), and third, 'A Pictorial History of Costume' by Bruhn and Tilke, another of the Victorian picture books that were so popular late in the century. Contact the librarian if you are interested in these or any other of the Guild's library holdings.

Asha

JAPANESE DESIGN MOTIFS IN SCA PERIOD

BY MURAKAMI TSURUKO

During the Asuka (552-645) and Nara (645-794) periods, Japanese court dress was largely influenced by the Chinese. Being much less advanced than the mainland, they looked to China for guidance in many areas. The Imperial Court moved from Nara to Heian-Kyo (later renamed Tokyo) in 794. During the Heian period, Japan began to develop along her own lines, which also influenced textile development and court dress. It was during this time of luxurious court life that the juni-hitoe, the twelve-layered women's court robes was developed. The juni-hitoe featured large sleeves (osode), which were open at the ends to permit viewing of the careful layering and coordination of the underlying kimonos. One of these layers was an underkimono with smaller sleeves, called the kosode. During the late Heian period, an early form of hakama (pleated trousers) developed, generally worn by men.

The Kamakura period brought the rise of the warrior class, and an emphasis on simplicity. Women of this period wore hakama over a kosode, rather than using it as an undergarment as in Heian times. The sleeves of the kosode were partially sewn at the ends. This is the early form of the modern kimono. The kosode was soon adopted as standard dress for women, regardless of class. For formal wear, a longer outer robe called the uchikake was worn.

As the warrior classes rose to power in the Muromachi and Momoyama periods, their influence on dress was felt. Women continued to wear kosode and uchikake, but the wives of rich and powerful rulers wore much more elaborate kimono, in keeping with their status. Samuri began to wear a kimono similar to kosode with hakama and kataginu (a vest-like garment).

By the Edo period, kosode were quite elaborate, due to the influences of courtesans, kabuki actors, and other entertainers. During this time, attention shifted from the kosode to the obi (belt).



JŪNI-HITOE



KOSODE



UCHIKAKE



HAKAMA &
KATAGINU

Patterns and designs in Japanese dress were largely influenced by the changing seasons. Elaborate codes of dress developed, dictating which colors and designs were worn by whom, during each season. There were, of course, certain favorites during each of the particular historical periods, largely influenced by those in power at the time.

The uses of color, along with certain designs, were dictated by the types of dyestuffs available at various times.

Red is considered to be the color of the sun, life, and passion, and is traditionally considered a feminine color. It is the color of magic and sorcery - it wards off evil. By the Edo period, there were three sources of red dye available: MADDER red, prized during the Heian period, from madder (akane) roots, which yielded an orange-brownish red; BENI red, which is scarlet red, from safflower (keni-bana) petals; and SUO red, a red with bluish overtones, from sappanwood (suo) chips. During the Nara period, a certain maroon-crimson color was sometimes available, from the resin of the lac insect, a rare import from India.

Blue is a durable and stable color, and is a favorite for summer wear. It was a favorite of the warrior classes during the Kamakura period, and in later times, of farmers and fishermen. Blues were derived from the indigo plant, which dyed especially well on cottons. It was common and easy to work with, hence the later popularity with the working classes.

Purples were derived from the gromwell plant (murasaki) roots. The color connotes love, longing, and elegance, and is usually associated with the high ranking nobility. A "fake purple" (nise murasaki) was also available, made by mixing suo red with iron mordant or by top-dyeing suo over indigo. This yielded a slightly redder shade of purple than true murasaki.

The most common source for yellow was the philodendron (kihada). It was generally not used alone as a background color, but rather in combinations with other colors. Gold (kin) is considered to be the color of heaven.

Green (midori) was obtained by topdyeing yellow and indigo. It is a symbol of eternal life, as the pine and cedar are evergreens.

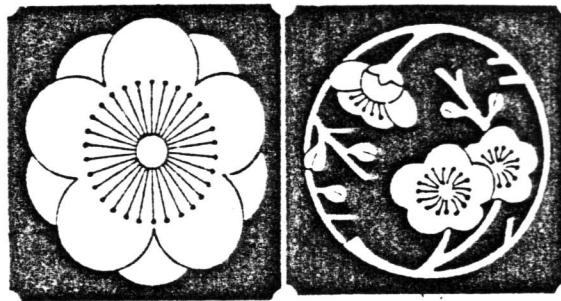
Black (sumi) was considered to be the lowest in rank, and is associated with wisdom, propriety, and austerity. It is also the color of the night, associated with magic and mystery. It is generally used for very formal or solemn occasions. Black was obtained by top-dyeing indigo and madder, with either dye applied first. Another possibility is ink dyed over indigo. There is some evidence that tooth-blackener (ohaguro), made from ground betel nuts and iron was used on cheaper fabrics, but the iron was very corrosive to the fibers.

Brown (cha) and grey were considered commoner's colors, which grew in popularity during the Muromachi period. This is probably due to the influence of the tea masters, who pointed out the simple beauty of these colors. "Generic" brown was obtained from the tannin of various woods. Some browns were obtained by combining madder red, yellow, and indigo.

White is a color of purity and neatness, considered to be the sacred color of the gods.

Certain colors and design conventions were popular during certain times during Japan's history. The Nara period favored bright bold colors such as scarlet and deep indigo. Designs were sometimes hand-painted onto the fabric. Though a small color palette was available, variety and beauty in clear color combinations, exploiting contrasts, was the general rule.

The Heian period saw the rise of courtly life, and thus, a real appreciation for design and color. Though the bold, clear colors of the Nara period were still in evidence, there was also an appreciation for soft, blended colors. Favorite colors such as ebi (shrimp - a reddish brown) and shion (aster - a light purple) are evidence of this. A favorite dyeing motif was the gradual shading of a bright base color into more muted tones. Favorite designs were pictorial, stylized scenes. Plovers in a marsh was a typical design. The tortoise shell hexagon and the plum blossom are other examples of typical design motifs.



PLUM BLOSSOM MOTIFS



TORTOISE SHELL
GRID



PLOVER MOTIFS



TORTOISE SHELL HEXAGONS

The Kamakura period brought the rise of the warrior (samuri) class. There was less sensitivity to color during this time, but nevertheless, the highest strata of society still preferred the clean, pure tones, graduated shadings, and seasonal color harmonies of earlier times. As the military class gained power, the ritual and class associations of colors and designs lessened. Pictorial designs became less stylized. The samuri were enamored of indigo, and reserved it for their use, but by the twelfth century it ceased to be a rank-color, and was open to use by all. An appreciation of color as decoration began to develop with the military elite. The paulownia plant became a fashionable design motif during this time.



