FROM THE SKIN OUT

vol. 2 no. 4

THE COSTUMERS' GUILD

The Guild is an organization created by concerned members of the Society for Creative Anachronism to:

A. Encourage and reward superior workmanship in costume design, construction, and re-creation.

B. Encourage and reward research into the historical aspects of costume.

C. Coordinate and stage contests covering different aspects of costuming, provide a universal standard of judging, and encourage competition at high levels in all aspects.

D. Act as a clearinghouse and repository of information on costuming.

E. Maintain a record of what members are doing what kinds of work that they are willing to sell, trade, or make for others, and to utilize these records to produce prizes for contests.

F. Provide quality fabrics, trims, and other supplies to the populace at affordable prices.

All comments, suggestions, and criticisms which will help build the Costumers' Guild into a useful and functioning part of the SCA are welcomed and encouraged.

This is "From the Skin Out", published by and for members of the Costumers' Guild of the Kingdom of the West of the Society for Creative Anachronism, Inc. It is available from the publisher at the address below. It is not a publication of the Society for Creative Anachronism, Inc., and does not delineate S.C.A. policies.

Subscriptions to FROM THE SKIN OUT are available from the Costumers' Guild at a cost of $3.00 (US) per year. The mailing address is:

The Costumers' Guild
3145 NE 27th
Portland, OR 97212

Please make checks payable to "The Costumers' Guild."

Canadians - if you send a personal check, please specify on the check "payable in US funds" after the written amount.

EXAMPLE: Three and 00/100 ——— dollars in US funds

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COMPETITIONS

RESULTS OF PAST COMPETITIONS

BELTANE: Tourney Court Costume

First: Catalin di Napoli & Ana Moonstar

Second: Maythen of Elfhaven

Both winners received sets of antique buttons.

AN TIR CORONET: Child's Costume

For a costume made by an Adult: Maire ni Tabor

For a costume made by a Child: Maurgue Rondelle d'Esperance

Adult division prize was a cast bronze penannular brooch, Child's division a pierced silver cloak clasp.

KRIEGSTREIBER TOURNEY: Banners

First prize: Asha ap Myrddin

Prize was a banner pole and portable hole.

JUNE CROWN: Middle Eastern Costume

First Prize Men's: Bahram the Resplendent

Honorable Mention: Abdullah ibn al Ghalid

First Prize Women's: Aine of Erchless

Honorable Mention: Cira

Prizes were Chinese cloisonne boxes.

AN TIR CORONETTING: Armor

First: Ludwig von Lemminghaus

Honorable Mention: Dominic D'Aquila

First prize received a sword by Manfred Kriegstreiber.

UPCOMING COMPETITIONS

PURGATORIO

Prizes will be awarded in the category of "A Campsite." This should include a pavillion design possible for the time period of the SCA. Modern tents may be used, but must be adequately disguised. Looks count. No mundane appliance visible. Interiors of the pavillions are not included.

AN TIR CORONET-SEPTEMBER

Prizes will be awarded in the category of "Tourney Court Costume." This is to be upper class dress suitable for an outdoor court, taking the weather into consideration. It should be washable. It will be judged on appropriateness of fabric and trims, style, and workmanship for that time period.

OCTOBER CROWN

Prizes will be awarded in the category of a "Decorated Piece of Armor." It does not necessarily have to be SCA legal. It must be useful as armor and considered as such during the time period covered by the SCA. It may be a helmet, gauntlet, or any other piece or combination of pieces. This does not include armorial coverings such as surcoats.

BARBARIAN TOURNEY - THREE MOUNTAINS

Prizes will be offered in the category of "Barbarian Costume." This is to be costume from those cultures considered to be barbarian by the recognized Christian kingdoms of Western Europe and Byzantium. This includes the Norse, Celts, Moors, Arabs, Mongols, Huns, and the Far Eastern civilizations. Judging will be based on authenticity of line, accessorization, ornamentation, and fabrics used.

