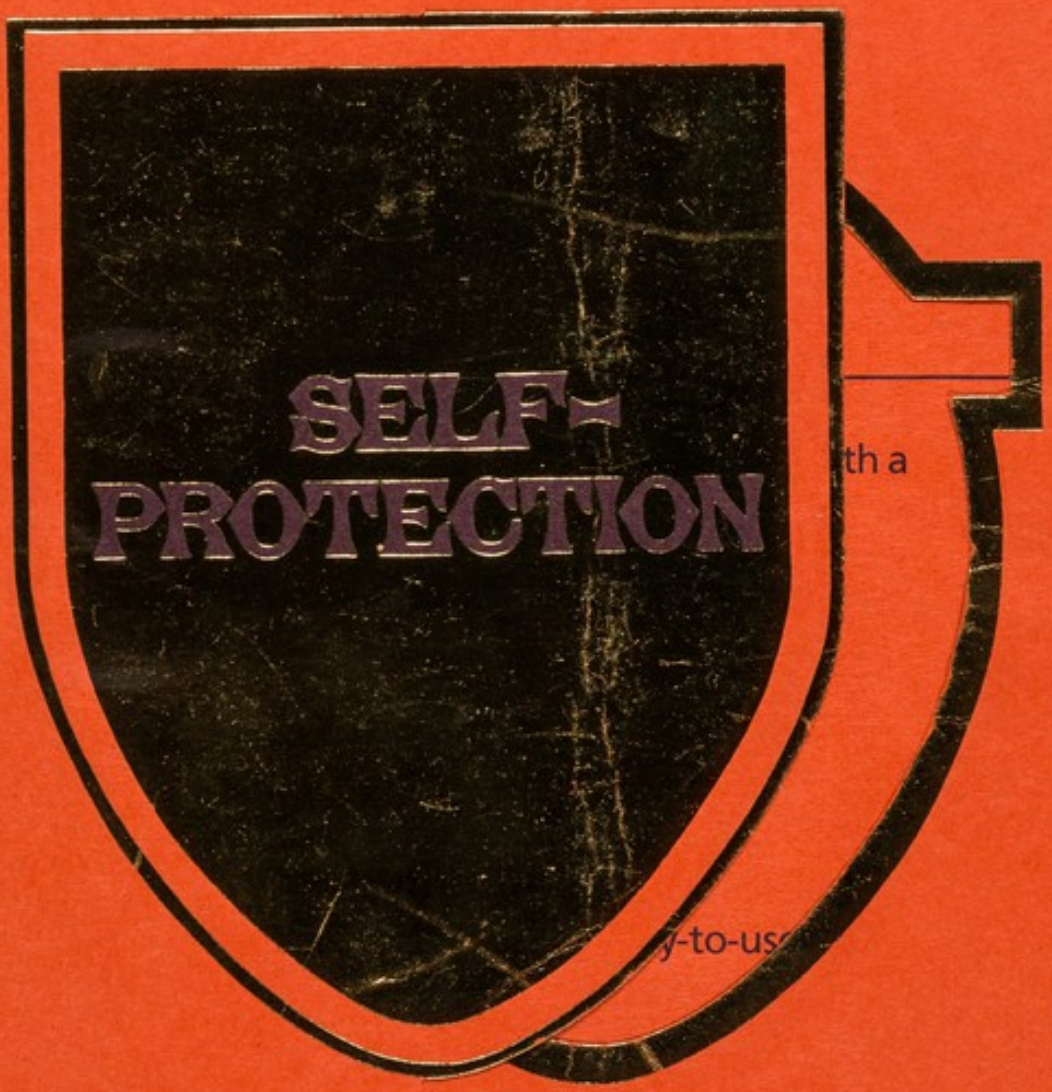
Self-protection : today, Trasidrex provides protection for the 'heart-at-risk'.

To the Medical and Pharmaceutical Professions
Prescribing information on back page



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Today, Trasidrex
provides protection for
the 'heart-at-risk'

No. 5 in series of prints

Japanese presentation armour c1550

Crown copyright: Tower of London

CIBA

Trasidrex

simplified cardioprotective control in hypertension

The combination of a beta-blocker (Slow-Trasicor®) with a thiazide diuretic (Navidrex®) means:

- more effective control of blood pressure[1]
- reduction in dangerous systolic peaks[2]
- improved compliance
- cardioprotection
- simplified once-daily dosage from the easy-to-use calendar pack

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personal protection for the hypertensive