PAULOWNIA

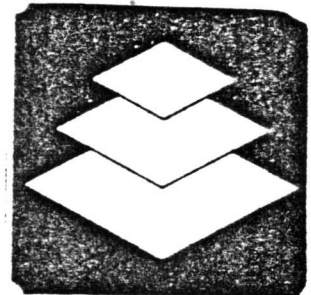
MOTIFS

During the Muromachi and Momoyama periods, a number of dyeing techniques were refined. The Muromachi period brought about a new awareness of colors, which was influenced by the development of Noh theatrical costume. Called shibui, it was characterized by a subdued and severe beauty. Browns and yellows became more common. Designs were more simplified and stylized for decorative purposes. Painting on fabric was decorative for its own sake. Various types of shibori (tye-dyeing) and tsujigahana (shibori with painted outlines) predominated. In tsujigahana, the fabric is dyed using any of the various shibori techniques; the resulting design is then supplemented by free-hand painting in ink, cinnibar, and/or metallic leaf. Embroidery was sometimes used, but not often. Secondary, cool, and dark colors predominated - mostly greens, purple, light and dark blue. Designs were usually floral motifs, frequently combined with geometric patterns. Stripe and check patterns were imported from Ming China and Europe. Samuri generally did not wear stripes as they considered them beneath their dignity, as they were simple patterns available to even commoners. More color variants were available. Popular design motifs at this time included dragonflies, pine-bark lozenge, double tasuki (diagonal lattice), and various birds such as herons, sparrows, and quail.



DRAGONFLIES

HERON



PINE BARK LOZENGE MOTIFS



SPARROW

MOTIFS

The Momoyama period favored bright startling color combinations, blending restrained and flamboyant colors in a single design. Beni (safflower scarlet) became popular, as it was favored by many of the successful warlords. This shade was also a favorite background color for brocaded kimono of both this and the Muromachi period. Large designs were characteristic of kosode of this time. Typical design motifs included arrow-fletches, waves, fans, butterflies, and the tomoe (commas), to name only a few examples.



ARROW

FLETCHES

WAVES



FANS



BUTTERFLY

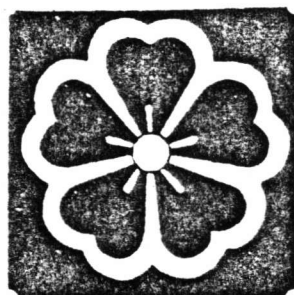


TOMOE

Both periods in combination shared certain design trends. Embroidery became particularly popular. Large areas were embroidered, which was more striking than the previous painting on fabric. It gave flat areas of color depth and texture, yet had the same flexibility and freedom as painting. Gold and silver threads were not used, as metallic leaf was preferred. Since leaf was difficult to apply to areas wrinkled by shibori, it was usually used with embroidery alone. This combination was called nuihaku (embroidery with metallic leaf), and was one of the most popular decorative techniques of early Momoyama kosode. Kimono decorated in this manner were first generally worn by women, but their beauty gradually caused them to be incorporated into Noh costume.

A technique called kirihame which had been used as early as in the Heian times became more prevalent. This is an applique and patchwork technique, in which left and right kimono halves are pieced from different cloths (katami qawari). This possibly rose as an economy measure, but was more frequently used for the sheer effect of the combination of several simpler designs. Kirihame was also used to applique a design onto a background color.

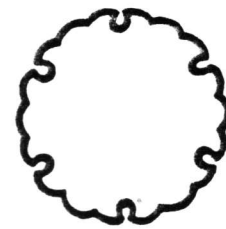
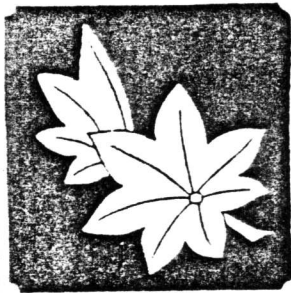
Both men and women wore bright colors and bold designs, with little distinction according to age or class. The idea of men wearing more subdued hues did not occur until mid-Edo period, well out of SCA period. Until then, much of their kosode patterns were similar to women's patterns. Typical characteristics of clothing of both genders during the late Muromachi and early Momoyama periods were: 1) motifs were more or less evenly distributed over the whole garment, and 2) a division of the kosode surface into fields, each of which may be embellished with contrasting, smaller motifs. The shoulder and hem (kata-suso) design developed from this tendency, which is as described - the design covered the shoulder and hem of the garment. Popular motifs were botanical in nature, reflecting Japan's changing seasons.



CHERRY BLOSSOMS - SPRING



HARE-SUMMER



MAPLE LEAVES - FALL

SNOWFLAKE-WINTER

The transition period, Keicho, brought shibori tie-dye balanced with embroidery and metallic leaf. Figured satin or a soft, figured silk were being used. Popular background divisions were areas of black, red and white devided by stitch-resistant shibori. These areas were complimented by decorations of small motifs in embroidery or gold leaf. These large, irregular color fields were frequently embellished with such motifs as leaves, flowers, and trees.

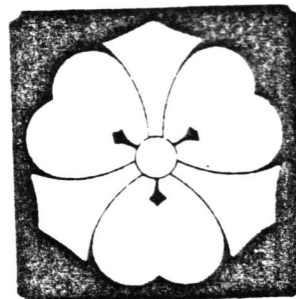
The Early Edo period continued the general trends of the juxtaposition of subdued and bold elements. More pictorial designs came to the fore, with less stylization due to their advances in dyeing techniques. Black and dark backgrounds were frequently used to set off lighter colors and elaborate embroideries. Brown, grey, or green were favorite colors. There were, however, some indiscriminate color mixtures due to the rise of the less color-conscious merchant class. Abstract designs became popular, such as basket weave, trellis patterns, interlocking circles, and undulating lines. A popular combination of designs were the "Three Companions of Winter" - the pine, bamboo, and plum trees - which symbolized fortitude, as they were evergreen throughout the cold months. Other motifs included wood-sorrel leaves, open fans, mandarin ducks with waves, and hawks, eagles, and other birds of prey, even on women's kosode.



