

Storming The Castle at Canterbury Fayre



A subtlety from a fabulous feast held at Canterbury Fayre.

About the North Wind

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From the Baronial Coronet

Greetings!

We are now rested from the weekend's festivities, and wish to give the highlights to any who could not make it to Canterbury Fayre, and to thank those who could.

This may have been our first official Lions Gate event since becoming Baron and Baroness, but those attending the event showed that the love of our game comes from all over. Gentles from the Baronies of Seagirt and Madrone, and from the Shires of Shittermoode, Lionsdale, Fjordland, Hartwood, Ramsgaard, and Danescome came to enjoy what our Barony has to offer. There was so much happening throughout the event it was sometimes difficult to remember we were there to also bear witness to two new Champions of our fair Barony.

An amazing showing in both our Bardic and Arts & Science competitors! Dame Elena de Maisnilwarin arose victorious as our new A&S Champion for her entry of wool dyeing, and HL Briana nic h'Eusaidh won the hearts of her audience with her beautiful Irish song. Congratulations to our new Champions and to their fellow competitors! It filled us with pride to see the talent we have in our midst.

There was held a "Super Six Largess" competition that had chins dropping at not only at the talents of the artisans who contributed, but at the number of them who did. Here is a list of the amazing items that were entered:

Morwydd Goyt Maur – painted wooden boxes (one even has a silver loat on it!)

Ylas Anasdoter – 3 entries! Finger woven garters, leather bound books and kumihimo cords

Caitrin ni Cingeadh and Sarah ferch Griffin – Wool haversacks with linen lining, wool applique and woven wool straps

Taliesin ap Hafgan – Oak gall ink in wax sealed glass vials

Angharad verch Moruch – Tablet woven trim

Eleanor Odlowe – Glass headed veil pins

Topher MacKenzie – Hand spun, woven and felted wool pouches

Asny Ravensdottir – Lampwork beads in Lions Gate colours

Kenneth of Shaftsbury – Wooden drop spindles
Brigitte die Arrogante – 3 entries! Copper Norse wire weaving bracelets, copper wire with stone or bead earrings and copper wire rings

The winner by two beans for the Populace vote was Caitrin ni Cingeadh and her daughter Sarah ferch Griffin for the fabulous wool haversacks. Topher MacKenzie's hand spun, woven and felted wool pouches won the Baroness' choice. Our thanks to all who entered, and through your generosity have given the Barony enough largess to spread your word fame for the next several events.

The Pas d'Arms Heavy Tourney was won by Vladimir Andreivich Aleksandrov by the accolades of the ladies in attendance. The Nobles Oblige Rapier Tourney was won by Kian O'Ruadhri. We hope to see more of these contests held at future events as it looked like a lot of fun was had by all.

Their Highnesses, Prince Savric and Princess Dalla honoured us by their presence in our first Baronial court, where Mistress Caitrin was granted a Baronial Warrant for her well known heraldic sewing skills. Her work can be seen on the warfield, on the Sable Loat of Lions Gate as well as the Baron and myself just to name a few.

I have learned to have a hanky closer at hand when I called my first four Inspirations into court. Eleanor Odlowe for Arts, Kian O'Ruadhri for



Rapier, Jayson of House Werner for Combat and Elora of Spain for Thrown Weapons. Each of them received regalia showing them as the Baroness' Inspirations; a black wool haversack with a woven wool strap in my heraldic colours, with a carved leather shield depicting their respected endeavors sewn onto the front. Because I believe it to be bad luck to receive an empty haversack, I slipped a treat from my favourite chocolate shop in Squamish and a hand written note to each into the inner pocket. My four other Inspirations for Science, Archery, Service and Equestrian will be named at Sealion Wa...er..... Picnic.

Elora of Spain was the first to be inducted into the Order of the Lion's Claw by his Excellency, Baron Uilliam.

Our first court could not have gone smoother and that is thanks to Ceara our head of ret, Molly my head lady in waiting, Aine our court coordinator and Garet our Herald. Thank you so much for making us feel relaxed and taken care of.

A full day indeed.... but wait! There is more! And more! And more! The feast! Oi the FEAST! This was no dinner. This was in every shape of the word a true FEAST. A feast for the eyes, the ears and the taste buds. How we hope there are pictures. Each remove came served with a flourish and a song. It was truly an amazing experience and we know many were wishing elastic was period. Thankfully, drawstrings are.

During the break between the third and fourth removes we witnessed Principality court and the warm grace that is our beloved Prince and Princess. Our own Eithne Rose was made a Lady as well as being sworn into the office of Black Adderbolt Herald, Education Deputy for the Tir Righ College of Heralds. Those attending their first event were called to receive a token and chocolate from Princess Dalla and a good number of people brought by our Fjordland brethren came forward.