Trasidrex®

160mg oxprenolol hydrochloride BP
and 0.25mg cyclopenthiazide BP

Today, Trasidrex
provides protection for
the 'heart-at-risk'

CIBA

Trasidrex®

160mg oxprenolol hydrochloride BP in a sustained-release formulation and 0.25mg cyclopenthiazide BP

provides protection for the 'heart-at-risk'

Prescribing notes

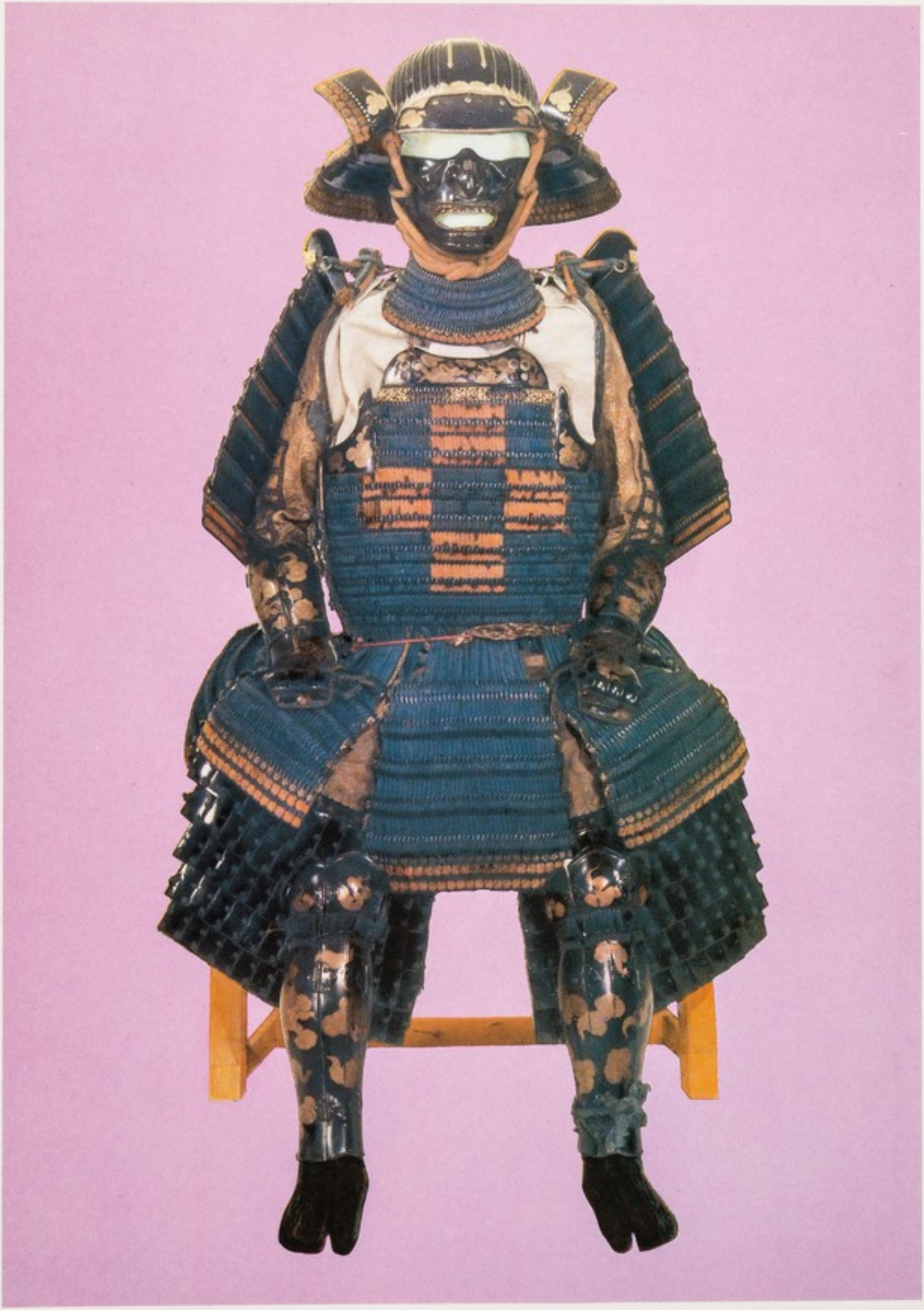
Presentation Trasidrex tablets each contain 160mg oxprenolol hydrochloride BP in a sustained-release formulation and 0.25mg cyclopenthiazide BP in the sugar coat. **Indications** In the treatment of mild and moderate hypertension. **Dosage** One or two tablets daily. Trasidrex can be combined with other antihypertensive drugs having a different pharmacological effect. In particular, a free combination with a vasodilator will often be beneficial. **Side-effects** Dizziness, drowsiness, headache, insomnia, excitement and gastro-intestinal disturbances may occur, usually at the start of treatment, while isolated cases of excessive bradycardia and thrombocytopenia have been reported. As with all beta-blockers bronchospasm and heart failure may be precipitated in susceptible individuals, while exertional tiredness and cold extremities have occasionally been reported. Beta-blockers are occasionally associated with skin rashes and/or dry eyes, and if any such reaction is suspected, treatment should be withdrawn. In common with other diuretics, latent gout or latent diabetes may become manifest, while a few cases of allergic skin reactions, mild anorexia, nausea, constipation, diarrhoea and thrombocytopenia have been reported. **Precautions** Cardiac failure must be controlled by digitalis before and during Trasidrex therapy. Should the pulse rate fall below 50 per minute, treatment should be restarted at a lower dose, if feasible. Caution should be observed when treating asthmatics, chronic bronchitics or others in whom bronchospasm may be precipitated. Trasidrex should be given cautiously to patients with metabolic acidosis, or during anaesthesia. Beta-blockers may mask the symptoms of hypoglycaemia and affect carbohydrate metabolism. Thiazides may decrease glucose tolerance. It may be necessary to readjust the dosage of any anti-diabetic medication. Trasidrex should not be given in combination with calcium antagonists of the verapamil type. Sudden withdrawal of any beta-blocking drug may induce severe and continuous angina. Trasidrex should be used with care in cases of acute renal impairment. Salt restriction is unnecessary, while the potassium sparing action of Trasidrex may obviate the need for potassium supplementation. *Pregnancy* Beta-blockers may cause bradycardia in the foetus, which can also persist after birth. During pregnancy, in the course of labour and during lactation, beta-blockers should only be employed after the needs of the mother have been weighed against the possible risks to the foetus. **Contra-indications** Patients with atrio-ventricular block, marked bradycardia, uncontrolled heart failure, cardiogenic shock, renal insufficiency and during concomitant lithium therapy. **Packs** Cartons of 28 tablets consisting of two reminder calendar foils of 14. PL0008/0138 Basic NHS price £7.12

