



# The North Wind

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Map of Lions Gate  
Photo by Dr. Carus



# Baron's Column



**Hey, you. Yeah, you.**

Ever thought about running an event? Do you have a great theme for an event but you are little unsure about how to do it? Does it just sound like a whole lot of work and best left to someone with more experience? Have you considered starting out by doing one of our Bransles?

First off, a bransle doesn't have to be a bransle. The name refers to a dance as that is what the bransle started out as. It allowed us to get together in garb and dance. Over time, it became more of an A&S socializer.

It is really just a very small focused event lasting an evening rather than a whole day or a weekend. It can be a tavern night, or a masked ball or a pot-luck dinner. It could be a night dedicated to just Mongolian activities or French Renaissance or we could rock the Casbah with an Arabian Nights theme. Medieval gambling games, belly dancing and drumming, or even filksinging are all fair game.

The Bransle is a great opportunity to allow someone to learn the craft of event stewarding. You don't have to plan a full weekend or coordinate war points. You don't even have to aim at everyone. You can design for a particular group of people in our Barony.

There was much discussion on the list about our last Bransle being a dry event but that is really the beauty of a small event. It can be whatever you, the event steward, want it to be. If you want it to be a Tavern Night, we can set up a tavern and sing filks until last call. On the other hand, if you want to do a high tea, eat sweet cakes, and embroider up a storm until the tea gets cold like they drink it in the colonies, make it so.

## **So if you have an idea, how do you get started?**

Start by writing out your idea. For me, this just helps clarify the concept that I will be pitching to people.

Next, you need to find a place to hold the event if you don't have a place in mind. It needs to be large enough to hold the people coming and activities you plan. At the same time, it needs to be cheap. I would love to have 50 or 60 people attending a bransle or tavern night but 30 is more realistic based on past attendance.

If you are having trouble finding a site, this would be a good time to send off an email to the Seneschale to let her know what you are thinking of doing and to see if she can suggest a suitable site. Even if you have a site in mind, I would email the Seneschale. All event stewards, regardless of the size of the event, are deputies to the Seneschale so you have to get her involved at some point. Feel free to include myself, and the Baroness, but the Seneschale is key.

The next step is to submit a formal bid. No matter how much you talk to us about an event or an idea, it takes a formal bid submission for us to consider it seriously. The Seneschale can give you a standardized form to use, but essentially you need to tell us who is in charge (you and your team), what the event is about, when and where is it happening, how much is it going to cost and how are we going to cover those costs.

The last two are really the proposed budget and from that the financial committee will determine whether it makes sense to go ahead. They may make changes such as eliminating certain expenses or raising the site fee to ensure the event breaks even.

Site fees are based on the costs, but we have to factor in what people will pay as well. For Bransles, a five dollar site fee is great. Ten dollars is going to scare some people away and that increases as the site fee increases. Of course, if you can get a site for free and we don't have any other expenses, site fee could be free.



# Baron's Column

As for the date, pick what you think works. Obviously, we have to look at whether it conflicts with other events. We don't have any bransles currently scheduled. I would like to see them quarterly but if people were willing to run them more frequently, we can have them more frequently. We will only schedule the Bransles (or Tavern Nights or A&S Night or ???) when we get a bid.

Speaking of events, the Baroness' Inspirational Tourney was a big success. We realized that the space was a little too small when we booked it, but it was either book a small space or cancel the event and we really didn't want to cancel. The fighters took it in stride and stepped up to make it work.

With moving the date back to December, we are finding that we need to book a site almost a year in advance. We are finding that many of the sites that we have used are requiring us to book earlier and earlier. As such, our Seneschale will be booking some sites for events even before we have an event steward for the event.

Hopefully, this might even encourage more people to come forward and put in bids. Finding and booking a site can often be a daunting task. Removing that from one of the many things an event steward has to do should make the job a little easier.

We are still looking for people to come forward and present bids for Canterbury Faire and Tournament of Armies. We do have some nibbles but we haven't seen an official bid.

Canterbury Faire is really two parts. It is our A&S/Bardic event during the day and our Baronial Feast at night. As such, you might want to team up with somebody so that one of you handles the day even and one handles the feast.

Have Fun. Play Fair.





# Editor's Letter



The great wheel of the year is once more coming to completion, and with it my first two-year term as Chronicler. I have applied to extend but, as of this writing, I don't know for sure if this is to be my last issue of the North Wind or not. If it is, I wish to say what a privilege and an honour it has been to serve as Chronicler for the past two years, and the best of luck to my successor (if and whomever they may be).

The winter season is the time to gather indoors, and hold close our families and friends. Other than getting a jump on that great A&S project for next year – what do Lions Gaters like to do at this time of year? You might say, “Party like the world is [or is not] ending,” but, judging by the three book reviews I've received, it appears they also love to read. Such a multitude of reviews is unprecedented in my tenure as Chronicler. (I say unprecedented because I've never received a single book review before – let alone three for one issue!) So, for recommendations on what's hot this reading season, check out these three reviews on: 17<sup>th</sup> Century Women's Dresses, Vlad: The Last Confession, and The Art of the Anglo Saxon Goldsmith.

Need more to read? Lions Gate has a library, currently managed by our very gentle and competent librarian, Ylas Anasdoter. A list of our current titles is on the Lions Gate website:

<http://lionsgate.tirrih.org/library.html>

Contact Ylas Anasdoter at [librarian@lionsgate.tirrih.org](mailto:librarian@lionsgate.tirrih.org), if you wish to borrow a book or two.