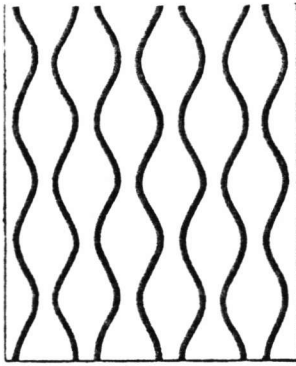
PINE



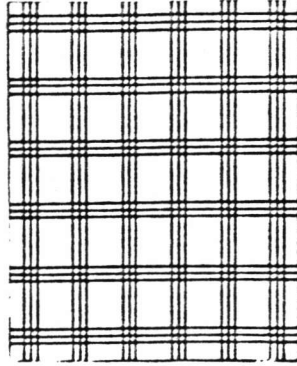
WOOD - SORREL MOTIFS



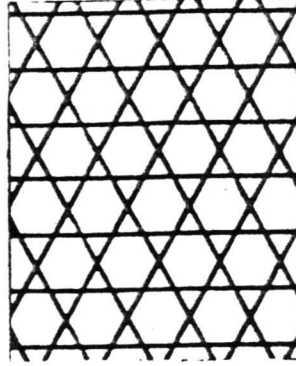
FALCON



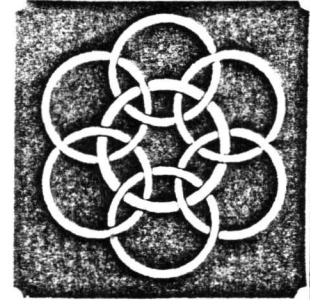
UNDULATING LINES



TRELLIS

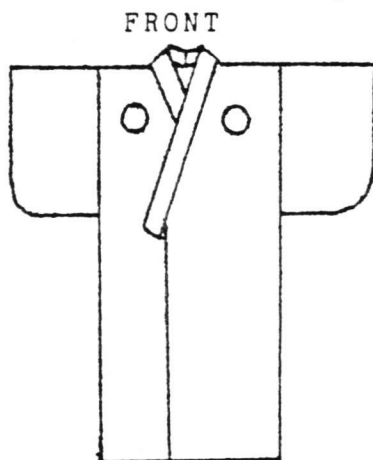


BASKET-WEAVE

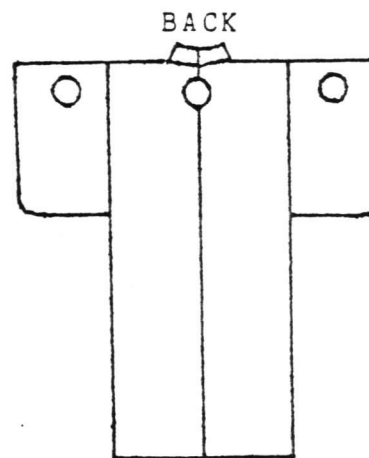


INTERLOCKING
CIRCLES

No discussion of Japanese costume is complete without a mention of Mon as a decorative motif. Mon have been used as a family symbol since Heian times. The use of mon as identification on the battlefield dates as early as 1189. Its use as such was well established by the time of the Mongol invasions, in 1274 and 1281. By the late thirteenth century, it was in general use among military families. Each samurai family had its own mon. Possession of mon became a symbol of power and prestige among the nobles and samurai by the mid-Muromachi period. Samurai eventually began to wear mon on their clothing. The positions of mon were fixed by tradition - one on each sleeve, one on each breast, and one high on the center back. By the beginning of the Edo period, the wearing of two swords and mon was a privilege reserved for samurai only. The use of mon became more general and less formal out of SCA period.



FRONT



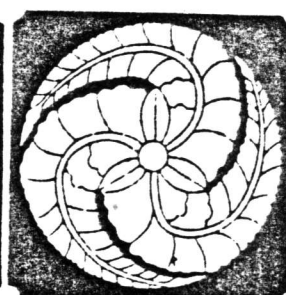
BACK

KIMONO SHOWING POSITIONING OF MON

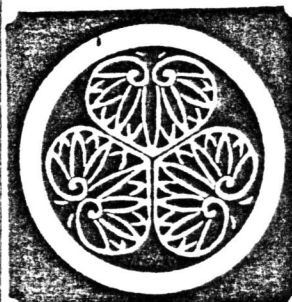
SOME TYPICAL MOTIFS



CRANES



WISTERIA



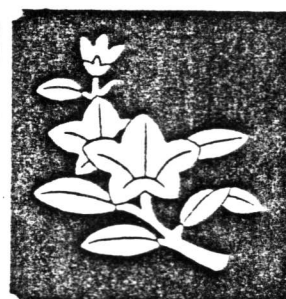
HOLLYHOCK



BAMBOO



WATER PLANTAIN



GENETIAN

JAPANESE PERIODS

ASUKA	552-645	EDO	1615-1868
NARA	645-794	EARLY EDO	1615-1688
HEIAN	794-1185	KANBUN	1661-1673
KAMAKURA	1185-1333	MID-EDO	1688-1781
MUROMACHI	1333-1573	GENROKU	1688-1704
MOMOYAMA	1573-1615	LATE-EDO	1781-1868
KEICHŌ	1596-1615	MEIJI	1868-1912

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* - Denotes illustrations in this article are from these books.

Proposed Great Charter of the An Tir Guild of Armourers, Weaponsmiths & Metalsmiths

FUNCTIONS OF THE GUILD

The primary purpose of the Guild is to promote research into the construction, manufacture, decoration, and use of arms, armor, and metalwork of the SCA time period. To this end, all members, be they Masters, Journeymen, or Apprentices are requested to take an active interest in research.

The second purpose of the Guild is to act as an information resource to the Guildmembers by disseminating discoveries and suggestions, maintaining a library, facilitating communication, and issuing publications.

The third purpose of the Guild is to encourage Guildmembers to assemble when possible on request of a branch to assist its citizens with armoring of fighters.

The fourth purpose of the Guild is to work toward assisting motivated individuals with special armoring needs who aspire to take part in SCA martial activities.

The fifth purpose of the Guild is to be available as an advisor, if called upon, to the fighters of the Kingdom, most especially the Earl Marshal, on the probable use and effects of various weapons and armor. The Guild is not responsible for ruling on the safety of a Society for Creative Anachronism weapon or armor in question.