References

1. Volans, G.N. et al (1979) Br. J. Clin. Pharmacol. **8**, 86
2. Taylor, S.H. et al (1979) Perspectives in Cardiovascular Research, **4**, 409

Full prescribing information is available on request from CIBA Laboratories, Horsham, West Sussex.

D004 Jan 82



Japanese presentation armour. c.1550

Japanese presentation armour c1550

In Japan art and culture flourished in an atmosphere of quiet progression within strict traditions, uninfluenced from outside. In the art of metal working these traditions were more strictly adhered to. From the Heian period (794-1185) to the end of Edo-Tokugawa (1867) great artistic endeavour went into working metal, particularly in perfecting the Japanese sword, the so-called 'Soul of the Samurai'. Thus, the sword became the principal weapon upon which the ebb and flow of political ambition, and the struggle for power depended. It was not until the end of the Satsuma Rebellion in 1877 that the Samurai and other civilians were finally forbidden to wear swords, thus depriving many craftsmen of their livelihoods.

For centuries the Japanese sword was considered to be amongst the finest produced, principally due to its unique construction where the blade is formed by repeated folding and welding to produce a carefully laminated blade. In addition, the hardened cutting edge could be carefully honed to become extremely sharp.

Through the skill of the sword-maker, armour developed along different lines to that of its European counterparts. Japanese armour has a distinctive appearance, is comparatively light and flexible, and might be thought too fragile to withstand a strong sword blow. However, this armour was developed precisely because of the sharpness of the sword. The concept of laminating armour by using small overlapping plates or scales is essentially Japanese; other Eastern armour generally being of the mail type. The effect of lamination is to progressively slow the sword blow, rather than immediately stopping it as with European plate-armours, thus reducing injury to the wearer.

In this armour the helmet is made with twelve interconnected plates, decorated and lacquered to resemble twenty-two plates. The cuirass is made of iron and leather scales, first laced horizontally, and then laced vertically with braided crimson silk thread. This gives great protective strength. The neckguard has been signed by Iwai Yozayenon of Nambu, c1550, who made several other surviving presentation armours. This suit has been extensively restored in modern times.

It is presently displayed in the Armouries of the Tower of London.

CIBA Laboratories, Horsham, West Sussex.

D004a Jan 82

Armour with tilt-pieces c1590

Wallace Collection, London.