Need even more to read? Well, you're in luck – there's this great issue of the North Wind! This issue is also Issue #350, meaning that I have made ten issues of the North Wind, since my first issue was Issue #340. I hope you enjoy what could be my final issue, and is, at least, the final issue of 2012.

In Service, and with joy and love for the season, however you celebrate it with your loved ones,  
Wymarcha Hektanah Doiron  
Chronicler for the Barony of Lions Gate

Library excess book sale  
at Baronesses'  
Inspirational Tourney



**About the North Wind:** This is the Nov. & Dec., 2012 issue of The North Wind, a publication of the **Barony of Lions Gate**, of the **Society for Creative Anachronism**, Inc. (SCA, Inc.) The North Wind is available from the Chronicler, Marissa Fischer (Lady Wymarcha Hektanah Doiron), [chronicler@lionsgate.antir.sca.org](mailto:chronicler@lionsgate.antir.sca.org) and is also available from the Barony's website <http://lionsgate.antir.sca.org/public/>.

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# Lions Gate Calendar of Events

## January 2013







Date	Branch	Event
11-13		An Tir 12th Night
23		<a href="#">Baronial Council</a>
Mon - 21		<a href="#">Archery Practice</a>
Thu - 10, 24		<a href="#">Archery Practice</a>
Tue - 8, 15, 22, 29		<a href="#">Cloverdale Practice</a>
Thu - 24, 31		<a href="#">Rapier Practice</a>

Note: Council is now on the 4th Wednesday of the month.

## February 2013

Date	Branch	Event
15-17		<a href="#">Tir Righ February Investiture</a>
27		<a href="#">Baronial Council</a>
Mon - 25		<a href="#">Archery Practice</a>
Thu - 14, 28		<a href="#">Archery Practice</a>
Tue - 5, 12, 19, 26		<a href="#">Cloverdale Practice</a>
Thu - 7, 14, 21, 28		<a href="#">Rapier Practice</a>

## March 2013

Date	Branch	Event
16		Canterbury Fayre (Bardic & A&S Defendes)
27		<a href="#">Baronial Council</a>
Mon - 25		<a href="#">Archery Practice</a>
Thu - 14, 28		<a href="#">Archery Practice</a>
Tue - 5, 12, 19, 26		<a href="#">Cloverdale Practice</a>
Thu - 7, 14, 21, 28		<a href="#">Rapier Practice</a>

# Upcoming Events

## **Tir Righ February Investiture**

February 15, 2013 to February 17, 2013

Cowichan Exhibition Grounds

7380 Trans Canada Hwy

Duncan, BC V9L 6B

Seagirt (Victoria, BC)  
Autocrat: Tristan Seagirt

Their Highnesses of Tir Righ, Prince Kheron and Princess Kenna bid all draw nigh to the Barony of Seagirt to bear witness as they invest their news heirs to Thrones of Tir Righ, Tanist Christian Bane and ban-Tanist Heléne d'Anjou.

As well, great deeds shall be done and history shall be made once more as combatants contend for the honour of being our Principality Rapier Champion, the Scar of Tir Righ. All are welcome for a day of Celebration; where Bold Deeds and Merriment will abound.

Site fees:

Adults: \$20 (\$5 NMS will apply) ,Youth (13-18): \$10, Children 12 and under - Free  
(Please Make Cheques payable to "The Barony of Seagirt")

Site Info:

Directions to Site:

From Mainland take Ferry to either Victoria, or Nanaimo.

From South(Victoria) - Follow Trans-Canada Highway through Duncan BC, 67.5km.

Turn Left at Mays Rd (the next set of lights \*after\* Herd Road/Cowichan Lake turnoff). Destination will be on Right.

Directions from North (Nanaimo) - Take Trans-Canada Hwy/BC-1 south, 45.9km.

Turn right on Mays Rd. Destination will be on Right.

## **Canterbury Fayre (Bardic & A&S Defenders)**

March 16th, 2013

We still need a bid! Contact your Seneschale today!

# Icefire Jewels

**Beautiful Babbles and Blades for Everyone's Taste!**

Selling: Jewellery, Garb, and blades

Prices range from \$13-140 dollars

[www.icefirejewels.ca](http://www.icefirejewels.ca)

Enter Coupon Code: SCA for a members discount



# Ask Our Alchemist



Dear Dr. Carus,

This fortnight past I was at a holiday party, when Mr. Halitosis himself nearly trapped me under the proverbial sprig. I managed to escape with my virtue intact, but it got me wondering. Where and when did all this conjoining under poisonous shrubbery get started? Also, if holly is truly poisonous, what's the sense in us "decking our halls" with it? Is there science or superstition behind the practice?

Unbesmirched,  
Miss Elle Tow

My Lady Tow,

Congratulations on your deliverance from evil exhalation!

From seeds dropped by birds (from whence comes its common name, Anglo-Saxon for "dunged branch"), the European Mistletoe (*Viscum album*) parasitically sinks its roots high up on the trunks and boughs of many kinds of deciduous trees.

The druids of Gaul would harvest it with golden sickles from sacred oaks:<sup>1</sup> because it showed green in midwinter amongst the bare branches of its host, it was to them (and many other peoples) a symbol of life and renewal under adverse conditions, and so they brewed or hung it to impart health, fortune and fecundity.