It was a sight and so wonderful to see many new faces entering our dream. Gifts were received from the Principality and were presented to our Event Steward, Cassandra Wineday to share with her team. I was able to call forth Alivia Spencer to receive the Mortar & Pestle for the most memorable dish of 2013. I am of course speaking of the period gingerbread Alivia entered into and won the A&S Championship in Lionsdale with. If you missed it, you have my sympathy. Perhaps we can convince Alivia to make more? Hint hint.

Then came the third and fourth removes, during which the Bardic Champion of Lionsdale, Wymarcha Hektanah Doiron, sponsored a limric contest with the theme chosen by Uilliam and myself "the beauty of our Princess". There were several entries and much applause ringing through the hall. Please PLEASE let there be pictures as any words written cannot compare to witnessing the artistry that was the Canterbury Feast.

Thank you to HL Cassandra, for putting on an amazing event. Without your hard work, this wouldn't have come off so well. Thank you HL Alivia for a FABULOUS FEAST! We heard many people throughout the evening rave about the meal, and that they couldn't remember a better feast. (And some of those have been playing for 20 years!)

Thank you very much to Baroness Aine, HL Garet, and HL Ceara for ensuring that our first court ran so smoothly. You made it look so easy to make us look good!

And finally, thank you to all who helped make this event possible and everyone who attended to share in the joy and fellowship that is the SCA and the Barony of Lions Gate.

With warm hearts and full stomachs,
Uilliam & Caitrina
a very proud Baron & Baroness of Lions Gate

Are you Going to Canterbury Fayre? A newcomers first event.

by: Éireamhón na Seoltadh
/air-a-vone/ /na/ /shoal-tach/
(Irwin of the Sails)

I was not long in the Society before I started hearing murmurs of “Canterbury”. I didn’t know what that meant at first, but by the sound of the enthusiasm in the voices that spoke of it, I knew it was something I should attend.

When some gentlefolk learned of my interest in attending I was given enough garb to keep me warm and period-like. With that and some fabric obtained at the Baronial Social, I was able to fashion together a few more bits to round out my attire. [Note: I was floored by all the awesome garb I saw, and now inspired see what else I can make.]

What to do I bring? Luckily, I am still new to all this and I don’t yet have an attic/garage/cave full of medieval implements from which to choose. Some simple stoneware, a mug and goblet and I was sure to be able to eat whatever came my way. Why I thought I could get away without a fork is still a mystery to me. I did have a spoon and knife, so not without total foresight.

Though my magical, cartographic, machine guided me to the site, upon arrival I was still overjoyed to see a heater shield tied to a post, “Or, the letters SCA in fess Sable, in base an arrow in fess to sinister” reassuring me that I had indeed found my way to the middle ages.

Once I got my ticket sorted, I settled in to bear witness to my first observations of court. After an announcement of classes being offered and I knew I was going to be just fine. I had a plan and there were plenty of familiar folk about to help me out and guide me along. The only downside I experienced was that I wanted to take all the classes and there was only one of me. I had to make due and will pay closer attention to pre-registering for classes next time TUTOR graces us with knowledge.

And then there was the feast. Looking over the menu I was wondering which of these fabulous dishes I should choose. “What? I don’t have to choose? You mean I get to eat all of these things!” The little boats in the soup, the chanted verses upon delivery, it was all so wonderfully orchestrated. Huzzah!

As it was my first event, being called before the court was also exciting and all apprehension was quickly washed away with the promise of chocolate.

And like all good things it came to an end. I put away what chairs I could find, folded a few tables and decided to drive home in my garb because I wasn't quite ready to for the return to the modern world.

Lions Gate Calendar

April

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1 Cloverdale Practice	2	3 Rapier Practice	4 Newcomers Session	5	6
7	8 Cloverdale Practice	9	10 Rapier Practice	11	12	13 Bookbinding
14 Dance Practice	15 Cloverdale Practice	16	17 Rapier Practice	18 Baronial Social	19	20 <div style="border: 1px dashed black; padding: 2px; display: inline-block;">Sir Eddie's in Shittimwoode</div>
21	22 Cloverdale Practice	23	24 Rapier Practice Council Meeting	25	26	27 <div style="border: 1px dashed black; padding: 2px; display: inline-block;">Tir Righ Heraldic Symposium</div>
28 Dance Practice	29 Cloverdale Practice	30				

May

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1 Rapier Practice	2 Newcomers Session	3 Fjordland Rising	4
5	6 Outdoor Practice	7	8 Rapier Practice	9	10 Lions Gate Champions	11
12 Dance Practice	13 Outdoor Practice	14	15 Rapier Practice	16 Baronial Social	17	18 <div style="border: 1px dashed black; padding: 2px; display: inline-block;">May Crown</div>
19	20 Outdoor Practice	21	22 Rapier Practice	23	24	25 <div style="border: 1px dashed black; padding: 2px; display: inline-block;">Sealion War Picnic</div>
26 Dance Practice	27 Outdoor Practice	28	29 Rapier Practice Council Meeting	30	31	