The Guild is not a commercial association, and therefore will take no position on the pricing structure of its members.

The Guild does not, and is not intended to, replace the function, operation, administration, or any other activities or responsibilities of any local armourers', weaponsmiths', or metalsmiths' guild now existing in the Kingdom or becoming established at some future date. It is the intent of the Kingdom of An Tir Guild of Armourers, Weaponsmiths, & metalsmiths to encourage and advance its particular Arts and Sciences through fraternity, and mutual education and assistance. A local guild may affiliate itself with this Kingdom Guild upon the concurrence of members of both guilds.

OFFICES AND DUTIES

The Guildmaster shall be the chief officer of the Guild. The term of office shall be one year, running from Twelfth Night to Twelfth Night. This is not a ceremonial position. The Guildmaster is expected to actively carry out the duties of the office in support of the Guild's stated goals. Only a Guildmember in good standing is eligible to be Guildmaster. The duties of the office shall be:

1. To preside over Guild meetings.
2. To oversee expenditure of Guild funds.

3. To be available as a point of contact for research conducted by Guildmembers.
4. To oversee the Guild library, pattern file, and membership roll.
5. To be available, if called upon, as an advisor to the King and Earl Marshall on the probable use and effects of various weapons and armors.
6. To be available, at specified times, to assist Guildmembers.
7. To maintain a list of Guild-qualified instructors.
8. To appoint, with the approval of the Guildmembers, the Guild Secretary.
9. To be the official spokesperson for the Guild.

There shall be a Guild-Secretary. Only a Guildmember in good standing is eligible to be Guild-Secretary. The duties of the position shall be:

1. To edit, publish, and distribute the Guild Annual.
2. To take in, manage, and disburse Guild funds in conjunction with the Guildmaster.
3. To maintain the Guild membership roll and mailing list.
4. To be responsible for production and distribution of election notices, ballots, newsletters, and other mailings.
5. To keep and read the minutes at Guild meetings.
6. To tabulate the results of Guild elections.
7. To publish election results.

Assistants may be appointed to aid Guild officers on specific projects.

ELECTIONS AND NOMINATIONS

Notice of the upcoming election for Guildmaster shall be placed in the Crier not less than three months before the date of the election. This notice shall solicit nominations for the office of Guildmaster. Nominations shall be sent to the Guild-Secretary. Six weeks before the election, ballots shall be mailed to all members. The Ballots must be returned to the Guild-Secretary TWO (2) working days prior to Twelfth Night.

Nominees must be resident citizens of An Tir, as well as members in good standing of the SCA/NSCA and the Guild, with sufficient paid membership time remaining to complete the term of office.

If there are no nominations, the Guildmaster shall retain the office for one more year. If there is only one nomination, the Guildmaster may also be a candidate. With the exception of the two previous cases, THE GUILDMASTER SHALL NOT SUCCEED HIM/HERSELF.

Election results shall be announced at Twelfth Night and published in the Crier. Vote tallies shall be part of the Guild records and may be inspected upon request by Guildmembers.

In the case where a Guildmaster could properly succeed him/herself (no nominations or only one nomination) and chooses NOT to do so, notice will be placed in the Crier and a special election by Guildmembers present at Twelfth Night will be held. The Guild-Secretary will preside over this election.

Should the office of Guildmaster become vacant through death, departure from the Kingdom, or resignation, a postal election will be held to elect a Guildmember to complete the term of office. This special election will be announced in the Crier with three weeks allowed for nominations and two weeks allowed for balloting.

VOTING STRUCTURE

All Guildmembers in good standing shall be eligible to vote in Guild elections according to the following scale:

Apprentice - one vote Journeyman - two votes Master - three votes

If a Guildmember holds the rank of Journeyman or Master in more than one category, he/she shall be eligible to cast the number of votes appropriate for each category (a Guildmember who is a Master armorer and a Journeyman metalsmith may cast 3+2 for a total of 5 votes).

MEETINGS

Guild meetings shall be held at least every four months, or more frequently if the members so desire. Whenever possible, meetings will be held in a public place. If the meeting is to be held on private property, the property owner must be informed that no Guildmember in good standing shall be denied access. Each meeting shall have a specific theme which will be decided upon and published well in advance of the meeting date. This advance preparation is intended to encourage greater attendance, better organization of the meeting itself, and better technical content. Themes for meetings shall be established at regular Guild meetings.

Meetings will be rotated throughout the Kingdom. Sites for meetings will be selected on the basis of available facilities appropriate for the theme, length of time since a Guild meeting has been held in the general area, and to some extent, the number of Guildmembers living within a "reasonable" travelling distance. Weather (and driving) conditions for the season may also be considered. Whenever possible, coordination will be sought with the branch in whose area the meeting is held.

Once a quarter, Masters and Journeymen should try to be available for a coordinated visitation to a requesting branch to assist members of that branch to arm and armor themselves. Requests for visitations should be made by the branch Seneschal to the Guildmaster. The inviting branch is expected to provide some assistance with feeding and lodging, and the cost of transportation, tool use, and materials.

FINANCES

The Guild must be self-sustaining financially. Revenues for operational expenses shall come from membership dues, donations, sales, classes, etc.

Guild funds shall be deposited into a bank account with the Guildmaster and the Guild-Secretary being the signatories of record. Funds shall be deposited and disbursed by the Guild-Secretary as necessary. All deposits and disbursements shall be reported at each regular Guild meeting where appropriate and published at least semi-annually in Guild newsletters.

Guild funds shall only be disbursed for payment of such expenses incurred by Guild operations and activities (postage, printing, rentals, minor office supplies, instructional expenses, etc.). Guild funds will not be used for incidental personal expenses of Guild Officers or members. Whenever possible, future expenditures will be approved by Guildmembers at regular Guild meetings.

Subscription funds from the Guild Annual are not to be considered as part of the Guild's general fund, but will be treated as a sub-account due to subscription liability. Annual funds will be used only on publishing the Annual. Annual funds will be accounted separately.

DISSOLVING THE GUILD

In the event that the Guild shall be dissolved, any funds (excluding Annual funds) remaining after all outstanding bills have been paid shall be disbursed to the Guild's Apprentices, Journeymen, and Masters according to the formula :

$$\frac{\text{(Number of votes a member may cast)}}{\text{Total number of Guild votes}} * \text{funds to be disbursed}$$

The Guildmember shall receive the percentage of funds equal to the percentage of votes he/she may cast.

