

The North Wind

Newsletter of the
Barony of Lions Gate

Issue #358
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War Breaks out at SeaLion Picnic



photo taken by William R. Christiansen. Used with permission

About the North Wind

This is the June/July 2014 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, James Welch (HL James Wolfden), jameswolfden@yahoo.ca and is also available from the Barony's website <http://lionsgate.antir.sca.org/public/>. It is not a corporate publication of SCA, Inc. and does not delineate SCA, Inc. Policies. Copyright © 2014 Society for Creative Anachronism, Inc. For information on reprinting photographs, articles, or artwork from this publication, please contact the Chronicler, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors.

The Baron's Column

Well, that didn't go as planned.*

It started well, with a promise of bright fields and peaceful meals. A day of friendship and relaxing in open meadows, and a celebration of the peace wrought between ancient foes.

During opening court Saturday morning, Her Excellency Caitrina and I welcomed the new Baron and Baroness or Seagirt to our lands; Connall and Letetia. Gracious, they were, and flowing in their praise of our Barony; so much so that they expressed a desire to return as often as possible. certainly cannot fault them for this.

But - as Baron Connall pointed out - the ferryman between our two lands exacts a costly fare. How much greater and cheaper would it be to have their own docks on this side of the sea? It would certainly make travel to Lions Gate an easier task. And with brigands and pirates abounding in the area, surely a fortified structure at the docks would help protect any Seagirt personnel from harm, as it would be

necessary to staff it with customs and logistical folk, as well as a small contingent from the Seagirtian army. And their families, naturally. And feeding this garrison would take some land, so several acres - or several hundred acres - would be needed to maintain the noble Seagirtians properly.

However, earlier in the day, in a ceremony naming their personal court herald, Baron Connall and Baroness Letitia granted Baron James Llewellyn a castle by the sea, many scantily clad women, a continuous selection of meads, and one large orange KITTEH! It was then decided that this garrison in Lions Gate would be that castle.

My friends, my people, as I'm sure you can understand, we could not let this occur. I'm certain we could easily grant a dock, some fortifications, vast ... tracks of land, to the Barony of Seagirt; after all, our lands are great and fruitful, and the loss of several hundred acres of farmland would go unnoticed. But I'll be DAMNED if I'm going to let them settle Baron James on MY shores, and build a castle around him!

I could not accept Baron Connall's terms, and so our respective baronies returned to war.

When the various event stewards, marshals, and judges recover from this weekend, I would let (and ask) each of them to speak of the efforts and individuals who made this event great, but I will tell you of the results.

1. Heavy: Lions Gate
2. Rapier: Lions Gate
3. Archery: Lions Gate 4.
4. A&S: Lions Gate 5.
5. Bardic: Seagirt 6.



- 6. Merchant: Lions Gate
- 7. Childrens': Seagirt

Winner of Sealion War (it really was now): Lions Gate

There will be many stories coming of this war, and I will tell some of mine soon. I was moved many times by friends old and new, often to tears. I learned new songs at the bardic fire, and took great joy hearing old ones for the first time in many years. I swore in my new Order of the Courtiers, and accepted an applicant in the form of treasured friend. I am extremely proud of the people of Lions Gate, and the welcome they showed to the Baron and Baroness of Seagirt and their people. At the end, Baron Connall honourably offered his surrender and sword; I accepted, returning his sword, with the knowledge that his word was bond enough. There was however, a suspicious glint in his eye; a slight furrow of the brow. We were victorious this time, but I fear the battles are far from over.

My final words to Baron Connall were;



photo taken by William R. Christiansen. Used with permission

Warm and dry in my great room, ale in hand, and with the greatest respect for the people of this barony, I remain, Uilliam, Baron of Lions Gate.