Sir Eddie's Tournament

April 18-20, 2014

Demings Logging Facility, 3295 Cedarville Rd., Deming, WA 98226

Site fee: \$15 adults; \$10 youths age 7-17; Children age 6 and under are free. Day fee of \$10 for adults (NMS still applies) and \$8 for youths

Come one, come all to Shire of Shittimwoode and join in the fun as we revel through the night! Compete for our Shire Champions through a show of skill at arms and expertise in the Arts & Sciences. So prepare your sword, bow, knives and spears to vie for recognition as our Heavy Armor, Rapier, Archery, or Thrown Weapons Champion. There will also be a Youth Combat Tournament to determine who among our young but steadfast warriors will be Youth Champion!

Skills in the Arts & Sciences provide the pageantry of the SCA. Come share them and compete in our Arts & Sciences Championship! Populace favorite and Laurel judging this year.

The shopping promises to be superior with a courtyard, fire-pit, and cover from the rain for those lords and ladies not fighting. And the return of the fabulous Silent Auction – don't miss this.

Fjordland Rising

May 3, 2014

Gibsons Curling Club, 951 Gibsons Way, Gibsons BC

Site fee: \$15 Adults; Youths (age 6-17) \$5; children 5 and under free. NMS applies.

Oyez, Oyez! As new blooms usher in the fair winds of gentle spring; As seas grow calm and hearts are filled with wanderlust..... Fjordland Beckons Unto Thee. Upon these distant shores there has come a time of warmth and friendship. A time to feast and make merry. A time to show your artistry in craft and music. A time to test your skill with sword, rapier and arrow. Prizes shall be great and many!!!!

Lions Gate Champions

May 10, 2014

Warner Loat Park, 4250 Piper Street, Burnaby

Site fee: \$5; children 12 and under free

Lions Gate returns to the hallowed and historic grounds of Warner Loat Park to determine the new champions in Heavy, Rapier, and Target Archery.

In addition to the Champions' Tournies, there will be other contests and activities including and A&S competition for best medieval camp item. Merchants are welcome.

Once more walk the grounds that have seen the choosing of Princes and Kings, heroes named, Sergeantry created, and Baronial couples step down and step up.

May Crown

May 16-18, 2014

Toppenish Rodeo & Livestock Association, 500 South Division St., Toppenish, WA

Site fee: \$20 Adults; \$10 Youth (10-17); Children 9 and under free; NMS applies

The Baronies of Madrone and Vulcanfeldt send word to the far reaches of this noble Kingdom: As Heirs to the Sable Thrones must be sought once more, we invite all An Tirans to converge upon the great Barony of Vulcanfeldt this coming May to compete, inspire or bear witness to the Crown Tournament of An Tir. For your enjoyment and to test your skills we offer all manner of competitions and entertainments, including the Crown Tournament, Squires' and rapier tournaments, archery competitions, and Arts & Sciences displays and competitions.

Sealion War Picnic

May 23-25, 2014

The Grene Wode, 25133 0 Ave, Aldergrove BC

Site fee: \$20 Adults; Youths \$10; children 12 and under free: Day fee: \$15 Adults; \$7 youth: NMS Applies

WAR!... has finally stopped between two ancient enemies. Eideard and Uilliam, respected and respective Barons of Seagirt and Lions Gate have brought the endless fighting to an end; they have declared that their two Baronies shall now enjoy a magnificent and well-earned peace, to last while these two noble men bear their Baronial Coronets. So unless something happens to either one of them, we'll have an enjoyable spring picnic full of friendly competitions.

The Brewer's Corner

Experimenting with Cider

with Her Ladyship Margaret Hamilton of Stirlingshire

We've attempted to make Apple Cider in the past with unsatisfactory results. So I decided to experiment with various yeasts to see if that could create a cider of desirable taste. Previously we've used Lalvin EC 1118 which ferments out quickly. Makes a great mead but the apple flavour gets lost and the harsh alcohol taste overwhelms.

So this time I used Nottingham Ale Yeast for Cider, bought from Dan's Homebrewing at its new location on Hastings Street.

All equipment was sterilized with a commercial sterilizing product, easily obtained from Price Smart.

I began with getting my apple juice from the organic section in a gallon jug at Price Smart. And it was 50% off so even better. I use the jug with a stopper and airlock for fermentation so amount of equipment needed is very small.

Heating the juice in a stainless steel pot to 170 degrees Fahrenheit for ten minutes is how I started, then cooled the juice in an ice bath to about 70 degrees so when I added the yeast I didn't kill it.

While the juice was heating I proofed the yeast in some warm water. This hydrates the yeast so when you add it to the juice it can work right away. When the juice was cooled enough I added the yeast.