Any items the Guild might own (patterns, books, data bases, article files, etc.) shall be turned over to the Kingdom Sciences and Arts Offices as appropriate.

EDUCATIONAL ACTIVITIES

The educational activities of the Guild shall include, but not be limited to, the following:

1. Presentations by professionals in the Guild's areas of interest.
2. Presentations by Guildmembers.
3. Technical films.
4. Seminars.
5. Hands-on classes.
6. Demonstrations.

GUILD PUBLICATIONS

AN TIR ARMORERS ANNUAL : Published yearly for release at or around Twelfth Night. The Annual is a collection of art, technical articles, medieval reprints, masterpiece scholarly submission papers, bibliographies, reviews, and research information. It is meant to present the best of what the Guild is all about.

Guild Mailings : Mailings include newsletters on Guild activities, and matters necessary to the continuity and operation of the Guild.

PUBLIC DISPLAYS AND DEMONSTRATIONS

Guildmembers are encouraged to participate in public shows and activities which will favorably reflect upon the Guild and the SCA. Formal participation of the Guild in any event must be arranged through the Guildmaster.

AMENDING THE CHARTER

Realizing that circumstances may change, the rules and guidelines stated in this Charter may be revised by the Guildmembers. Proposed changes to this Charter may be submitted by any Guildmember in good standing. Wording of a proposed change shall be submitted in writing to the Guildmaster for newsletter publication. At the first regular Guild meeting following publication, the proposed change to the Charter will be presented for discussion and amendment. At this time it shall be subject to standard parliamentary procedure. At the next regular Guild meeting, the proposed change will be brought up for discussion and amendment again. At the third meeting, it shall be discussed and voted upon. Two-thirds of the votes present are required to enact the change.

DUES

The yearly dues for the Guild shall be \$3.00 U.S. or its Canadian equivalent. To ease the administrative burden, all memberships shall fall due on the first workday in February. Individuals joining at other times during the year will pay on a pro-rated scale of \$0.25 per month.

BENEFITS OF MEMBERSHIP

1. Access to Guild pattern file.
2. Access to Guild technical information file.
3. Access to Guild bibliography.
4. Access to Guild membership mailing list.
5. Access to Guild library.
6. Access to any Guild data base.
7. Access to Guild Referral Service for information and products.
8. Discount on An Tir Armorer's Annual.
9. Discounts on major tools and some materials.
10. Access to network of craftworkers and researchers.
11. Referral service on technical problems.
12. Access to masterpiece scholarly submission file.

LAPSING OF MEMBERSHIP

If a Journeyman or Master ceases to pay membership dues, their name shall be removed from the membership roll and placed on the inactive list. Upon payment of of current dues they will be restored to the active membership roll. If a person's membership has lapsed, they may not represent themselves as members of the Guild nor may they have access to some Guild benefits.

STARTING UP THE GUILD

Upon initial organization of the Guild or upon reactivation after a period of dormancy, individuals interested in the goals, purposes, and benefits of a Kingdom of An Tir Armourers, Weaponsmiths, and Metalworkers Guild may petition the Crown according to the traditions of the Kingdom.

SANCTIONS

Should it become necessary to protect the reputation or standards of the Guild, the Guildmembers acting as a body must determine whether an individual or activity is deleterious to the Guild. All investigations and hearings must be conducted in a fair and open manner consistent with the ideals of the SCA. Sanctions must be approved by vote of the Guildmembers and should be an attempt to solve a problem rather than make one worse.

PRICING AND WARRANTIES BY GUILDMEMBERS

It is strongly encouraged that all Guildmembers who engage in craft-related business or trading should have a well thought-out stated policy regarding safety, durability, etc., of any item they sell or trade. For the protection of both parties in a transaction, this policy should be made known to the consumer.

DEFINITIONS OF CATEGORIES OF MEMBERSHIP IN THE GUILD OF ARMOURERS, WEAPONSMITHS, AND METALSMITHS, AND THEIR REQUIREMENTS

To be a member of the Guild, one must be a member in good standing of the SCA/NSCA, and shall present proof of membership when making dues payment.

Any person joining the Guild for the first time will begin with the rank of Apprentice.

Any person rejoining the Guild after a lapse in membership may resume his/her former rank.

A member is elevated in rank through the formal presentation and acceptance of items of his/her work at a Guild meeting.

Guildmembers are encouraged to bring their works for display and inspection to regular Guild meetings and Kingdom events.

When a Guildmember has completed the items (and the written materials in the case of a Master candidate) needed for evaluation toward elevation in rank, he/she shall make a written request of the Guildmaster so a formal inspection can be scheduled at a future Guild meeting. The candidate shall be notified of the date of the meeting in writing.

Formal evaluations for elevation in rank shall be conducted at regular Guild meetings. After the Journeymen and Masters have made their inspections and any presentations or discussion have been made by the candidate, ballots shall be cast for or against elevating the candidate to the next rank. Journeymen and Masters shall cast their weighted ballots with the Guild-Secretary; Apprentices may inspect and ask questions, but shall not vote.

Apprentices shall be elevated to Journeyman by a simple majority. Serviceability and good general SCA appearance shall be the inspection criteria.

Journeymen shall be elevated to Master on receiving at least one half of the Masters' votes and at least one half of the Journeymen's votes. Criteria shall include serviceability, form, authenticity, materials, appropriateness of techniques, and excellence of finish/lack of flaws. Candidates for Master will submit several items of their work and a MASTERPIECE, which will include the masterpiece item itself and a scholarly paper dealing with the masterpiece.

On starting up the Guild or on reactivation after a period of dormancy, the Guildmaster shall appoint a committee of knowledgeable members to raise the first Journeymen from the ranks of apprentices. When a sufficient number of Journeymen exist, the process of elevation shall begin as detailed above.

RANKS WITHIN THE GUILD

There shall be three ranks of membership:

MASTER

JOURNEYMAN

APPRENTICE

There shall be three types of apprentices :

A GENERAL APPRENTICE is a Guildmember who has evinced an interest in the development and construction of arms, armor, and/or metalwork. This category is left vague and general so as to allow a new Guildmember to decide what area(s) might be of interest.

A DECLARED APPRENTICE is a Guildmember who has specified what type(s) of work he/she will devote energy to. The Guildmember shall notify the Guildmaster in writing what area or areas he/she wishes to study.