*(it totally went as planned)

Lions Gate Calendar

July

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
	1	2	3 Rapier Archery	4 Newcomers	5	6
7 Archery	8 Heavy	9	10 Rapier Archery	11 Squamish Demo	12	13
14 Archery	15 Heavy	16	17 Rapier Archery	18	19	20
21 Archery	22 Heavy	23	24 Rapier Archery Council	25	26	27
28 Archery	29 Heavy	30	31 Rapier Archery			

August

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
				1	2	3
4 Archery	5 Heavy	6	7 Rapier Archery	8 Newcomers Squamish Demo	9	10
11 Archery	12 Heavy	13	14 Rapier Archery	15	16	17
18 Archery	19 Heavy	20	21 Rapier Archery	22	23	24
25 Archery	26 Heavy	27	28 Rapier Archery Council	29	30	31

Sergeants, Yeoman, Gallants, and Courtiers Trials are Coming, July 25-27th !!

We invite all members of the Sergeants, Yeomen, Gallants or Courtiers, current and past, no matter your status or bearing, to come and celebrate in our glorious weekend of testing and merrymaking. Assess the candidates in all fields and ensure they meet the high standards we have all come to expect from Lions Gate.



Households are encouraged and space can be reserved if requested. The SCA is made strong through the efforts of our community and the SYGC play an important role in this tradition. Show your support for this baronial tradition while having a great time!

The site opens at 4pm on Friday July 25, 2014, being AS49 in the improved calendar. Full testing will commence after court on Saturday, which is at 0900, and will include the ritual bathing of a new herald! Fighting! Crafting! Wars! Dancing! Singing!



And all for the one low price of \$15.00. That's the day fee...that's the camping fee...there is no youth fee. Bring your hordes!

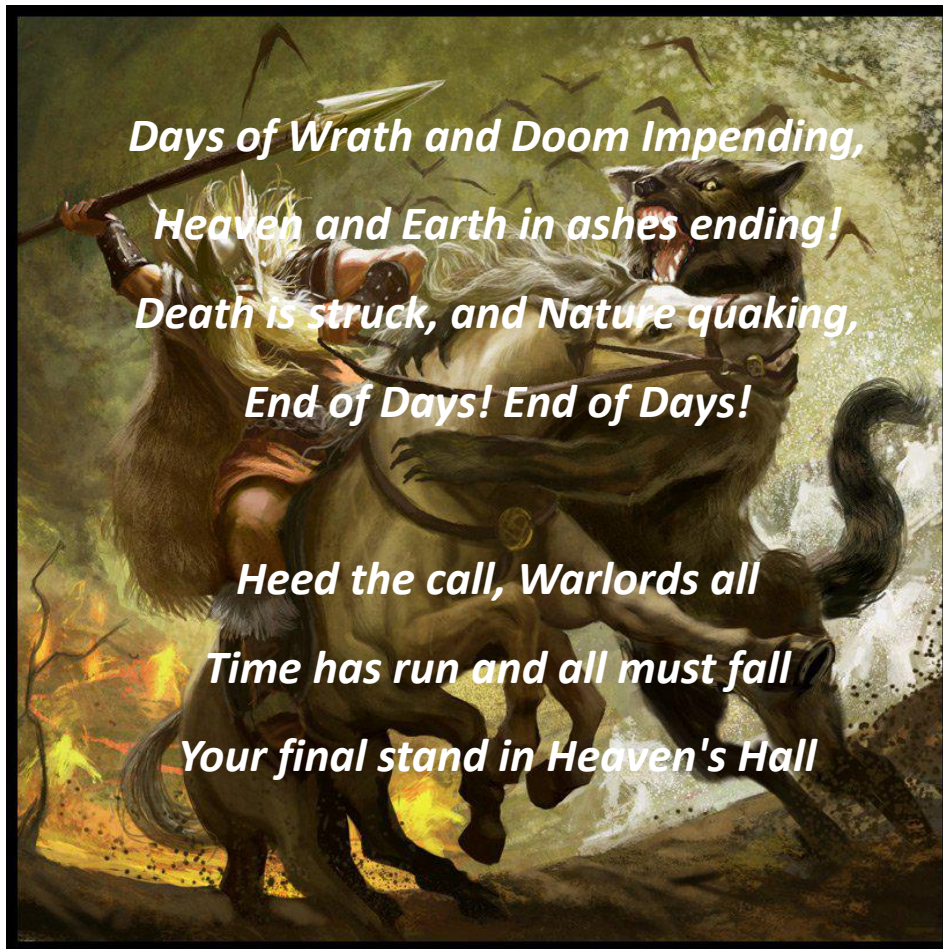
The site closes again at 3pm on Sunday, July 27, AS49.