I placed the mix in a clean sterilized jug, topping up with clean water, and added a stopper and airlock. Since I didn't have a blowoff hose I placed the jug in my kitchen sink. This way if the fermentation got too vigorous and some spilt out it would just go down the sink and the jug could get cleaned easy.

I left it like that for a couple of days, putting light protection over the jug, until the fermentation was calm enough to move it to the dark floor area. It sat like that for two weeks.

Then it was time to bottle. I heated three-fourths of a cup of honey with one cup of water. The cider was siphoned off into the pot used to heat the honey and I prepared for bottling.

All bottles were sterilized and placed on the floor below the pot of cider. I then siphoned the cider into the bottles, spilling a bit here and there, which the dog likes. Bottles were self-capping so voila, all was done.

We experimented with how long to leave the bottles for optimum carbonation and flavour, and at least three weeks is needed, preferably four. I found this yeast produced a cider that had distinct apple flavour and some of the crispness I like. Next time I try this yeast I will try slightly less honey at bottling which will produce a drier cider.

Next yeast up – Wyeast Direct Pitch Activator 4766 Cider

Are you a brewer of beers or ciders? Or do you prefer fermenting a nice mead? The North Wind would be happy to report your successes and failures.

Ask Doctor Carus

Dear Dr. Carus,

I love my children dearly, but right now they're driving me up the crenellations. How can I keep them out of mischief? Signed, Dame Atwith Sende

My Lady Sende,

Truly did St. Jerome write, "Fac et aliquid operis, ut semper te diabolus inveniat occupatum", or as has lately been paraphrased, "The devil finds work for idle hands"¹. This to a young aspiring monk, in a letter replete with wise advice (and griffins and dragons to boot).

Children, as Dr. Carus well knows (having been one himself), are naturally hungry to be learning and doing things, and to make themselves useful. Thus they pretend at being gracious hosts, wise physicians or doughty fighters, or other skilled and respected persons. Thus they will welcome doing worthwhile jobs that will make them skilled and respected without the tiresome delay of growing up, and while yet in their own homes.

Firstly, they will do this in imitation of their parents, whom they see always contributing to the household, and courteously giving and receiving direction, and being praised for it. Indeed, much of the trouble they get into is through attempting "adult" tasks that are beyond their strength and training (and yet, have they not already learned to walk and talk? and what other feats can be more impossible than these?), then failing, and so falling into despair and rage and random action. But those who know of the true joys of Creation and Service will forego the tawdry satisfactions of Destruction and Tyranny.



So put them to work - it's Period! Yet keep it

proportionate to their abilities. Have them look after the care and cleaning of their own bodies and possessions. Give them responsibilities to feed the chickens, water the garden, carry messages, swat flies, turn the spit, wind spools (see right)², etc³. If your household do have the precious gift of literacy, read to them to transmit the thirst for the printed word, and teach them to read so they can quench it themselves. Encourage them to companion with others who also value what merits to be valued. And when you've taught them all you know, if and when the time comes, send them off to be apprenticed to master crafters, or taught by learned professors, to make or do most wondrous things.

And, as a last resort (if it wasn't the first), there's always prayer. It's amazing how little harm children (or anyone else) can do or come to while quietly counting their blessings, wishing others well, reviewing their own actions and forming new resolutions, and seeking strength for all of the above.