Because it never touched dirty soil in the whole of its life-cycle, and was too flimsy to be made into weapons, mistletoe was also a symbol of purity, innocence and peace, even so that enemies would meet under it to parlay,<sup>2</sup> and the goddess Frigg would omit it when she extracted oaths from all other things against harming her son Baldur the Beautiful (whom envious Loki eventually arranged to slay with a missile-toe).<sup>3</sup>

It was hung in houses from Yule to year's-end to protect against fire, lightning and witchcraft.<sup>4</sup> So potent a charm it was against all manner of evil, that it protected Aeneas as he descended to the Land of the Dead to receive the destiny of Rome.<sup>5</sup> Its sticky white berries could be boiled down into the bird-lime of fowlers: association with such adhesive alchemy would further cement the bonds of gentle friendship and True Love.

Alternatively, it's been recently proposed that a mistletoe concoction could be employed as a contraceptive/abortifacient following no-string flings,<sup>6</sup> but, besides contradicting all other (albeit, non-evidential) medicinal traditions for this plant, Dr. Carus finds this idea as romantic as a bouquet of tied-off sheep intestines.



Fig. 1. Mistletoe on an oak tree, adapted from *Hortus sanitatis*, published in 1491.



# Ask Our Alchemist



"Here were kept up the old games of hoodman blind, shoe the wild mare, hot cockles, steal the white loaf, bob apple, and snap dragon; the Yule-log and Christmas candle were regularly burnt, and the mistletoe with its white berries hung up, to the imminent peril of all the pretty housemaids. (The mistletoe is still hung up in farm-houses and kitchens at Christmas, and the young men have the privilege of kissing the girls under it, plucking each time a berry from the bush. When the berries are all plucked the privilege ceases.)"

"Au gui l'an neuf! / To mistletoe (for) the year new!"<sup>8</sup>

The European Holly (*Ilex aquifolium*) is another evergreen with which to deck the halls.<sup>9</sup> Its fruit, too, is toxic in seasons (Christmas is too early) and to animals not meant to spread its seeds (emetic though rarely fatal to omnivores like ourselves, but much more dangerous to dogs & cats).<sup>10</sup> Besides similar general

associations with survival and fidelity,<sup>11</sup> holly has acquired additional meanings for Christians, as suggested by accounts of churches being decorated with it since the 15<sup>th</sup> century, and from the following popular carol<sup>12</sup> that may, in some form, date back to then:

*The holly and the ivy,  
now are both well grown,  
Of all the trees that are in the wood,  
the holly bears the crown.  
(Refrain)*

*Oh, the rising of the sun,  
and the running of the deer,  
The playing of the merry organ,  
sweet singing in the choir.*

*The holly bears a blossom,  
as white as lily flower,  
And Mary bore sweet Jesus Christ,  
to be our sweet saviour.  
(Refrain)*

*The holly bears a berry,  
as red as any blood,  
And Mary bore sweet Jesus Christ,  
to do poor sinners good.  
(Refrain)*

A detailed black and white woodcut-style illustration of a forest. In the foreground, three deer are visible, looking towards the viewer. The background is filled with various trees, some with bare branches and others with dense foliage. The scene is set in a natural, wooded environment.

XXIII. The Holly and the Ivy.

SEMI-CHORUS.

*mf* The Hol - ly and the I - vy Now both are full - well

grown, Of all the trees that are in the wood The Hol - ly bears the

# Ask Our Alchemist

51

CHORUS. *p*

2.

The Holly bears a blossom,  
As white as lily-flower;  
And Mary bore sweet Jesus Christ,  
To be our sweet Saviour.  
O the rising of the sun, &c.

3.

The Holly bears a berry,  
As red as any blood;  
And Mary bore sweet Jesus Christ,  
To do poor sinners good.  
O the rising of the sun, &c.

4.

The Holly bears a prick,le,  
As sharp as any thorn;  
And Mary bore sweet Jesus Christ,  
On Christmas Day in the morn.  
O the rising of the sun, &c.

5.

The Holly bears a bark,  
As bitter as any gall;  
And Mary bore sweet Jesus Christ,  
For to redeem us all.  
O the rising of the sun, &c.

6.

The Holly and the Ivy  
Now both are full well grown,  
Of all the trees that are in the wood,  
The Holly bears the crown.  
O the rising of the sun, &c.

*The holly bears a prick,le,  
as sharp as any thorn,  
And Mary bore sweet Jesus Christ,  
on Christmas Day in the morn.*

*(Refrain)*

*The holly bears a bark,  
as bitter as any gall,  
And Mary bore sweet Jesus Christ,  
for to redeem us all.*

*(Refrain)*

*The holly and the ivy,  
now are both well grown,  
Of all the trees that are in the wood,  
the holly bears the crown.*

*(Refrain)*

Merry Christmas from Brother Dr. Carus, and a happy and prosperous New Year to you all!

*Dr. Carus answers your questions on Medieval Science & Technology in every issue of the North Wind: email them to him at [darling\(at\)activematerials\(dot\)ca](mailto:darling(at)activematerials(dot)ca), or to the Chronicler.*

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# 17<sup>th</sup> Century Women's Dress Patterns

The Following book report may be of interest to some in Lions Gate. I loaned the book out because the front cover had a X-ray image of a bodice, and I thought it was a book of X-rayed objects. I was pressed for time, so I just took the book along with many others.

To my surprise, It was not what I expected, but it had a lot of technical stuff to keep me reading.

Seventeenth – Century “Women’s Dress Patterns: Book 1”

Edited by Susan North and Jenny Tiramani.  
Vancouver Public Library, Main branch

Tec  
646.432  
S49n  
v.1  
Bar code: 3 1383 09705 9474  
ISBN: 978 1 85177 6313



Unlike other costume pattern books, this book takes 16 pieces of period clothing, and with microphotography, explores how the garment was made, then develops patterns for them.

The clothing examples were worn from 1600 to 1700.