KINGDOM TWELFTH NIGHT 1982

Prizes will be offered in the category "Court Costume in a Heraldic Theme." This may utilize embroidery, applique, parti-color, or any other technique which conveys a heraldic sense. It is to be a full costume, including accessories, jewelry, headdress, shoes, and the appearance, at least, or appropriate undergarments. Fabrics and decorations are to be suitable in type for the time period and local of the costume. Judging will also include proper decorum and handling of the costume.

AN TIR TWELFTH NIGHT

Prizes will be awarded in the category of " Full Court Costume." This is to be aristocratic or noble dress of the time period and place chosen. Fabrics and decorations are to be suitable in type, and it is to include such accessories as headdress, shoes, jewelry, and the appearance, at least, of appropriate undergarments. Judging will also include proper decorum and handling of the costume.

Further contests will be announced as soon as they are planned. If there is any particular contest you would be interested in having held, either write, or contact your Principality Co-Ordinator and suggest it. Guild guidelines include anything that may be put on a body, or anything a body may be put into (hence the campsite contest).

COSTUMER'S MEETINGS

MADRONE: meets Mondays, 7:30 pm at 7049 11th NW, Seattle. Contact Trapischka for more information at 789-0309.

MISTS: Meets the 30th of each month at 7:00 pm, usually at 329 62nd St. Oakland, but call Lia first at 658-3342, as meetings can and do move around.

THREE MOUNTAINS: meets Thursdays at 7:00 pm at 3145 NE 27th. Workshop meetings every third Thursday at various places. Call Aislinn at 288-4848 for information. Upcoming classes include crochet, drawn-work, black-work, finger crochet & others.

Any group which meets for the purpose of costuming in any of its aspects may list their meeting times here for the information of anyone who may wish to attend these meetings.

BOOK REVIEW

I know of many members of the SCA that can give long explanations of the costumes they are wearing, (some past the point of boredom). They can discuss every reason for each tuck, cut, gore, gusset or godet. But one consideration that rates very low on (or even off) of the scale of important considerations is that of hair. This is expecially noticable on women where short modern cuts have made for decidedly un-period hair. I realize that comfort is a major rational used against wearing hairpieces and wigs but if you go through the effort of learning to properly wear an Elizabethan gown, the additional effort with a wig is not excessive. (I was amazed at the number of people, some of them close friends, who did not recognize me when I wore a wig at a recent event. It was the same color as my hair, just a different length and amount of curl.)

There is a book available that may be of some assistance to the hair-ignorant: Richard Corson's "Fashions in Hair", seven hundred pages of information and illustrations pertaining only to hair and what was done with it, when and by whom. Only pages 90 to 260 deal with the period that concerns SCA members, but the book is at least worth an outing from the local library.

This book deals only with hair and its styles. If you want information on hats and headdresses, R. Turner Wilcox has written a book on that subject. The sections on men are quite extensive due to the fact that not only head but facial hair is discussed. Subjects covered include wigs, dyeing, bleaching, cutting, dressing, royal influence, church influence, curling, shaving, tweezing, baldness, frizzing, braiding and washing.

The illustration plates are sometimes frustrating due to lack of complete information on some (definitely not all) of the figures. Almost all of the illustrations are drawings by the author. I could wish that a few more original sources were presented, but on top of almost any costume source you can find visual information on the hairstyle worn during that period.

The nine pages of sources list a wide range of material. From Musee du Louvre in Paris to the public library in Elgin, Illinois; from Newsweek magazine to Philip Stubbes' The Anatomie of Abuses (London 1583).

I have found this book to be very informative as well as entertaining. Richard Corson, a well respected name in theatrical make-up, has also written 'Fashions in Eyeglasses' which I have only glanced through once, but it seemed to contain some SCA period information also.

Reviewed by
Viscountess Koressa Thokubjalla OL

A HISTORY OF HEADDRESSING

Ragwen of Glenbourne

The headdresses of the Middle Ages saw their beginnings in the 'ricinium' of the Roman nation. Combined with the simple utility of this large, shawl-like veil was the Judeo-Christian moral code which proscribed bare heads for virtuous and married women. Until the Renaissance only maidens (Unmarried ladies under 16) wore their heads bare and their hair unbound. As head coverings were thus made necessary to the medieval lady, she used all her ingenuity to render them attractive and appropriate to current fashions.