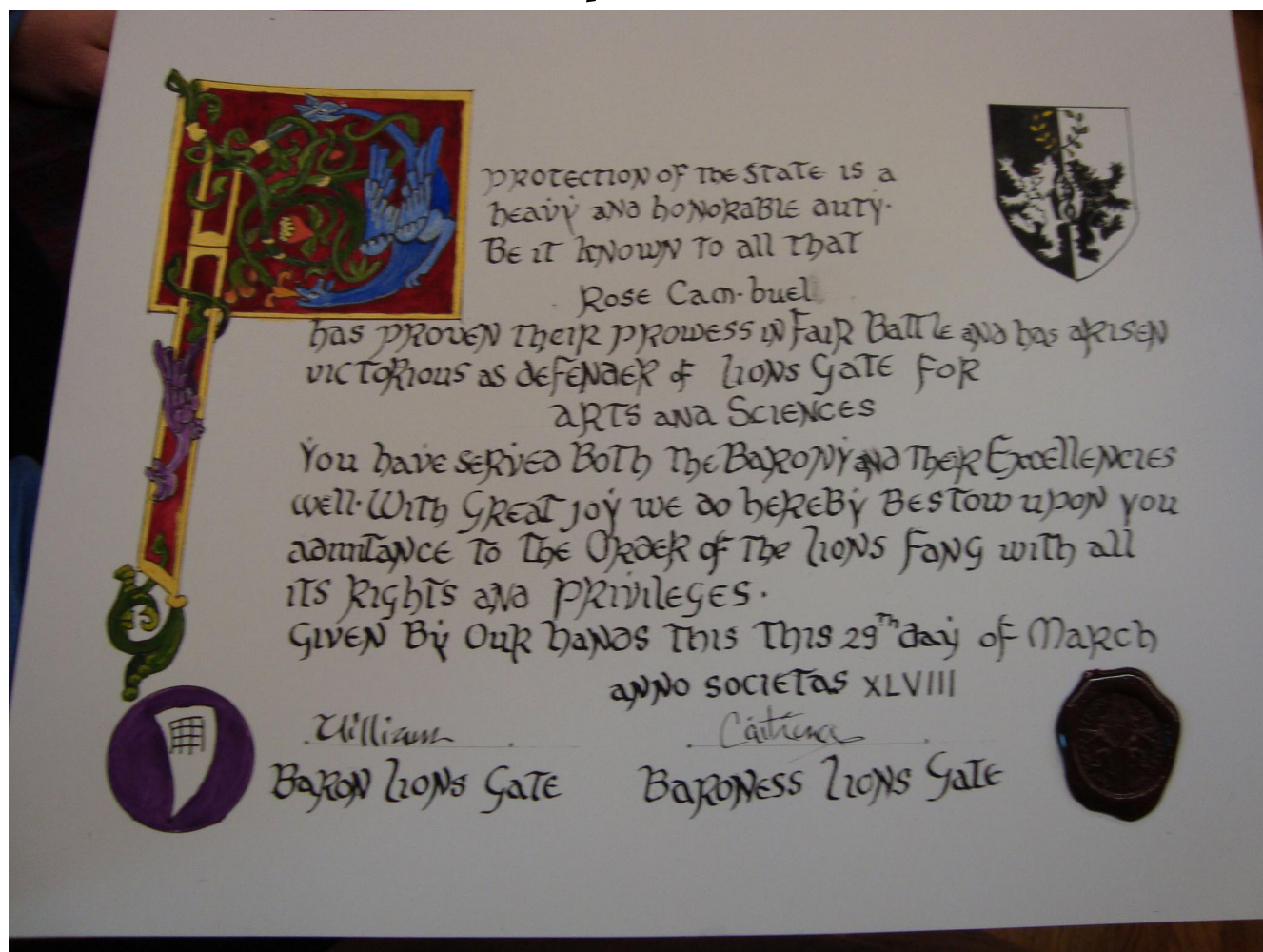
Dr. Carus (<http://medieval.GrahamJDarling.com/>) answers your questions on Medieval Science & Technology in every issue of the North Wind: email them to him at gjdATgrahamjdarlingDOTcom, or to the Chronicler.

1 Saint Jerome, Letter 125 "To Rusticus", 411 AD, p 11, <http://www.newadvent.org/fathers/3001125.htm>.

2 Saint Thomas Guild "Winding Spools", <http://thomasguild.blogspot.ca/2013/07/the-thomasteppich-project-embroidery.html>

3 Rae L. Hadley (Ed.) "Around the House: A Medieval Child's Guide to Useful Skills", Compleat Anachronist, 2008, n° 138. Includes "In the kitchen: pasties, cheese & brewing", "Helping hands: sewing, leatherworking and spinning", "Printing press" and "Hygiene"

Scroll of the Month



This is the scroll presented to Rose Cam-buel when she stepped down as Lions Gate Defender of Arts and Science.

**Interested in the creation of scrolls?
Check out the Scriptorium held monthly in
Lions Gate.**

Next Scriptorium: April 26th

Recovering the Medieval Book: An Anglo Saxon Cover by Aelana Cordovera

Overview

This project puts into practice techniques to recreate a hypothetical silver book cover suitable for an illuminated book titled "St Edmund's Life and Miracles" for a medieval shrine setting. The design of the cover follows the early practice of making small plates to be nailed onto the leather covered wooden book boards to create a unified design. This kind of structure is illustrated by a few surviving museum pieces. Five different techniques are used that approximate what might have been made by the craftsmen of the Bury St Edmund's workshops in the late Anglo Saxon or early Anglo Norman period.

Design

In examining illustrations of existing museum pieces, I found books of this period were often decorated with small metal plates. This seemed a very practical technique suited to my level of skills in metal decoration, so I settled on this as my approach to St Edmund's Book Cover. Anglo Saxon design often featured a frame, a center boss and divisions of the rest into 3, 4 or 6 swirling panels.

Elements of the Book Cover

First I made an appropriate Anglo Saxon-style book (7" x 9") according to directions in AJ Szirmai's book "The Archaeology of Medieval Bookbinding". I began by folding quires, then sewed the pages on cord supports, and laced the supports into wooden boards. Finally I covered the boards with alum tawed deerskin using flour and water paste. Brass closures were made and nailed onto the boards. To open the book, squeeze the covers between thumb and fingers and the latch will pop open. This mechanism was much more effective with springy parchment pages.