They are a Waistcoat 1610; Silk waistcoat 1610; Blackwork waistcoat 1630's; Slashed satin bodice 1630's; Knitted silk waistcoat 1630; Linen mantle 1590; Linen smock 1620; Linen hood 1600; Coif and forehead cloth 1600; Linen band and cuff's 1630; Partlet and sleeve panels 1615; Linen kerchief 1600's; Linen gloves 1600 and kid gloves 1610.

The slashed satin bodice has been X-rayed, with images showing the different layers of buckram, canvas, whalebone, etc.

The book covers almost everything you need to know to recreate each garment. The type of stitching, seam allowance, (most 1/16 inch), bobbin lace, knitting, embroidery, (including silver, gold and silver gilt), smocking, etc.



There are patterns for the garment, as well as lacing, embossing, and other additions to the garment.

The book also has colour photos of paintings of some of the garments, showing how they would look while being worn. The patterns for the most part are 1:8 scale or of another scale. The patterns can easily be used for making your own garb.

The date I list is the first date for each garment and cover a period of ten or fifteen years, (1600 - 1610). Most have provenance of its history, and are in the V&A or from private collections.

YIS,  
Lord Ettrick The Silent

# Vlad: The Last Confession

by C. C. Humphreys  
Orion Books  
ISBN: 978-1-4091-0330-1

I work in a bookstore. Every October, Surrey hosts a writers' conference. Our store is a sponsor of that conference and we host a gala where some of the authors come out and do a speech and then sign some books.

I noticed that we had two writers, C.C. Humphreys and Jack Whyte, that were relatively local that wrote historical fiction. I will review Jack Whyte's "The Forest Laird" in a later edition of *The North Wind*.

Chris Humphreys lives in Vancouver (or on Saltspring Island depending on what source you are reading) and has written a number of books that fall into the period that the SCA covers (and some just outside of it.)

It is said that inside every science fiction fan, there is science fiction writer that wants to get out. That is true with me. Although life sent me in another direction, I had many stories that I wanted to get out on paper.

One of those stories was to write a historical adventure novel about Vlad Dracula, the Wallachian Prince whose indulgence with impaling his enemies made him the basis for Bram Stoker's Dracula.

You snooze, you lose. Humphreys has beaten me to the punch.

Having first discovered the history of the real life Dracula as a teenager, one of the things I realized is that for all the horrible things he was supposed to have done, Vlad Dracula was a hero to his people. He brought in law and order and he fought a holy war against the invading Ottoman. While his ways were harsh, they were not uncommon.

The story is told from the perspective of three people who knew him best - Ion Tremblac, a boyhood friend that was always by his side; Ilona Ferenc, his mistress; and Brother Vasilee, a soldier turned holy man who Vlad used as his personal confessor. None of these are real life people, though Vlad's second wife was named Ilona. The three are brought together after Vlad's death to see if the church will consider rewriting some of its history and charges against Vlad to resurrect the Order of the Dragon which had now fallen from grace.

Through our three narrators, we start with Vlad Dracula and his brother Radu as hostages to the Turks. Vlad's father made a deal with the Ottoman Empire to put himself on the Wallachian throne and to show faith, he sent tributes that included his sons as hostages.

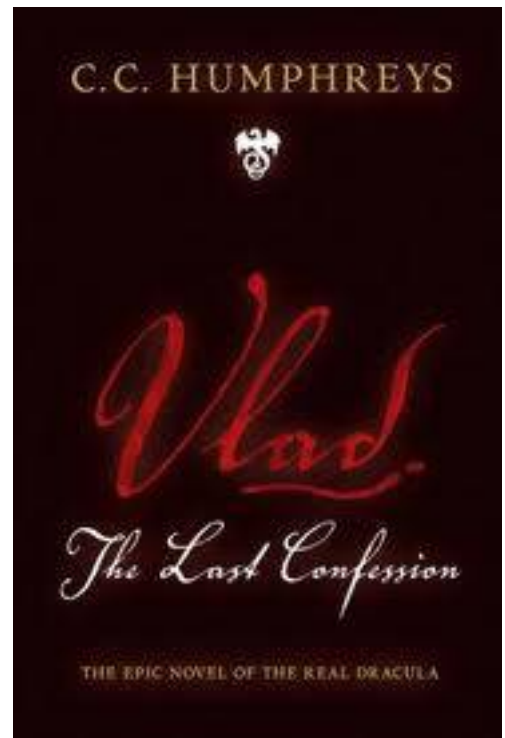
Humphreys' novel pieces together the historical facts we have about Vlad Dracula into a well-written adventure about his life. Is the history a hundred percent accurate? Humphreys is telling an adventure story, not a history lesson. There are large gaps of information in the life of Vlad, and many of the stories were biased pamphlets put out by Vlad's enemies which told lurid details of his atrocities. The printing press was a new invention, and there was a demand for sensational stories filled with blood and thunder.

While history documents young Vlad being sent to the Ottomans as a hostage, his life with them is not well documented. Humphreys fills in the gaps to give us an epic story. In his account, Vlad learns the techniques of torture and impalement from the Ottomans. A theme comes up here that runs throughout the rest of the book. "You torture others so that they can not torture you."

The golden goblet left by a drinking fountain that was never stolen for fear of incurring Vlad's wrath; the nailing of some Turkish emissaries' turbans to their heads since they would not remove their hats; the suicide of his wife; and the forest of impalements; these snapshots of Vlad's history are all there but are just made more real by the fictionalized history of what happened between the snapshots.

I enjoyed reading it, and I hope you will as well.