AN AFFILIATED APPRENTICE is a Guildmember who has been formally apprenticed to a Master or an advanced Journeyman who is a Master candidate. This apprenticeship shall be begun at a regular Guild meeting.

ARMOURERS

Guildmembers who construct protective combat paraphernalia either true to medieval types and/or for use in SCA combat, may call themselves ARMOURERS.

A JOURNEYMAN ARMOURER is a person who has attained a satisfactory formal evaluation for the equipping of one period or SCA fighter with protective armor. If used for SCA combat, the items must be judged safe by the Marshallate. Submissions shall be constructed of appropriate metals, leather, and/or fabrics (plastic and carpet "armor" are NOT considered appropriate). The minimal number of items to be constructed and presented for inspection toward elevation to Journeyman Armourer shall be :

1. A helm.
2. A shield.
3. Arm harness.
4. Leg harness.
5. Upper body protection.

The Armourer must be willing to wear and use all of his/her submissions.

A MASTER ARMOURER must first have passed his/her Journeyman Armourer requirements and have satisfactorily trained or be training at least one Affiliated Apprentice. To be elevated to Master the candidate must submit the following:

1. One major piece of body armour (breastplate, full leg harness, fitted shirt of rivetted mail, fitted shirt of scale, articulated gauntlets, or a helm demonstrating advanced metal forming methods).
2. One minor piece of body armour (vambraces, rebraces, pauldrons, shynbalds, greaves, codpiece, sabatons or solleret, gorget).
3. A Masterpiece.

WEAPONSMITH

Guildmembers who construct weapons either true to medieval types or for SCA combat, may call themselves Weaponsmiths.

A JOURNEYMAN WEAPONSMITH is a person who has attained a satisfactory formal evaluation for constructing either functional medieval weapons of various types or SCA combat weapons or several of both categories. If used for SCA combat, the weapons must be judged safe by the Marshal-late. The minimum number of weapons to be constructed and presented for inspection toward elevation to Journeyman Weaponsmith shall be six selected by ratio from the following categories:

1. Edged handweapon (sword, knife).
2. Axe.
3. Mass weapon (mace, military flail).
4. Pole arm.
5. Great weapon.

The accepted ratios will be six functional medieval weapons (two each out of three categories, or six weapons), or four SCA combat-legal and two functional medieval selected from four categories.

A MASTER WEAPONSMITH must first have passed his/her Journeyman Weaponsmith requirements and have satisfactorily trained or be training at least one Affiliated Apprentice. To be elevated to Master, the candidate must submit by forging and/or grinding one each of the following weapons:

1. Small edged handweapon, a one-handed weapon (sword, mace, axe, etc.), a great weapon (greatsword, battleaxe, poleaxe, etc.), and a pole arm.
2. A Masterpiece.

METALSMITH

Guildmembers who construct metallic items whose primary function is not martial but rather decorative as in jewelry, or utilitarian as in household, architectural, or agricultural, may call themselves Metal-smiths or Jewelers as describes their primary specialty.

A JOURNEYMAN METALSMITH OR JEWELER is a person who has attained a satisfactory formal evaluation for designing and constructing six items of metalwork and/or jewelry. The choice of metalworking techniques used is up to the candidate. At least two different metalworking techniques shall be used.

A MASTER METALSMITH OR JEWELER must first have passed his/her Journeyman requirements and have satisfactorily trained or be training at least one Affiliated Apprentice. To be elevated to Master, the candidate must submit the following:

1. Three different type items of their own design in his/her specialty.
2. A Masterpiece.

REQUIREMENTS FOR MASTERPIECE

A Masterpiece may be submitted for consideration in only one category at a time. It may be submitted on a second, subsequent occasion for consideration in another category.

The techniques to be included in the Masterpiece item are left up to the creator.

A Masterpiece should be an outstanding creation and display overall

The techniques to be included in the Masterpiece item are left up to the creator.

A Masterpiece should be an outstanding creation and display overall excellence as defines the term "masterpiece". It should be evident to those judging a submission that they are indeed viewing a Masterpiece and not just a mediocre piece of work. The creator should keep in mind form, authenticity, materials, and appropriateness of techniques employed.

FORM OF MASTERPIECE SUBMISSION

Each candidate's submission shall include the following:

1. The item submitted as the Masterpiece.
2. A scholarly paper dealing with the Masterpiece, from start to finish, including a bibliography of printed reference material used in preparing the Masterpiece and the paper. Composition assistance may be provided by a co-author.
3. A listing of all tools used and all materials incorporated into the Masterpiece.
4. An estimate of the total construction time.
5. An estimate of the total construction cost.

ARMS FOR THE GUILD AND ITS RANKS

To be established at a later date.



COMPETITION RESULTS

At May Crown the contest for Children's Costume Made by an Adult was won by Lao Xue Sheng, for her foster child's costume of the Steppes. The Under-Armor Wear contest was won by Torgul Steingrimsson.

At July Coronation the winners of the Headdress and Hat competitions were Bianca Allegri Vicenza for her Renaissance cap and Margaret of Ayré for her Gothic headdress. Special commendation was given to Margaret of Swynnold for the mantelling on her fighter's helm.

Letter to Lacemakers of An Tir

An open letter unto the gentle populace of An Tir and the members of Arachne's Web:

Greetings from Deirdre Hyde.

One of the reasons for these scribblings is to introduce myself to you as your new Guildmistress of Arachne's Web, and another is to encourage all of you who are interested, to continue your participation in our Guild. I deliberately say "our" Guild here, because it is only through the combined interest from all of us that this Guild came into being, and it is only through the continued enthusiasm of all of us that it will maintain the rapid growth begun by our previous Guildmistress, Sophia de la Mer.

Like Sophia, I am, at present, a Journeyman Lacemaker, having become interested in bobbin lace last year. At that time my fellow Eisenmarchian, Elizabeth Braidwood, and myself decided we would make our own equipment and teach ourselves the how-to's of bobbin lace. We encouraged each other to the extent that we were able to present the then newly-crowned Melissa at Twelfth Night A.S. XX with some bobbin lace, which she wore on a costume at July Coronation A.S. XXI.