The Frame

A remnant of a book cover from the Staffordshire Hoard and a picture of Byzantine Codex showed a border of garnet inlaid gems, not unlike the purse lid from Sutton Hoo. This gave me a design for the framework of the cover but how was I to achieve the "look" of inlaid garnets? The actual technique was far beyond my skills for this size of project. I tried many ways, repousse and acid etching which I later attached to the book box to preserve and display my research in action. I was balancing a reasonable cost for a student work, with something that looked rich enough and similar to my models. Consultation with Susan Remnant and Maciek Walentowicz, instructors in the Vancouver Community College Jewelry and Art Design Program, gave me the idea of silver pierce work over enamelled copper plaques. This decision is supported by the fact that red enamel is vivid over copper and loses its intensity over silver. Pierce work is within my range of skills, but, sadly, inlay is not. Yet.

I drew many possible designs and painted the final proposed cover full size. I measured carefully to be sure my small plates would fit the surface of the book. After much experimentation I settled on the silver pierce work frame riveted over enamelled copper plates to make the border of the book cover. I made eight copper pieces of various shapes, about 1" x 3," to fit around the frame of the front cover, drilled them for rivets and then annealed and pickled them. To enamel, I brushed with clear fire, sprinkled enamel on the plates, and put them in the kiln until 1500 degrees F. Sometimes I had to do the sprinkling and firing a second time. I pressed the

plates with an iron bench block when hot to keep them flat while cooling. Sometimes I had to clear enamel from the drill holes with a diamond drill.

Next, I cut out eight silver shapes to cover the enamelled pieces and pierced them in a design similar to the Sutton Hoo purse frame. I used a jewelry saw though, in period, they might have used a chisel. I made 32 little silver rivets to attach the pierce work silver plates to the red enamelled copper squares. I drilled holes for the rivets to match the enamelled pieces though the Anglo Saxons would probably have used a punch. Then I riveted the silver covers to the enamel pieces. Then I filed and fitted the composite pieces carefully to lay flat on the book cover.

The Boss

The two inch enamelled central boss was made with a copper base, sterling silver borders and enamelled spaces which imitated the cloisonne disc broaches commonly found in early Anglo Saxon graves. To make it I inscribed a circle on a copper plate, then soldered a square silver wire around the copper circle, and cut away the excess copper. Finally I filed the edge smooth. Next I riveted a flat silver ring and concentric centre circle with a bezel for a garnet onto the centre of the copper disk. The bezel piece was riveted to the centre silver circle under the stone. With a fine square silver wire, I divided the inner copper circle into a cross shape, then enamelled the spaces in two shades of blue green, as well as the outer ring in red enamel. Anglo Saxon enamel was a byproduct of refining silver, rather than a product of the glass industry as in Roman and Medieval times. I drilled holes for riveting the outer ring before enamelling and used a graphite lead the size of the brass nails to keep the nail holes clear of enamel in the kiln. Finally, I set the central garnet stone.

The Filigree Cross

The interior of the frame was designed to have a four armed cross with filigree of twisted wire spirals similar to some Anglo Saxon broaches found in graves. Thin silver plate was used for the cross arms. First I rolled out silver coins as it had to be pure silver for the fusion bonding of the wire work. An Anglo Saxon Smith could have used the same source for silver, but would have hammered the plate flat. Rolling mills were not used until after Leonardo da Vinci's time. I drew out pure silver wire for the spirals, and twisted them and coiled them into S shapes with needle nose pliers for the filigree work. An early Anglo Saxon smith would have cut narrow widths of silver from thin plate and twisted it into wire. There is some evidence for draw plates for smoothing fine gold and silver wire developing in the 10th century. Finally I arranged the twisted wire S coils into a pattern on the silver cross pieces.

Fusion Bonding or Granulation

A copper silver alloy, especially with carbon added (in a reducing atmosphere) has a lower melting point than pure silver. Therefore brushing a mixture of copper salt and organic glue on surfaces to be joined results in a chemical reaction that fusion welds at the contact point before the pieces to be joined can melt. When wires are joined to plate the process is called fusion bonding and fusing granules to plate is called 'granulation'.

To make the soldering paste, I used a mixture of equal parts copper chloride CuCl₂ and rabbit skin glue, (previously soaked and heated in distilled water), to make a paste. When heated with a torch, (a forge or tallow lamp and blow pipe in period) the CO₂ boiled off leaving the copper alloy to make a natural solder joint for the silver panel and wires which were in contact. Copper chloride is toxic, so I used a brush for applying, and carefully washed my hands after. VCC instructor Dariusz Bebel tells me powdered malachite could also be used as well as other copper salts. Ancient Etruscans used malachite. Theophilus in the 12th century describes using copper acetate, with pages of instructions on how to make it with lye soap, pig fat, salt and copper wire. My sources do not indicate whether the Anglo Saxons used malachite or other copper ore, or the alchemical method of Theophilus. I will experiment with malachite in future.