Humphreys' next novel will be based on the fight coordinator for William Shakespeare. Humphreys is a student of the sword and has worked as a fight coordinator. His website and blog can be found at <http://cchumphreys.com/>



# The Art of the Anglo Saxon Goldsmith

**Book Review** by Aelana Cordovera

The Art of the Anglo Saxon Goldsmith by Elizabeth Coatsworth and Michael Pinder, The Boydell Press, 2002 reprinted in 2010. Subtitled *Fine Metalwork in Anglo-Saxon England: its Practice and Practitioners*.

This is a scholarly book focusing on fine metalwork techniques, tools and design from perspectives in archeology, literature, and technology as distinguished from art history. Also included is an Anglo-Saxon vocabulary of metalwork terms and a useful eighteen-page bibliography.

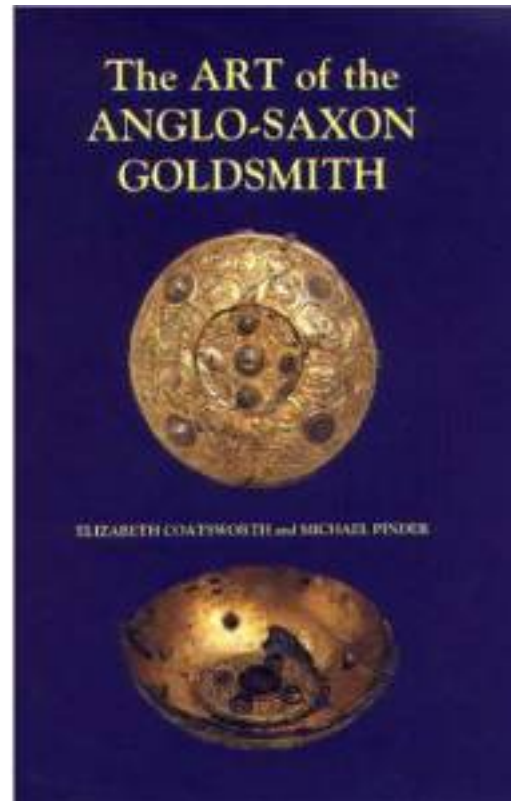
The authors compare the techniques of blacksmiths with those of the workers in fine copper alloys, silver and gold. However, they point out that the blacksmith would also be able to work in copper alloys, and the goldsmith would need to make his own tools of iron. So the smith appears to be a generalist, with only the highest level of skill and experience focusing on precious metals. Consequently, the social status of workers in gold and silver and the top-level weaponsmith matches that of the noble and elite.

While dark age and medieval technical literature is scarce, with little technical study of Anglo-Saxon jewelry, metalwork and weapons before 1974, Coatsworth and Pinder provide a comprehensive survey with diagrams and maps. They describe techniques of carving, engraving, chasing, punching, repousse, pressblech (1 mm gold foil pressed), inlay, niello, filigree, gilding and various polishing techniques. In addition, garnet cloisonne, glass, enamel, shell, ivory and bone were used to embellish the metalwork, both weapons and jewelry. There is extensive discussion of how each piece was constructed and designed.

Literary references to smiths are explored, including Old Testament Tubal Cain and the story of the Golden Calf. In secular poetry, the legend of Weland the Smith and his swan wife, is depicted on the Franks casket in the 700's. Beowulf's armour is described as Weland's work in poetry. There is great respect, even fear, for the almost magical work of the weaponsmith and the goldsmith in Anglo-Saxon poetry that survives.

Historical references to smiths are mostly limited to saints' lives, wills and charters, and general references to weapon smiths in law codes in the tenth and eleventh centuries. In the early period, fifth to eighth centuries, grave goods and archeological evidence from trade centers, estates and monasteries provide evidence of the high level of technical accomplishment of the goldsmiths. Many famous examples of surviving works are described. But the less famous, damaged, pieces from hoards give us more information about construction methods declare Coatsworth and Pinder.

A close study of this book gives the living-history metalworker many ideas about how to begin recreating some of the common everyday items, as well as high-level metal work. Guidelines for creating a smith persona are also scattered throughout the book. It is an expensive but highly valuable resource.