I earned my Journeyman status with my entry into the drawn thread competition at May Crown, and at that time I became one of Sophia's deputies. When I learned that, because of other Kingdom duties, Sophia had decided she must give up her position as Guildmistress, in my enthusiasm for the Guild I indicated an interest in the position, and the deed was done.

I have given her my word that I will do all in my power to continue to guide the growth of our Guild in the direction she set, and I hope that you will all help me in this endeavor. To ensure continuity in our Guild, Sophia is now my chief deputy.

To those of the populace who would learn more of the different types of period laces, do not hesitate to make your interest known to the members of our Guild in your area. One of the criteria for joining the Guild and becoming an Apprentice Lacemaker is to show an interest and indicate a willingness to learn by participating. I am also very willing to correspond with all who wish to write to me and encourage you to do so.

To the Apprentices of our Guild, I extend an invitation to expand your knowledge, learn a second form of lace, and bring both your first and second samples to a Kingdom event. Give them to me or one of my regional deputies who may be there, so that your work might be judged and you can rise to the status of Journeyman.

To the Journeymen of our Guild, I issue the challenge I am giving myself: To encourage the required numbers of the interested populace to become members and Apprentices, to teach the required numbers of Apprentices so they become Journeymen, and to create the required number of pieces of lace work, to be judged by your fellow Journeymen, so that our Guild may begin to have its own Lace Mistresses/Masters.

To the deputy guildmistresses, please write to me and make yourselves known. Let me know what is happening in your area, what information I might be able to give you, and which questions I might be able to answer for you.

To the Apprentices who participated in the Macrame Bookmark contest: Cassandra of Winday (Lion's Gate), Elizabeth of the Fields (Three Mountains), and Simsa Rosewood Drager (River's Bend); Thank you for your entries, and congratulations to winner Simsa Rosewood Drager.

To the Journeymen who participated: Aislinn of Cumbria (Three Mountains), and Margaret of Ayre (Blatha an Oir); Thank you for your entries and congratulations to winner Margaret of Ayre.

The competition for September Crown is Needlelace Medallion. Sophia de la Mer or the individual she designates will be in charge of accepting entries, since I will not be able to be there. Please remember to attach to your entry a card with your Society name, the name of the Shire or Barony to which you belong, as well as your mundane name, address, and far-speaker number. Also, please include the level at which you are entering your work.

The competition for Twelfth Night A.S. XXI is: for Journeymen and Lacemistress - a tablecloth adorned with lace. For Apprentices and Journeymen - a handkerchief or napkin adorned with lace.

If there are any members of the Guild who are experienced in this form of lacemaking and who will be attending September Crown, please get in touch either with myself or with Sophia if you are willing to teach others at the event.

To all who would like to get in touch with me, please include a self-addressed stamped envelope with your missive U.S. and CND postage accepted).

SOUTH of the 49th parallel

Arachne's Web
Deirdre Hyde
c/o Shire of Eisenmarche
General Delivery
Blaine, WA. 98230 USA

NORTH of the 49th parallel

Deirdre Hyde
c/o Leda Hedge
Apt # 169 - 906 Clarke Rd.
Port Moody
B.C., V3H 1L7, CANADA

Farspeaker 1-(604)-936-8632. Only between 9 AM and 11 pm. Please leave a message with my servant (answering machine) even if only your name and number.

I recommend me to you most heartily, and remain yours, in the service to the Society,
Deirdre Hyde



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 the 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 has assumed the duties of running the Order. She requests all members of the Order, people who have been juried in the past, and anyone interested to please contact her. The membership records have been lost and need to be reconstructed. Please include the date you joined the order, the types of lace you make, the dates and subjects of any juries you have participated in, the names of any other members you may know, and your name, address, and phone number. Lady Sophia is very eager to get the Order back on a 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 in 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 10 beginners competently, 5 beginners and 1 person to journey level, or 2 persons to journey level. Samples of students' 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 feels appropriate to adequately judge the submission pieces. The jury will number no less than three. Members who have met these standards are styled 'Lacemistress or Lacemaster 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 about contests (see Competitions for upcoming contests) or lacemaking in general, please feel free to contact the Kingdom Guild Principal : Deirdre Hyde, c/o Leda Hodge, Apt. # 169, 906 Clarke Rd., Port Moody, B.C., V3H 1L7, CANADA.

Contests & Exhibits

COMPETITIONS AT CROWN EVENTS

COSTUMERS' GUILD CONTESTS

SEPTEMBER CROWN XXI - NON-embroidered embellishment on anything (i.e.- costume piece, accessory, banner, etc.). Also - Embellishment in embroidery on anything (i.e. - costume piece, accessory, banner, etc.)

TWELFTH NIGHT CORONATION XXI - What else but court costumes, as usual. Strut your finest peacock garb with pride!

PLUS - Every crown event will also have impromptu on-site costuming contests, so listen and watch for them!

EXHIBITIONS AT CROWN EVENTS IN COSTUMING

Please bring your handiwork to crown events for the inspiration and edification of your fellow gentles. This gives everyone a chance to oooooh and aaaaaah over your neighbor's talents, and get wonderful inspirations on things to make yourself. This is NOT a contest, but a sharing time, so don't feel you need to be the BEST or need to DOCUMENT anything, although if you want to, that's nice too.

SEPTEMBER CROWN XXI - Middle Eastern display.

TWELFTH NIGHT CORONATION XXI - Fans, belts, girdles, pouches, and pomanders. Help make this a feast for the mind and a delight to the eye!

ARACHNE'S WEB COMPETITIONS

SEPTEMBER CROWN XXI - Needle lace medallion.

TWELFTH NIGHT CORONATION XXI - Tablecloth adorned with lace (for Journey and Master lacers). Handkerchief or napkin adorned with lace (for Apprentices).

MAY CROWN XXII - Appropriate use of lace on an undergarment.

JULY CORONATION XXII - Useful lace pouch, surface at least 50% lace (for Journey and Master lacers). Pouch trimmed with lace (for Apprentices and Journey lacers).

SEPTEMBER CROWN XXII - Out of period lace form done in a period style (documentation required)(for Apprentice, Journey, and Master lacers). Crochet lace in period style (Apprentice).

TWELFTH NIGHT CORONATION XXII - Altar cloth (at least 1 ft. by 3 ft.). A dress favor (form specified later).

MAY CROWN XXIII - Lace partlet (Journey and Master lacer). A fighting favor (form specified later).

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 information.

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, and records) and displays.