The ricinium mentioned above was a large veil which the Roman ladies wore draped over their heads and hanging down the back. From this comes the nearly universal practice among all Christion cultures of the early Middle Ages of wearing a large rectangular or semicircular piece of light fabric laid over the head. This item was frequently held in place by a fillet or flat braided ribbon tied around the forehead. Young girls of this time might wear a wreath of flowers or tie their hair in sections with ribbons. Byzantine fashions soon broke from those of the western world, and the ladies began wearing turbans covered with jewels and rich embroidery.

Western fashions developed from the veil and fillet in an astonishing variety of forms. The basic rectangle was draped and wrapped in whatever fashion best pleased the wearer. There were styles that were widely adopted due to their attractive look or simplicity. With the Crusades came Oriental styles of folding the veil to accomplish a turban effect. Frequently added to this was another sheer veil to fall behind, as well as feathers or jewelled pins. The wimple, which was a manner of folding the veil so that it passed smoothly under the chin and anound the head was worn wither with another veil worn flat over it, or in Germany, with a crespine, which was a flat open-topped hat.

In the fourteenth century, the veil was worn over cauls - jeweled and ornamented hair-nets. These were usually worn one on each side just over the ears and could be small or large according to the wearer's taste. The veil became optional at this time and cauls were sometimes surmounted by a crown or jeweled bands. The cauls gradually were placed higher and higher on the head and the shape became more exagerated until they began to look like two horns protruding above the temples. A concurrent development was the hennin, which I personally believe to have derived from certain Oriental modes. The hennin was a tall cylinder or tube from which one could also drape a veil. Often several veils were draped and pinned on a wire framework attached to the hennin, which formed the "butterfly headdress" of the 15th century. The hennin after a time became the most popular style of headgear in Western Europe, closely followed by draped and wrapped turbans. It lasted nearly a century, till at the end it acquired a front set of lappets, and shrank

gradually into a tiny box at the back of the head behind a broad falling hood. Then it entirely disappeared, leaving only the so-called 'French hood.' This in turn developed various forms, its sides being folded up or pinned back - its front being erected on a firm gable framework, and finally a crescent shaped, firm front band framed the face and what was left of the hood fell behind. Underneath the french hood was worn a small cap to protect the hair, and as the French hood declined in popularity, this cap made its appearance on its own. The hair on the front of the head became part of the headdress, with a cap, embroidered or jeweled, confining the back , and frequently a gentleman's hat would be set coquettishly on top. This was really the first appearance since 1100 of hair as an integral part of a virtuous woman's appearance. Previously it had served only a a means to anchor the headdress, and this new development, at the end of the sixteenth century, spells the end of headcoverings as an obligatory part of a lady's everyday wear. It seems apparent that the Renaissance, whenever it struck in ist slow wave outward from Italy, meant an end to the sinfulness of a woman's crowning glory.

REFERENCES:

Carl Kohler, A History of Costume Dover New York

L. Kybalova, O. Herbenova, Pictorial Encyclopedia of Fashion Crown Publishers New York 1968

THE SUDREH

Bahram the Resplendent

In reconstructing historical costume, the most difficult part to get information about is often the undergarments. Such clothing is generally covered up by outer garments, and thus is unlikely to be visible in the art of the time; and undergarments, both for reasons of modesty and because they are simple and unsuitable as a field of display, seldom come into literary descriptions of dress. Therefore it is fortunate for me that my persona, Bahram the Resplendent, an eighth-century Persian of Tabaristan (which held out against the Islamic invasion), can reconstruct his proper undergarments from religious texts and artistic and archaeological evidence. While not many members of the Society are likely to need the clothing appropriate for a Zoroastrian (although I am always looking for candidates for my andarun or harem), they may find it of interest nonetheless.

The Pahlavi religious texts, written in various revisions between the sixth and fourteenth centuries to ourline the duties and foundations of Zoroastrian doctrine, make clear that two items must be worn by all adults.