Site Info:

Name: Green Wode Farm

25133 0 Avenue

Langley, BC



End of Days

Tournament of Armies V - End of Days

Gate Fees:
Adult: \$20
Youth: \$15
Family Cap: \$50
Day Fee: \$15

[The Grene Wode](#)

25133 0 Avenue, Langley, British Columbia V4W 2H4

Gate opens at 2 PM on Friday August 1st. Event closes Noon August 4th



Glory in the bloodshed that is the Final Battle. Bands of Warriors, Archers, Artisans and Scientists, supported by mighty Households, gather August 1st to August 4th at the Grene Wode to Wage in the final days.

Build your army. Warlords - gather your armoured, your rapiers, your archers, your devisers and ensure you bring the backbone of any battle - your service army.

Further information will be available on the An Tir Events Calendar (http://www.antir.sca.org/Upcoming/?Event_ID=3182) and the Tournament of Armies V Facebook event (<https://www.facebook.com/events/431991853604819/>).

Please feel free to contact us with any questions!

Your TOA Event Stewards:

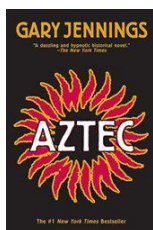
Callen Drakkar CallenDrakkar@gmail.com

Warwick Drakkar (MIC) WarwickDrakkar@gmail.com



Lions Gate's Summer Reading List

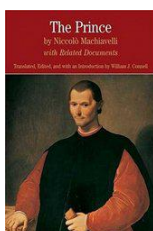
The North Wind asked for your suggestions and reviews for a Summer Reading list. Here is what we have so far.



Aztec by Gary Jennings ISBN 9780765317506

This is by far one of the best novels i have ever read. it is historically accurate, at least as accurate as can be expected given the era and setting of the book. it gives quite the look into the lives of both the Aztec peoples as well as the Spanish conquistadors. highly recommend!!!

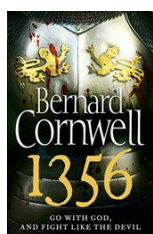
Review by Ewen mor Mac dougal.



The Prince by Niccolò Machiavelli

Everyone interested in medieval history should read this. I was blown away when I read it a few short years ago, and wondered why SCA people hadn't told me about it before!

Review by Maîtresse Yolande Chastellain

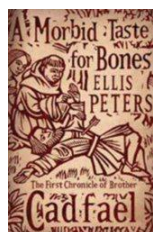


1356 by Bernard Cornwell ISBN: 9780007331864

Set against the background of the Hundred Years Wars, this novel takes his archer-knight, Thomas of Hookton, to the battle of Poitiers in search of the holy relic, la Malice, the cursed sword of Saint Peter. The sword is really little more than a MacGuffin but Cornwell does battles and characters really well. He researches his history but isn't afraid to embellish it either.

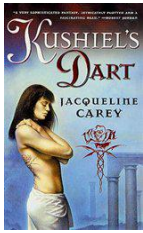
Review by James Wolfden

The Cadfael Chronicles by Ellis Peters

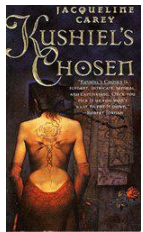


I love the character development in this series. Cadfael is a man of the world, having sailed seas in many parts of the world and having experienced life as only a sailor would have of that time. Late in life he decides to devote his time to a monastery and tends to the garden and pharmacopia. A nice countryside, gentle brothers, and hard-working townspeople, a setting which one would think is calm. Peters however uses the political situations of the time and human nature to create natural situations in which foul deeds are done, discovered, and deduced. Cadfael is a man of the cloth but he has good deductive skills and no hesitation about sticking his nose into other people's business. Peters incorporates humour to great effect, admonishing those in power or supporting love as he weaves his story.