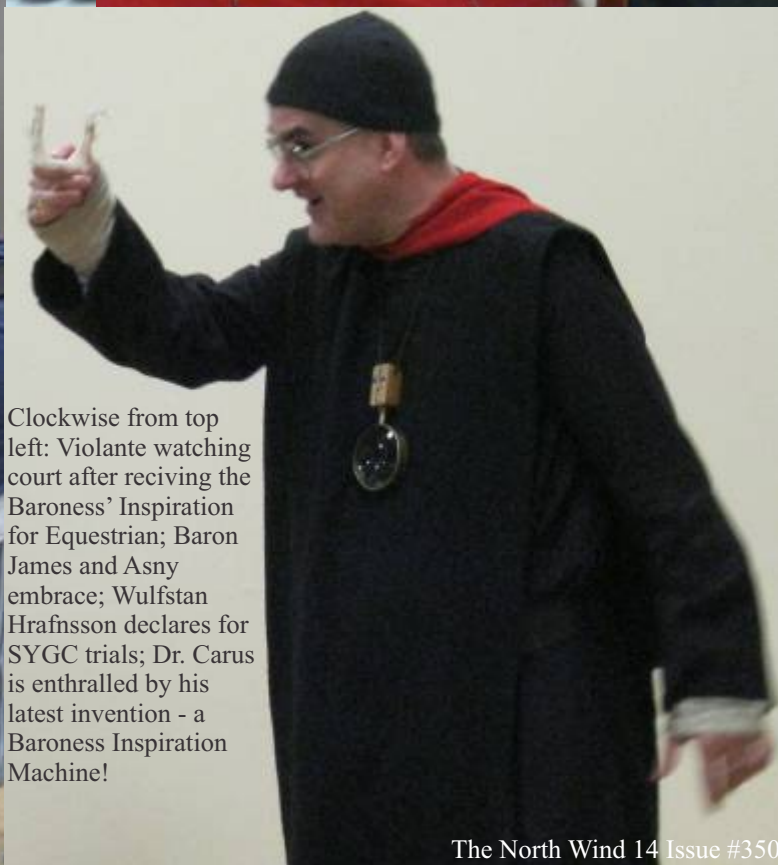
# Baronesses' Inspirational Tourney



Top left: Marion and Baroness Margaret chat in the kitchen; top right: Dr. Carus is 'teaching the children well' about his new Baroness Inspiration Machine; bottom: All good events begin and end at gate!



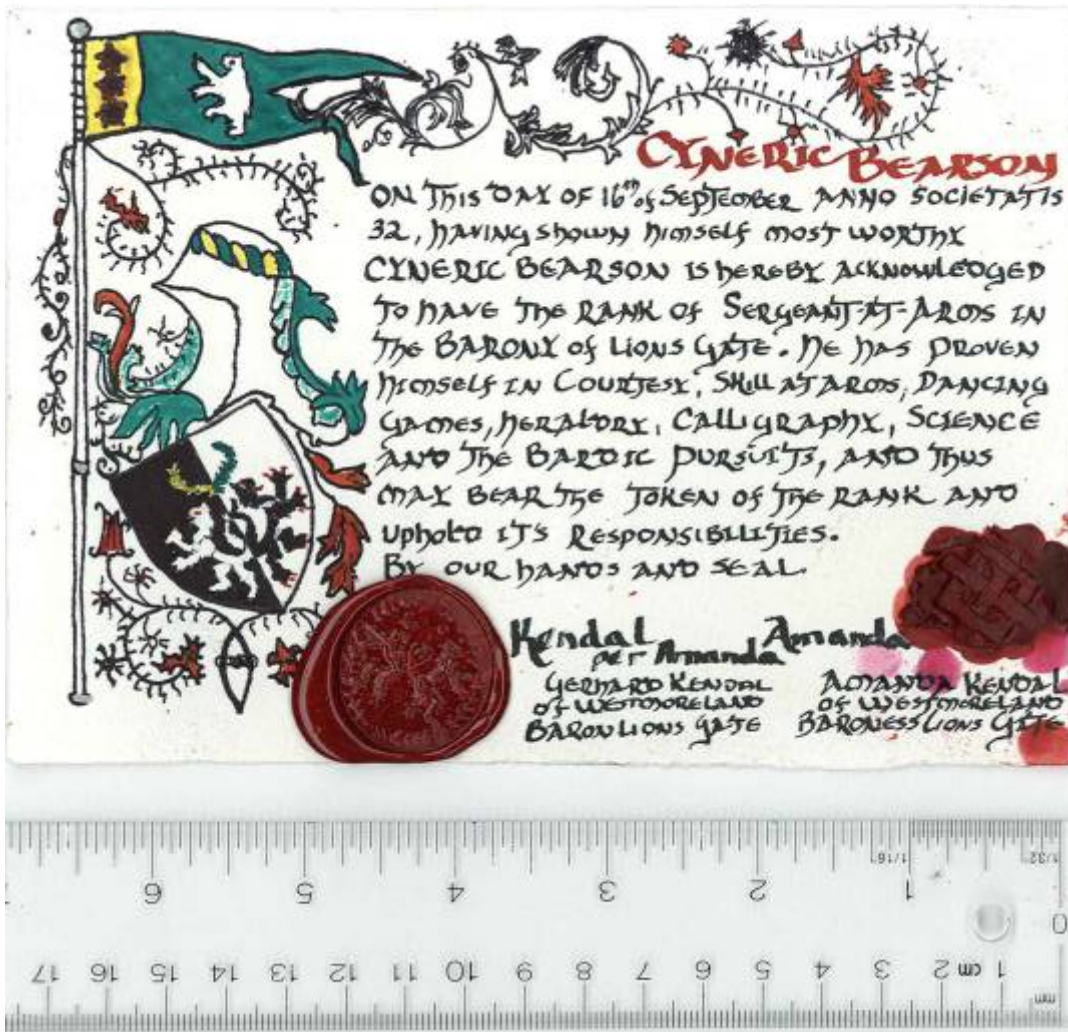
# Baronesses' Inspirational Tourney



Clockwise from top left: Violante watching court after receiving the Baroness' Inspiration for Equestrian; Baron James and Asny embrace; Wulfstan Hrafnsson declares for SYGC trials; Dr. Carus is enthralled by his latest invention - a Baroness Inspiration Machine!



# Scroll of the Month



Cyneric Bearson Sereant's scroll, scribe unknown.

# Lions Gate Financial Policy

## Barony of Lions Gate FINANCIAL POLICY

This policy serves as an addendum and is subject to the requirements set forth by Modern law, the Society for Creative Anachronism, Inc. (SCA) Financial Policy, Kingdom of An Tir Financial Policy, SCA Corpora and By Laws, the Laws of the Kingdom of An Tir, the Principality of Tir Righ Financial Policy and the Laws of the Principality of Tir Righ.