After a ceremonial investiture with the Sudreh, or sacred shirt, and the Kusti, or thread-girdle, which might take place after the age of seven but must be done before the age of fifteen years (or rather fourteen years and three months, as the time in the mother's womb was counted as part of the period), the child was considered as responsible for maintaining his or her purity. Anyone above the age of fifteen not wearing the shirt and girdle was committing the sin of 'funning about naked' and was considered as one of the four kinds of men claimed by the evil Drujas as her own. The shirt and girdle must be put on before rising from bed; it is a venial sin of one Farmân to take one step without the girdle on, and the fourth step becomes a Tanâpûhar sin, equivalent to 75 or 400 Farmâns.

We further learn from the religious books that the Sudreh (the Kusti will be dealt with on some other occasion), which is called the garment of Vohûman (an archangel, first of the Creator's creations), must be pure white and singlefold (that is, unlined) and must be worn innermost against the skin. The texts do not directly state the material from which the Sudreh is to be made, but they do indicate it by their statements about the purity of various sorts of cloth: "silk is good for the body, and cotton for the soul" because silk is produced by a noxious creature, the caterpillar, while cotton grows from good earth and water; and wool is taken from a living creature of good and therefore is not suitable. So cotton or possibly linen are acceptable; the Sudreh of the modern Parsees (as the few remaining Zoroastrians are known) is described as being made of white cambric or white muslin.

The modern Sudreh is a very loose knee-length tunic with short sleeves, made of two pieces of cloth seamed at the sides.

The evidence of art and archaeology confirm the basic facts. On one repoussé silver bowl two wrestlers are depicted stripped down to their

WRESTLERS, FROM A 7TH CENTURY SILVER-GILT BOWL. (HARPER, ROYAL HUNTER, p. 76)

undergarments, which are much as described, except that they have sleeves to the wrists. The shirts have round necks and distinct collars and cuffs; the wrestlers have girded up the knee-length skirts by pulling the ends of the girdle between their legs and tying them at the back. Such a round-necked undergarment may often be seen on portraits of Sassanian monarchs, such as the statue of Shapur K'at Bishapur. The men's garments, when seen, appear plain and undecorated (although the only extant specimen of an original garment which may be a Sudreh, that of a Persian buried in Egypt about 600 AD,

is of linen and has a Y-neck with braid edging on collar and cuffs). Women, however, would seem, from the evidence of representations where their garments are so clinging and diaphanous as to appear to preclude anything beneath, to have sometimes worn for their innermost garments patterned material, long-sleeved

DANCER, FROM A 5TH OR 6TH CENTURY SILVER-GILT CARAFE. (LAROUSSE ENCYCLOPEDIA OF BYZANTINE AND MEDIEVAL ART, P.61)

and ankle-length, fitted quite closely on the upper body and flaring towards the lower hem. But these are dancers; and they have at least fulfilled the most basic demand of religion: that one should always be covered and 'not running about naked.'

REFERENCES:

Roman Ghirshman, Persian Art: The Parthian and Sassanian Dynasties New York Golden Press 1962

Prudence Oliver Harper, The Royal Hunter: Art of the Sassanian Empire New York Asia House 1978

J. J. Modi, The Religious Ceremonies and Customs of the Parsees 2nd Edition Bombay Jehangir B. Karani's Sons 1937

Max Tilke, Costume Patterns and Designs: A Survey of Costume Patterns and Designs of All Periods from Antiquity to Modern Times London A. Zwemmer Ltd. 1956

E. W. West, Trans., Pahlavi Texts, Parts II-IV Oxford Clarendon Press 1882-1892

NOTICES

Back issues of 'From the Skin Out' which are out of print from the Guild may be obtained from the Library of the SCA, c/o David McGlone, 364-A Sixth Ave., San Francisco, Calif. 94118. If you wish to obtain these issues, please contact the Librarian. Currently out-of-print are: Volume I, Nos 1, 2, 3, 4 & 5. Volume II, No 1. All subscriptions begin with the earliest issue we still have in stock.