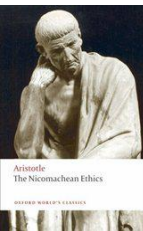
Review by Margaret Hamilton of Stirlingshire



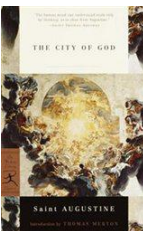
Kushiel's Legacy Series by Jacqueline Carey
 Kushiel's Dart ISBN:9780765342980 Kushiel's Chosen ISBN: 9780765345042
 Kushiel's Avatar ISBN: 9780765347534 Kushiel's Scion ISBN: 9780446610025
 Kushiel's Justice ISBN: 9780446610148 Kushiel's Mercy ISBN: 9780446610162



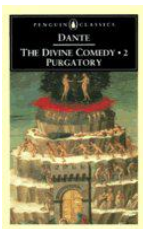
I can't proclaim from the rooftops enough the awesomeness that is the Kushiel's Legacy series (6 books) by Jacqueline Carey, an alternate historical fiction of a courtesan-turned-spy in medieval France who uncovers plots against the crown. Also some juicy BDSM, which advances the plot!
 Review by Aislinn O'Conner



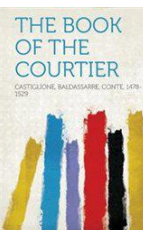
The Nichomachean Ethics by Aristotle ISBN: 9780199213610
 a 4th Century BC pagan text that profoundly influenced Jewish, Muslim and christian philosophers; after being lost to the West for centuries, it became one of the core works of medieval philosophy.
 Review by Dr. Carus



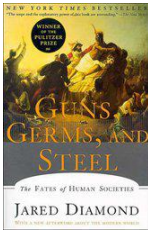
The City of God by Saint Augustine ISBN: 9780679783190
 one monk-bishop's attempt to make sense of his post-apocalyptic times.
 Review by Dr. Carus



The Divine Comedy: Hell, Purgatory and Paradise by Dante Alighieri (1321):
 immense and superlative science-fiction (for its time), horror, romance, mysticism, and poetry period. It pretty much created the Italian language single-handed; Doctor Carus recommends the very accessible translation and notes by Dorothy Sayers (author of the Lord Peter Wimsey mysteries, which are also first-rate, though not in any way Period).
 Review by Dr. Carus



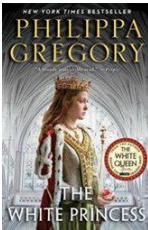
Castiglione "The Book of the Courtier" (1528): slice-of-life discussion by men & women of the mores and ideals of the Renaissance; in one word, *_spezzatura_*.
 Review by Dr. Carus



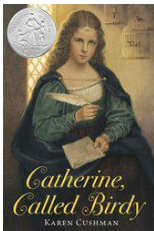
Guns Germs And Steel: The Fates of Human Societies by Jared Diamond ISBN: 9780393317558

wide-ranging and perceptive analysis of why civilizations succeed, or fail. Also check out the author's more recent book, Collapse.

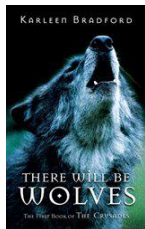
Review by Dr. Carus



Philippa Gregory was recommended by Julia Tsen but she didn't give me any particular book so try them all.



Catherine, Called Burdy by Karen Cushman ISBN: 9780547722184
Briony of Rumm recommended this for the younger readers.