I found the fusion bonding method worked well for the pure silver S spirals, but the straight pieces often took two or three rounds of gluing, drying and reheating. And still they fall off when handling the book. Theophilus

suggests inserting the ends of straight pieces into slots. I found this hint too late to use on this project. Fusion bonding also appears to be the method for attaching filigree and bezels for jewelled books for a future project.

Engraving

I used thin sterling silver plate for the engraving, obtained from a jeweller because I could not get it flat enough, even with a rolling mill. I originally intended to use it for repousse until I found repousse was not a popular technique in early Anglo Saxon times. So I engraved scenes from the initials of the St Edmund manuscript onto the four quarters between the cross arms. 'King Edmund', 'The Martyrdom of Edmund,' 'The Watcher,' 'The Wolf Guarding Edmund's Head' were copied the onto tracing paper, because I wanted to get the style of drawing right. Then I used carbon paper to trace the design onto the silver, which had been painted with white gouache.

For the engraving I used gravers with wooden handles similar to tanged gravers found in workshops at York and Tattersall Thorpe. I had to drill the handles and insert the tangs of the gravers, then shape and sharpen the points on a grindstone. Grindstones are pictured in The Utrecht Psalter and Leahy describes many small rotary grindstones found at Coppergate street in York.

I shellacked the silver plates to a 'stick', (though in period they might have used resin) to allow me to get enough pressure to do the engraving. A piece of wood ½" x 2" x 3" was screwed and glued to a handle, a 1 ½ " dowel. I followed the engraving style from a picture of a surviving late Anglo Saxon silver chalice. It took some practice to get a good line with the engravers, about two weeks of practicing an hour a day.

After removing the silver plates from the stick, I dipped the finished engraved panels in liver of sulfur (Potassium polysulphides and thiosulphate) then polished the flat panels with paper towel, leaving the blackened silver in the crevices of the engraving. It sounds simple but because of the shallow engraving, the black easily polished out. After much experimentation I found that rough brown paper towel gave the effect that I wanted. Anglo Saxon polishing was done with a damp cloth and charcoal, chalk or red iron oxide (haematite or jeweller's rouge). Coarse files and whetstones could also be used.

Assembly

The components of the frame and corners of the cross arms were drilled for brass nails and all the elements laid out once more for a final fitting and polishing . A file was used to adjust the fit of all the pieces. At this point I adjusted the polishing and finishing before attaching the pieces to the book. First I drilled the previously riveted border pieces to the pre-drilled book cover, then nailed them on with brass escutcheon pins, though copper alloy nails would have been used in period. Next I cemented the etched panels onto the leather cover, as they were too thin to be nailed successfully and had a tendency to curl. In future I would use a little thicker silver plate for etching despite the extra expense. Then I carefully adjusted the filigree cross pieces and nailed them on, to cover the joins between the etched panels and the frame. Finally I carefully nailed on the enamelled centre boss. Nailing through enamel is not a good choice. I used a pad of leather to protect the enamel from the hammer but in future projects I will design a boss to nail through metal parts.

Finishing

Polishing and final finishing before nailing, was more time consuming than I expected. I had blackened the engraved pieces to bring out the pattern, and the background of the wirework cross pieces were also dark but the silver pierce work border was very white. I tried several methods to bring the various pieces into harmony and finally found a toothbrush and soapy water on the wire work, and brass brush on the silver pierce work border and coarse brown paper towel on the etched pieces left enough black on the shallow grooves but polished the surface of the silver so the various pieces blended more or less harmoniously.

Once these various elements were nailed on the leather covered book and examined from a little distance I thought it had the look of a garnet and silver border. While gold or brass would give a better look, I wanted a treasure book that I could afford and display without extensive security measures.

The Baron's Column

Greetings Lions Gate!

And so, our first court was held at Canterbury Faire last month. We thought it went well, and though we were both nervous at the start of the day, we had a great deal of fun. The court report is included in this North Wind, so I won't repeat everything here, except to express my personal thanks to all who competed in our two Champions tournaments.

Last month, Her Excellency Caitrina had words in this column about the Sergeantry. I would like to continue that discussion, as we've been working on another significant change within these ranks; the future of the Courtiers.

Ever since their inception, the Courtiers have been struggling to answer the question "what now?" The rank seems to be an amalgamation of A&S and martial activities, with all the usual Sergeantry testing points in the mix. And unlike the other three ranks (Sergeant, Yeoman, Gallant), there's nothing set down as to what the duties of a Courtier are following the Trials.

And so, we've been speaking with all the members of the Sergeantry, more so with the active Courtiers. We've attended Noble Estate, and spoken in person and online with the nobles of many Baronies in An Tir. As it turns out, almost overwhelmingly the Courtiers are not in fealty to the Baroness, but to the Baron. Seagirt doesn't have Courtiers, for instance, but "Baron's Scholars". In many Baronies, the Courtiers are not a member of the Sergeantry, but an entity unto themselves. Most of them have no martial component to their testing, others require applicants to be warranted marshals in two or more aspects.