LIBRARIAN: Catriona of Hindscoft, 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 No. L, #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, P.O. Box 262, Naselle, WA. 98368.

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

Adiantum, Coeur de Val, Netheredge, Terra Pomarium, Three Mountains, Dragon's Mist, Stromgard, and River's Bend : Karina del Falco, c/o Alison, Kordo, 2937 NE Newcastle Pl., Corvallis, OR. 97330. Three Mountains Deputy: Aislinn of Cumbria, c/o Mary Ohling, 3274 NE Prescott, Portland, OR. 97211. (503)-288-4848. River's Bend Deputy: Alys de Trois Rivieres, c/o Laura Stalter, P.O. Box 1384, Longview, WA. 98632. (206)-577-5610.

Borealis, Montengarde, Bitter End, Appledore, etc.: Darcy of Eagle's Crag, c/o Sandy Renshaw, 415 79th St. NW, Calgary, ALTA. T2N 2J3 . (403)-283-5719.

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

Madrone, Aqua Terra, Dragon's Laire, Blatha an Oir, Evercleare : Chrystelle the Unquenched, c/o Merilee Humason, 14346 20th NE, Seattle, WA. 98125. (206)-365-0413.

Southmarch, Glyn Dwfn, Myrtleholdt, etc.: SEEKING APPLICANTS FOR POSITION. TEMPORARILY UNDER THREE MOUNTAINS PRINCIPAL.

Wastekeep, Wealdesmere, 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.

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 will be charged 1 1/2% interest per month (18% annually) 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 and Clark	.50
Braun & Schneider - Historic Costume in Pictures - Dover Press	5.25
Geddes & McNeill - Blackwork Embroidery - Dover	2.75
Kroll - Whole Craft of Spinning - Dover	1.75
Palliser - History of Lace - Dover	10.00
Preston - Needlemade Lace and Net Embroideries - Dover	2.75
Stasov - Russian Peasant Designs for Embroidery	1.75
Fangel - Danish Puffed Thread Embroidery	2.50
Gerlach - Primitive and Folk Jewelry	5.75
BUTTONS, ETC. (description - size - color - number in stock - price each)	
Flat round shank type with scroll work, 1", gold, 11	.06
Chrysanthemum, 3/8", gold, 9; also 1/2", gold, 20	.05
Faceted ball type, 1", 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, 48	.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 shell, 3/8", gold, 9	.10
Nailheads - star, 3/8", gold, 25	.02
Grommets, 2 piece, size 4 (for tents, etc.), gold	.09
TRIMS (trims are priced per yard)	
Ribbon, 1 1/8", woven interlacing circle pattern, green w/ royal blue, approx. 3 yds.	.90
Ribbon, 1/8", woven geometric, brown/turquoise, 5 yds.	.15
Soutache cord, red or navy	.10
FABRIC (priced per yard)	
Broadcloth, 65% polyester/35% cotton, 45", navy, 5 yds (\$3/rd retail)	1.90
Canvas, 100% cotton, 8 oz. wt., 72", natural only. (10 and 12 oz. available, inquire for price)	3.35
Dobby, 100% polyester, diamond pattern with light crinkle, 45", lt. gold, 3 yds.	2.75
Brushed denim, 54", heavy. Red only, 6 yds.	2.50
Noil, 100% silk, 36", black only, 5 yds.	3.00
Coating wool, 100% wool, 58", heavy, long-naaped. Dark blue - 6 yds. Rust 3 5/8 yds. White - 3 yds.	10.00

Ombre stripe, cotton/polyester, 45", blues and purples, 7 yds.	1.75
Ribbed velvet, rayon/cotton, 54", navy only, 2 yds.	8.00
Diaper pattern, 100% polyester, 45", small diamond pattern, ivory only, 8yds.	3.00
Shantung, 100% polyester, 45", off white, 4 yds.	5.00
Ombre stripe, cotton/polyester, 45", shades of red to purple, 5 yds.	2.50
Lattice, rayon/polyester, 45", coarse weave. Takes dye to a degree. Shrinks to 39" when washed but retains shrinkage as stretch. Medium blue, 7 yds.	2.00
Dobby, 100% polyester, 45", crinkle with diamond pattern, peach, 10 yds.	3.25
Organza, 100% silk, 36", white only, 8 yds.	3.75
Gabardine, 100% silk, 45", minor color flaws, white only, 12 yds.	8.50
Lionan, 100% silk, shantung weave, ivory only, approx. 6 yds.	4.50
Moire faille, acetate, 48", dry clean only, (retail \$6.00/rd), ivory -11yds, peach-8yds, gold-2 yds	3.00
Moire taffeta, acetate, 45", dry clean only, 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
LACE, KNITTING, & NEEDLEWORK SUPPLIES	
Knitting needles, 00 (set of 4)	per set 1.50
Knitting needles, 000 (set of 5)	per set 1.50
Tatting shuttles, Boye metal w/ removable bobbin	1.00
Needlepoint canvas, 100% cotton, 36", 1-10 penelope, white, 6 yds.	4.55
Russian Golocnkoy needles (for punch embroidery)	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 corcs for tatting, crochec, etc. Navy/ivory/taupe/russet/brown/black. per yard	.01
Lace bobbins, choice of myrtlewood, maple, birch. (other woods on special order, prices vary) dozen	\$10
Steel corset stays, 1/2" wide 6"/9"/10"	.30
	11"/12"/13" .35
JEWELRY	
Victorian Etruscan style charm necklace, bronze	\$30.00
Indian mirror bracelet, lt. ivory color	\$1.00
Cretan style reproduction brooch, gold	\$1.50
Religious pendant, gold, circular	\$1.50
Corset, from Malta, engraved with vine pattern	\$15.00
Pomegranate rattle pendant, coin silver, from Afghanistan	\$35.00
Indian soft enamel bracelet, red and black on brass	\$4.00
Celtic style brooch, sterling silver, Victorian	\$65.00
MISCELLANEOUS	
Fabric stiffener and fabric draping liquid, 1 pint bottles.	2.50
Sheared sheepskin coat collar and facing, brown, 6" wide	\$10.00

Don't forget that Costumers' Guild gift certificates are available in \$5.00 increments for special occasions, not-so-special occasions, birthdays, wakes, Christmas, Odin's birthday, Boxing day, Candlemas, Pope Joan's rogation day party, etc.

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