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In answer to several inquiries which we have not had time to answer, the newsletter is interested in any articles on any aspect of costuming that readers may wish to submit. In fact, we whole-heartedly encourage and welcome them as it will enable us to take on other projects that are still in talking-about stages. If you have a special interest, or have done research on some question of costume, and wish to share it with others who may be interested, feel free to send it to us.

Will Becky Nankivell, or anyone acquainted with her please let us know her correct address, as we would like to mail her newletters, but the Post Office can't find her.

For the second time, we apologize for the delay in publishing 'From the Skin Out.' This is the April issue. Between illness, the tourney season, and our printer having his hand broken, things have not been rosy. In the interim, we have come up with a way for you to know when your subscription is running out. On the back cover, underneath the words 'First Class Mail' is a number (this month is #9). After your name on the address is another number. The first is the number of the current issue, the second is the one which your subscription expires with. (Rotten grammer but you get the idea) We hope that by diligent slavery, and the intervention of whatever gods we find time to make sacrifices to, to be caught up again in about 4 months. We do, however, need articles on any aspect of costumeing.

Available from Kathryn Goodwyn : Fabrics and Colors 1150-1650, a compendius of the various fabrics and colors used, arranged century by century. 44 Pages. $3.50 plus $1.14 for postage and handling. The Well-Dressed Celt, a compilation of in-period pictures of mostly Irish and Scots garb. 94 Pages. $4.50 plus $1.14 for postage and handling. She is also working on other books. Order from Baroness Kathryn Goodwyn, 281 Harvard St #22, Cambridge, Mass. 02139. (Some of you may be familiar with the Baroness's article in TI.)

TRADESMAN'S JOURNAL

Being a listing of working craftsmen and sources of supplies.

STORMCROW c/o Don Bettger 5920 Fleming Everett, Wash. 353-3646	cast and inlaid jewelry, drinking horns.
DEPORODH OF RANNOCH c/o Deborah Snavely 364 A 6th Ave. San Francisco, Calif (415) 751-5176 94118	small fibula and pennanular pins for blouse or shirt closings.
MERIWETHER OF THE FOUR WINDS c/o Kinene Garzin 618 Normal Ave Chico, Calif 95926	costume design & construction cast, cut, & soldiered jewelry work
ASHA AP MYRDDIN c/o L K Meeker 3145 NE 27th Portland, Ore 97212 (503) 287-8720	costume design & construction, banners and other heraldic work
GOLD & GEMS 1703 Bruce St Anderson, Calif 96007	will cast from wax molds,etc. write or call for info.
ELISABETH PIDGEON 868 30th St Richmond, Calif 94104	draft patterns fit, design, & construct costumes, free advice

THE DUCK LADY c/o Susan Taubeneck 4229 11th Ave NE Seattle, Wash 98105 (206) 632-0491	costume design construction & advice
EILONWY MORGAUSE GRAY c/o Lia Gray Anderson 329 62nd St Oakland, Calif 94618 (415) 658-3342	costume design & construction spec. in women's costume will barter
SIR BLACKHAND c/o Jay Meyer 3224 NE 50th Portland, Ore 97213	swords & knives
SUSAN OF SANS SOUCI c/o Susan M. White 2350 Union St. #11 San Francisco, CA 94123 (415) 931-2048	costume design & construction, horse trappings & accoutrements, applique banners, design work

Any craftsman wishing to advertise his work in this column may submit his name, address and phone number, along with a description of his work to this newsletter. This is an advertising service, and the Guild does not specifically recommend the people appearing herein, or guarantee their services or products.

DRAPER'S INVENTORY

This is a list of the fabrics and supplies currently available through the Guild's buying service. It is subject to change in availability and price without notice subject to market voluability. Write to request particular colors or fabrics and a search will be made and an answer gotten back to you as soon as possible. When requesting a particular fabric or trim, please try to include a sample and the manufacturer's name if possible. It makes things much easier. Remember that processing an order takes time, as it must be shipped to us before we can ship it to you. If you have a deadline by which time you require the fabric, let us know.