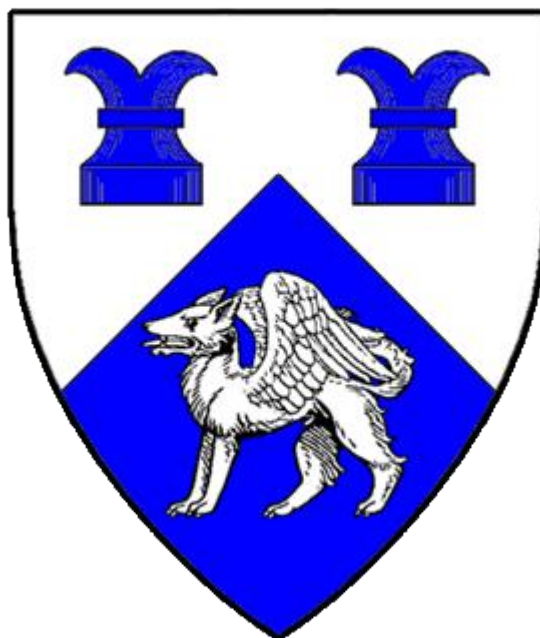
We believe that Lions Gate's Courtiers need to change; they need a focus. I believe that they need to be a group separate from the Sergeantry, although I know that opinion isn't shared. Over the next few months, you should see more on this subject, and I invite everyone to give us your opinion. I can't say where we'll end up, but I can say it's going to be an interesting journey.

Baron Uilliam

Last word before the Compendium

I would like to thank those that contributed to this issue. We have two reports on Canterbury Fayre with one being from a new but enthusiastic young lord. Aelana's article was edited heavily for space requirements. That included eliminating all footnotes and an extensive bibliography. The original article was 11 pages so ask Aelana for a copy that I haven't butchered.

Have fun. Play fair. See you next month.



Compendium



* Their Royal Majesties of An Tir – King Eirik Daegarsson and Queen Drifinna (king@antir.sca.org, queen@antir.sca.org).



* **Their Highnesses of Tir Righ** – Prince Savaric de Porte des Lions and Princess Dalla Hjalbaadsdottir (prince@tirrigh.org, princess@tirrigh.org).



* **Baron & Baroness of Lions Gate** – Baron Uilliam mac Fearchair mhic Gille Andrias & Baroness Caitrina inghean Andriasia (baron@lionsgate.tirrigh.org, baroness@lionsgate.tirrigh.org)

Baronial Council

Seneschale

Her Ladyship Cassandra Wineday of Newingate
seneschal@lionsgate.tirrigh.org.

Contingency Deputy - Her Ladyship Brigitte die Arrogante

Chancellor of the Exchequer

HL Fiona the Archer exchequer@lionsgate.tirrigh.org

Deputy Exchequer – Her Ladyship Ylas Anasdoter,
deputyexchequer@lionsgate.tirrigh.org

Chamberlain – Lady Johanna Van Der Velde,
chamberlain@lionsgate.tirrigh.org

Sable Loat Pursuivant (Herald)

His Lordship Gareth Dorion herald@lionsgate.tirrigh.org

Deputy – Eithne Rose

Minister of Stables

Sergeant Miles FitzHubert stables@lionsgate.tirrigh.org

Archery – Lady Therese de Merc

archery@lionsgate.tirrigh.org

Master of Blades – Lord Matthias Blennerhasset

blades@lionsgate.tirrigh.org

Lists – Mistress Caitrin ni Cingeadh,

lists@lionsgate.tirrigh.org

Missile Combat – Lady Elora of Spain

Thrown Weapons – Lady Elora of Spain

missilecombat@lionsgate.tirrigh.org

Chronicler

HL James Wolfden, chronicler@lionsgate.tirrigh.org.

Librarian – Her Ladyship Ylas Anasdoter,
librarian@lionsgate.tirrigh.org

Minister of Arts & Sciences

Her Ladyship Aelana Cordovera

artsandsciences@lionsgate.tirrigh.org

Contingency Deputy – His Lordship Doctor Carus
Bardic Arts – VACANT

Dance - HL Rhiannon ap Gwynedd of Clan McBeighn
dance@lionsgate.tirrigh.org

Gamesmistress – Baron Uilliam

games@lionsgate.tirrigh.org

Chatelaine

Lady Tamsyn le Rous chatelaine@lionsgate.tirrigh.org

Contingency Deputy – Duchess Caoimhe ingen
Domnaille

Gold Key – VACANT

Family Activities Coordinator - VACANT

Scribe

Lady Marie de Cheriseye la foret

scribe@lionsgate.tirrigh.org

Deputy – Lady Myrrim de Lancaster

Webminister

Lady Solveig of Whitby

webminister@lionsgate.tirrigh.org

Deputy - Dreng