Armour with tilt-pieces c1590

The late XVIth century saw the flowering of the English armourer, with designs reminiscent of Elizabethan fashion. The armouries at Greenwich still reigned supreme in armour manufacture, both for field and parade use. But the purchase of Greenwich armour was restricted; suits could only be acquired under licence from the Crown, with consequent gain to the exchequer.

The armour illustrated was probably that made in 1590 for Thomas Sackville, Lord Buckhurst, later the Earl of Dorset. A drawing of this armour, or a similar one, may be seen in the Jacobe Manuscript at the Victoria and Albert Museum, London. Unfortunately, the design on this armour, the zig-zag and scroll ornament, was a standard Greenwich pattern which appeared on several other armours, making its provenance doubtful.

This highly decorated suit consists of a burgonet, or helmet, with a one-piece face-guard and hinged cheek-pieces. The gorget, or collar, is made from four plates. The breastplate is of the full peascod form with the front protruding to a deep rounded point overhanging the waistline. The fauld or skirt was fastened to the breastplate by hooks, while the tassets or upper thigh defences (permanently fixed to the fauld) work on sliding rivets. The pauldrons (shoulder defences) and the lower arm defences (vambraces) were provided with a separate side-plate to protect the inner bend of the arm, while gauntlets protected the hands. Leg protection was provided by the cuisses (thigh armour), the greaves or shin armour, and the protective foot-guards or sabatons.

Since this suit was designed for multiple use, extra pieces were supplied for the tilt-yard. The placate or reinforcing breastplate was designed to fit over the existing breastplate, with a folding lance-rest secured to it by two screws. Finally, the arch-shaped stirrups completed the suit. Only the saddle-steels have been lost from the collection.

Decoration of the suit is by sunken bands, deeply etched and gilt on a purple ground. The broader vertical bands are ornamented with a flowing design of interlaced gilt and etched ribands on a granulated and blackened ground, with a narrow zig-zag ornamental line running through. The edges of the broad bands and plates are decorated with small etched foliage, gilt on a gilt ground, while the plain surfaces were originally purple.

The robust proportions of the armour are designed to give great strength, while its Greenwich workmanship ensures high quality. Despite its age this armour has never been restored, apart from substituting some modern brass rivets for the older steel brass-capped rivets. In its complete form, including the extra pieces, the suit weighs nearly 38 kg. It may be seen in the Wallace Collection, London.

CIBA Laboratories, Horsham, West Sussex.

D003a Jan 82

Armour of Henry VIII. c1540

Armour of Henry VIII c1540

The history of English XVIth century armour is dominated by Henry VIII. When he ascended the throne in 1509 his natural inclination to become a great renaissance monarch, combined with his gifts of scholarship and athletic prowess in the tournament and military arts, channelled his energies into modernising the essentially mediaeval cultural and artistic resources of the country. The native English armourers did not find Royal favour, and were not capable of producing the large quantities of cheap military equipment needed for his re-equipped army.

To satisfy his personal tastes, Henry brought many continental suits of armour, yet felt a need to establish his own armouries. In 1511 he invited two groups of foreign armourers, from Milan and Brussels, to set up in workshops at Greenwich Palace. In 1515, the Greenwich armoury was extended, and staffed by eleven full-time German and Flemish armourers, remaining active right through the succeeding reigns to the outbreak of the Civil War in 1642. For most of its early period Greenwich was concerned exclusively with manufacturing armour for the Monarch's own person, or for those granted special permission to patronise them. Thus they acquired a reputation for very high quality armour.

The Greenwich Armouries were probably responsible for the introduction of the multiple armour, or garniture, to England. Thus, a suit would comprise a set of exchanges and reinforcing pieces designed to cope with all forms of tournament and military use. Such a design obviated the necessity for many separate suits.

In this Greenwich-made suit, dated c1540, alternative exchanges were designed to extend its use to the field, tilt and tournament. For the latter, heavy reinforces such as a second and more heavy breastplate were supplied. Similarly, laminated sabatons or armour for the feet would also have been supplied but, like so much, have been lost.

This suit was made under the Master Armourer of the Royal Workshops at Greenwich, Erasmus Kyrkenar, using broad etched and gilt borders whose design is attributable to Hans Holbein the Younger. The outstanding feature of English manufactured armour, particularly Greenwich, is the solid simplicity of form, where decoration was mainly by etching and gilding, but with the heavier continental embossing more generally eschewed in favour of simplified borders.

This armour is presently in the Armouries of the Tower of London.

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D922a Sept 81