The Guild requires a minimun order of one yard, increasing in half yard increments (no orders for 5/8ths yard, please). As we order by the bolt, it may be necessary sometime to hold your order until we have a large enough order either to make ordering a bolt feasible, or to meet wholesaler's minimums. The prices we quote you are bolt price, and the price the buying service pays for them. The Guild adds 10% onto your total order to help defray expenses of operation. Generally we try to find someone heading your direction and send your order with them. If you know of someone who can pick your order up, let us know. We also deliver at events. If you want it mailed or sent UPS, let us know, but we have to add the cost onto your bill. If we seem a little slow, remember that we all work at other jobs and the Guild is limited to our spare time.

NOW AVAILABLE

Gold or Silver Metallic Woven, semi-sheer. Very close to Medieval Cloth-of-Gold. Dyeing produces interesting iridescent effects. 44" $3.50

Satin Face Crepe (not sleazy, loose woven stuff) washable, very like regular satin. wide range of colors. 44" $2.00

'Lucia' velvet. 100% ravon. Dry Clean only. Good color range. 39" $5.15

'Carmen' velvet. like Lucia but dull finish 39" $5.15

'Matinee' velvet. 65% cotton, 35% rayon. Washable Good color range. 39" $6.70

'Fidelio' velvet. 65% Acetate, 35% Rayon. Dry Clean. Dark colors only. 39' $6.70

Street Velvet. 100% cotton. Washable. Good Color range though dark. like medieval velvets. 39" $7.25

'Elektra' velvet. 78% Acetate, 22% Rayon. Very fine velvet. Dry Clean Eight colors, all dark but gorgeous. 39" $11.00

Silk Habotai (China Silk) lots of super colors 36" $4.40

Silk Broadcloth hand washable. 36" $6.70

Thai Silks (different color warp and weft) lots of iridescence. hand wash 40" $8.65

Soiree 63% Poly 37% Arnel washable purple, wine, black & rust only. Iridescence like Thai silk. slub weave. 45" $3.60

Lame embroidery threads Gold & Silver. can be split for finer work, replied for heavier. type of thread used for couched gold work. 3½¢.

Corset stays. spring steel, 1/4 " width 3 lengths in stock, more probably later. Flexible and lightweight. Made specifically for use in corsetry. 12" - 15¢ 10" - 12 ¢ 9" - 10¢.

Corset stay. 1/2 " width. same description as above. 6, 7, 9, 10, 12 inch lengths 15¢ each. 13 " - 30¢.

Also available, all types of embroidery flosses, canvases, evenweave fabrics, other silk and wool fabrics, other metallics.

CURRENT SPECIAL BUYS

Metallic Ribbon Gold with yellow/orange/green floral or pink/red/green floral 1¼" wide $1.10

Black semi-sheer with multi-color metallic stripes. 60" 90% polyester, 5 % metallic. $1.15

Silk Embroidery Floss 7 strand. Heraldic colors plus brown 15¢ Special Buy

Pebble Braid. 3/16" wide. Gold, Brown, black, Lt. blue, royal, oragne bone, orchid 12¢.

Gold Studs, ½" half dome, two-piece 8¢ each

Gold Braid, 3/8" side, double strand braid 45¢

Dobby polyester. crinkle texture with dobby pattern. Rust only. 45" 3 yds. $3.00.

Burgundy loose knit, iridescent, beautiful drape. 60" 8 yds. $1.10.

Taffetta 44" 100% Acetate. rust only. Older type, heavy weight. $1.25

Flannel 60" Acrylic. Red only. Washable. Looks, handles, almost indistinguishable from wool $5.00

Metallic Knit Jacquard 60" machine wash. Purple and gold geometic pattern $6.00

Black Velour 60" washable $4.00

Iridescent Taffeta 48" dry clean. red iredescing lavendar blue $3.00

Muslin 100% Cotton, natural color. fine grade. 44" $1.40

Ivory Jacquard, rectangular pattern. washable. Polyester silk-imitation 44" $3.00