### A. THE FINANCIAL COMMITTEE

1. The primary purpose of the Financial Committee is to manage the Barony's finances.
2. The Financial Committee shall consist of at least the Baron, Baroness, Seneschal and Exchequer.
3. The committee shall consist of an odd number of members for voting purposes, noting that the Baron and Baroness (the Coronet) jointly have one vote.
4. All members of the Financial Committee must be paid members of the SCA.
5. The Lions Gate Financial Policy shall be reviewed by the Financial Committee at least on an annual basis. All changes should be brought forward to Lions Gate Council to be discussed and ratified. Final approval shall be granted by the Principality Exchequer.
6. The Lions Gate Financial Policy should be published in its entirety at least annually in The North Wind.

### B. EXPENDITURES

1. Whenever possible, all expenditures of Lions Gate funds must be pre-approved by Council of Lions Gate.
2. A receipt for all goods or services purchased shall be provided to the Baronial Exchequer.
3. Where an individual has used his/her own funds for pre-approved expenditures, a receipt must be submitted prior to reimbursement.
4. If there is no regularly scheduled Lions Gate Council Meeting occurring before the expenditure is required, then the criteria outlined in Table B-1 must be met. In addition, a full accounting (including receipts and signed authorizations) must be presented at the next scheduled Lions Gate Council Meeting.
5. In exceptional situations, when the Baron and/or Baroness, Seneschal, and Exchequer are in agreement, funds may be dispersed with the intent of presenting a full accounting to Council at the next Lions Gate Meeting. See Table B-1 for the decision criteria.

**Table B-1:** Outline of criteria for approving expenses.

<b>Amount</b>	<b>Approval Needed</b>
less than \$50.00	Oral approval of the Baron, Baroness and the Seneschal (in consultation with the Exchequer)
less than \$100.00	Written approval of the Baron, Baroness and the Seneschal (in consultation with the Exchequer)
less than \$200.00	Written approval of the Baron, Baroness, the Seneschal and Exchequer
\$200.00 or greater	Must be pre-approved by the Financial Committee and Lions Gate Council (included in minutes)

# Lions Gate Financial Policy

## C. EVENTS AND PRACTICES

1. With the exception of practices, all Baronial events must have an Event Steward and a Co-Event Steward.
2. All events and practices shall have their own operating budgets for accounting purposes. All budgets are subject to approval of the Financial Committee.
3. All individuals wishing to be an event steward or be a practice coordinator must submit a bid to Council using the Baronial Event Bid forms.
4. All bids are reviewed and discussed by the Financial Committee. The decision to grant a bid is up to the Baronial Coronet and the Seneschal. When multiple bids are submitted, the choice is given to the Baronial Coronet provided that Their choice meets the legal and financial requirements.
5. All event budgets (including advances and site fees) must be pre-approved by the Financial Committee.
6. For services required at an event that cost a significant amount of money (eg. Hotels, biffies, catering, garbage, recycling), a minimum of 2 quotes are required). Copies of the quotes must be submitted with the event bid.
7. All emergency funds requested must meet the expenditure criteria (Table B-1).
8. The Event Steward will complete an Event Financial Report after the event is over. This report will be submitted to the Exchequer within 2 weeks of the end date of the event for distribution to the Financial Committee. An alternate date can be arranged with the Exchequer if needed.

## D. GATE PROCEDURES

1. The Baronial Exchequer will provide the Event Steward or designated Gate Keeper with an event float when requested. This float shall be the responsibility of the Event Steward who shall sign for it. If the event float/gate responsibility is delegated by the Event Steward, the Event Steward is still responsible for oversight of the event funds.
2. When staffing gate, only one person at a time will be responsible for the cash box. A record of who was responsible for the cash box for each shift throughout the duration of the event must be submitted with the event report.
3. Any cheques returned NSF must be paid in full in cash to the Barony plus the NSF banking fee within 2 weeks of notice from the Exchequer. Anyone who bounces a cheque will be barred entrance to a Lions Gate event until the debt plus NSF charges are paid in full.
4. Original gate sheets and waivers must be submitted to the Seneschal as soon as possible after the event. Original waivers and a copy of the gate sheets will be sent to the Kingdom Waiver Secretary. Original gate sheets will be retained and stored in the Exchequer files with the event financial report.

## E. COMPS

The following is a list of those individuals who are pre-approved to receive complimentary event fees (comps):

1. The Baron and Baroness and their minor children are exempt from site and feast fees for all Baronial events.
2. The current Baronial Defenders for Heavy, Rapier, A&S and Bardic are exempt from site fees only (not feast or accommodation fees) for all Defender events, Baronial Banquet, Baroness' Tourney and May Bardic.



# Lions Gate Financial Policy

3. The Event Stewards (maximum of 2) are exempt from site fees but not feast or accommodation fees.
4. All Royalty and Their Heirs will receive complimentary site and feast fees to Baronial events.
5. At events with organized feasts (e.g. banquet), the head cook and their staff shall receive complimentary site fees.
6. Additional comps not outlined above can be requested and will be considered on a case-by-case basis.

## F. REVENUE

1. All monetary donations received (e.g. from demos, etc.) are to be given to the Baronial Exchequer to be deposited into the branch bank account.
2. All event proceeds are to be given to the Baronial Exchequer immediately following the event to be deposited into the branch bank account as soon as possible.
3. All proceeds from practices will be given to the Baronial Exchequer each month at Council so that they can be deposited into the branch bank account. If at any time, the amount collected from practices exceeds \$500, arrangements should be made with the Exchequer to make an immediate deposit.
4. During an event, all cash receipts are the responsibility of the Event Steward.
5. As monies accumulate at Gate, they should be removed by the Event Steward or Head Gate Keeper to a safe place leaving just the original float.