White Cotton Broadcloth 100% Cotton. Slightly homespun texture. 45" $1.80

Woven Stripe. lightweight. poly-cotton with satin stripe. Purple only 44" $1.00

Rayon cording for crochet, tatting, embroidery, etc. red ivory brown, black only. 1¢

Purple & Silver Geometric Briad 1½" wide. $1.00

Metallic lace, approximately 1½" wide. antique gold. Imported from Switzerland. 2 styles. Heavy - $4.00, Medium - $3.00

Tatting Shuttles. removeable bobbins $.70

Coats & Clark 'Learn to Tat' very good, clear instructions 30¢

Dover books:

Geddes 'Blackwork' $2.35

Androsko 'Natural Dyes and Home Dying' $1.50

Matsuya Co. 'Japanese Design Motifs' $3.35

Kohler 'History of Costume' $4.00

Durand 'Smocking' $1.35

Chapman 'Historic Design for Embroiderers and Craftsmen' $2.00

Fangel 'Danish Pulled Thread Embroidery' $2.00

Baker 'Historic Calligraphic Alphabets' $2.40

Hayes 'Spices & Herbs, Lore & Cookery' $2.35

Vinciolo 'Renaissance Patterns for Lace, Embroidery and Needlepoint' $1.65

Szalavary 'Hungarian Folk Designs' $2.75

Bemiss 'The Dyer's Companion' $2.35

Gerspach 'Coptic Textile Designs' $1.50

Sanders 'Tatting Patterns' $1.20

Bright 'Hardanger Embroidery' $1.00

DMC books

Central Asian Embroideries $3.60

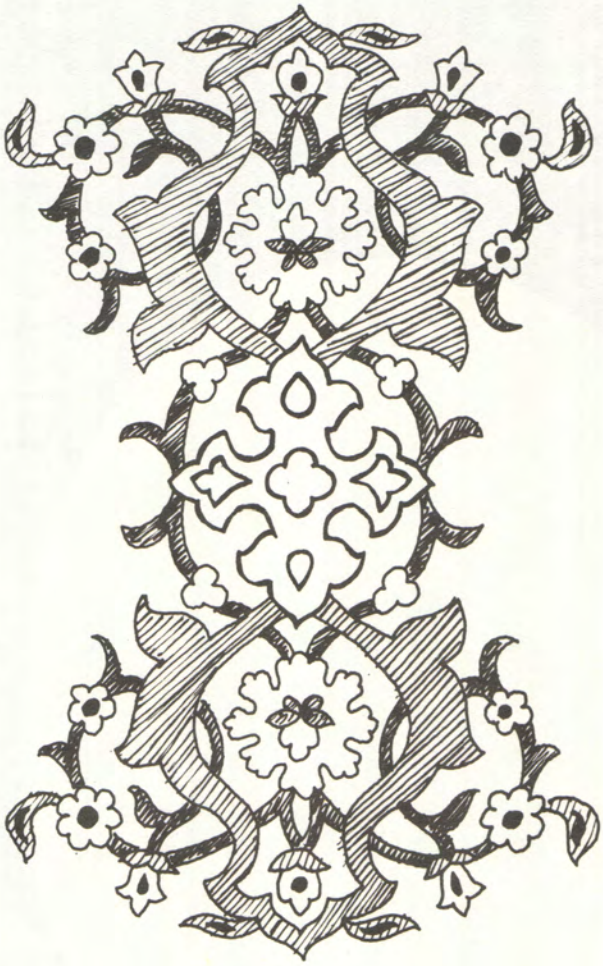
Lapland Embroideres $3.60

SPECIAL -

Rip Stop Nylon - Limited colours, limited quantities 44" - $1.00 ~~$1.10~~

60" - $2.00

Velveteen 100% Cotton 44" Red, $5.00

If you are placing an order with us, please remember the 10% Guild fee which must be added to it. We now require a down payment of 50% at the time of the order. Payment is due in full when you receive your order. This service operates largely on the honor system, so pay up promptly, so we don't have to go out of business. Make all checks payable to the "Costumers' Guild".

Some samples are now available through the Principality Co-ordinators.