## G. FINANCIAL RECORDS

1. The Baronial Exchequer will maintain permanent books and records of all financial activity. Detailed records must be maintained with receipts, disbursements, and contributions specifically itemized. Where a system is automated, a printout or "hard copy" of computerized records will be made monthly as well as backups of the relevant files and disks. All records must be retained for at least seven years. All books and records, as well as all assets, bank statements, other correspondence and files of an official nature are the property of the Barony of Lions Gate. They must be turned over to the successor officer within thirty (30) days after the former officer steps down from office.
2. The original bank statement and reconciliation are to be provided to the Baronial Seneschal on a monthly basis for review and signature.
3. There shall be no co-mingling of Society funds with the funds of any individual, business, or other legal entity.
4. A review of the books is mandatory when the office changes hands and every two years, such review to be conducted by the Principality Exchequer or their designated representative. The financial records are public property and will be made available for examination by any member upon reasonable request agreed upon by the Baronial Exchequer and the requestor.

## H. SEGREGATION OF DUTIES

The baronial offices of Seneschal and Exchequer cannot operate out of the same residence. The Seneschal and Exchequer may not hold any other office during their term of service.

# Lions Gate Financial Policy

## I. REPORTING AND DISCLOSURE

1. The Baronial Exchequer must report quarterly to the Principality and/or Kingdom Exchequer using the designated forms, with a copy to the Baron, Baroness and Seneschal, as follows:

<b>Quarter</b>	<b>Due Date</b>
January 1 - March 31	May 1
April 1 - June 30	August 1
July 1 - September 30	November 1
January 1 - December 31 (Domesday)	February 1

2. The Lions Gate financial reports must be published in The North Wind in February or March each year. The reports shall include, but not limited to, a Profit/Loss Statement and Balance Sheet.

## J. BUDGET

1. The Financial Committee shall be responsible for preparation of the draft Baronial Budget to be presented to Lions Gate Council. This budget shall be ratified at the January or February Council Meeting of the year budgeted.
2. All Baronial Officers will submit budget requests to the Financial Committee prior to the December Council meeting to be discussed at Lions Gate Council. Failure to meet this deadline could result in a budget allocation at the discretion of the Financial Committee.
3. Once ratified, the Lions Gate Budget must be published in The North Wind.

## K. BARONIAL ASSETS

1. All property owned by the Barony must be marked "Property of Lions Gate".
2. Any requests for use of assets at non-Baronial events must be presented and approved at Council.
3. Any property must be returned to the Baronial locker or the Chamberlain in the same or better condition than when it was picked up. Tablecloths, Gold Key and serving tabards must be washed before returning to storage.
4. All property must be returned to the Baronial locker within 2 weeks or no later than 7 days before the next event, whichever period is shorter.
5. The Chamberlain will maintain a list of all the Baronial assets and where they are located specifically. This list will be made available on the Baronial website.
6. The Chamberlain will conduct an inventory of all Baronial assets once per year and submit an updated list to the Exchequer by January 15.

# Crown



Their Royal Majesties of An Tir - Vik II and Astrid  
(king@antir.sca.org, queen@antir.sca.org).



Their Highnesses of Tir Righ - Kheron IV and Kenna I  
(prince@tirrigh.org, princess@tirrigh.org).



Baron & Baroness of Lions Gate - Their Excellencies James Wolfden and Margaret Hamilton  
(baron@lionsgate.tirrigh.org, baroness@lionsgate.tirrigh.org ).

## Baronial Council

Seneschale - Caitrina inghean Aindriasa, seneschal@lionsgate.tirrigh.org  
Contingency Deputy - Brigitte die Arrogante  
Watch - VACANT|

Chancellor of the Exchequer - Asny Ravnsdottir, exchequer@lionsgate.tirrigh.org  
Deputy Exchequer - Ylas Anasdoter, deputyexchequer@lionsgate.tirrigh.org  
Chamberlain - Johanna, chamberlain@lionsgate.tirrigh.org

Sable Loat Pursuivant (Herald) - Garet Doiron, herald@lionsgate.tirrigh.org

Minister of Stables - Griffin, stables@lionsgate.tirrigh.org

Archery - Jaqueline Lefleur, archery@lionsgate.tirrigh.org  
Master of Blades (Rapier, and Cut & Thrust) - Mitaias, blades@lionsgate.tirrigh.org  
Lists - Caitrin ni Cingeadh, lists@lionsgate.tirrigh.org

Chronicler - Wymarcha Hektanah Doiron, chronicler@lionsgate.tirrigh.org  
Librarian - Ylas, librarian@lionsgate.tirrigh.org

Minister of Arts & Sciences - Aelana Cordovera, artsandsciences@lionsgate.tirrigh.org  
Contingency Deputy - Dr. Carus  
Bardic Arts - Azure Mary Macgregor, bardicarts@lionsgate.tirrigh.org  
Dance - Rhiannon ap Gwynedd of Clan McBeighn, dance@lionsgate.tirrigh.org  
Games - Uilliam MacAndrew, games@lionsgate.tirrigh.org

Chatelaine - Tamsyn le Rous, chatelaine@lionsgate.tirrigh.org  
Pied Piper - VACANT, piedpiper@lionsgate.tirrigh.org

Baronial Scribe - Marie de Cheriseye la foret, scribe@lionsgate.tirrigh.org  
Deputy - Miles FitzHubert

Baronial Webminister - Malie Rennick, webminister@lionsgate.tirrigh.org  
Deputy (Webspinner) - Rothgar, webspinner@lionsgate.tirrigh.org