There Will Be Wolves by Karleen Bradford ISBN: 9780006479383
Another teen fiction recommended by Briony of Rumm

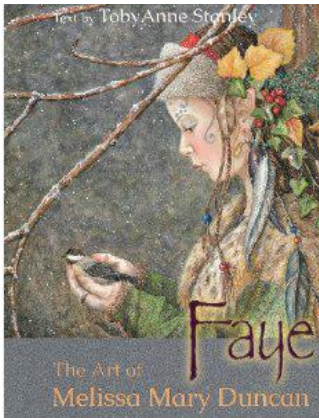
Zombies, Spaceships, and Fairies! Oh My!

We can't just live on period books.

We have authors in our midst.

They may not be writing medieval books but they are still giving us some great reads.

Faye: The Art of Melissa Mary Duncan



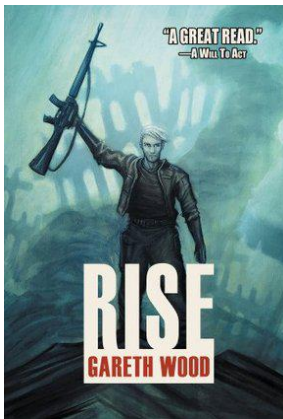
Melissa Mary Duncan may be better known to many of us as Mistress Seiglynda of Eliphinstone but we all know she is talented artist. She is a member of the Order of the Laurel and has trained many talented apprentices.

This book collects some of her favourite personal pieces inspired by some of our favourite fairy tales.

Melissa will be the Convention Artist Guest of Honour at this year's V-Con in October.

ISBN: 978-0992062408

Rise ♦ Age of the Dead ♦ Dead Inside

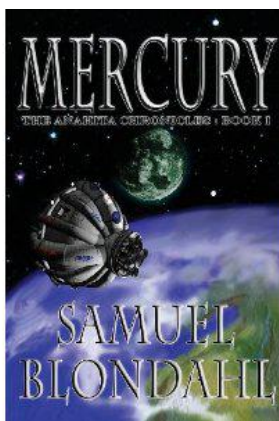


We know Gareth Wood as Archos Gareth Haydon. He writes a mean zombie novel and has just finished a first draft of science fiction novel. Here is a review by one of the fans he has picked up.

Fantastic series, draws you in right from the beginning. In towns we have probably all been to, so visualizing them is easy a fantastic plot with twists and turns, a must read for zombie lovers!!

Review by (Little) Thora Aldgudanasdottir

Mercury The Anahita Chronicles



I met Samuel Blondahl at V-Con last year and picked up his two books. Samuel hails from Coill Mhor and his persona is a little different than the normal SCA persona. Most early period personas are Roman. Samuel's persona is Atenhoteph, an Egyptian scribe and traveller.

The Anahita Chronicles is good old fashioned hard science space opera. It has been a while since I have read a good space opera but Mercury, the first book in the series, was like meeting an old friend. Lots of intrigue and dirty double crossing. It is easy to read with no indication that you have a writer's first novel.

Review by James Wolfden

Dear Dr. Carus,

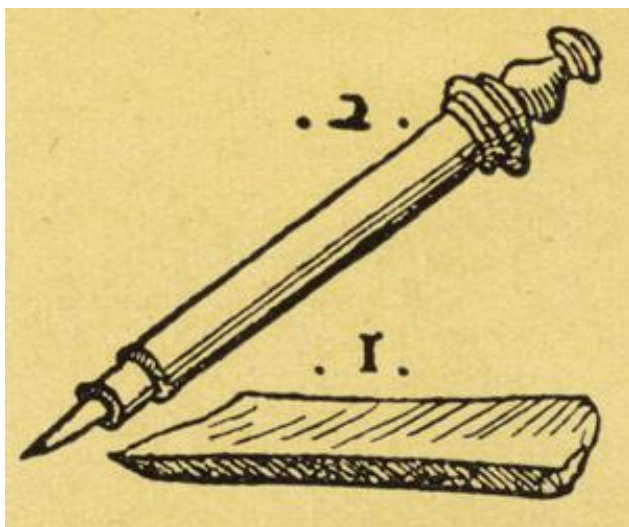
In our fast-paced world of abbreviations, we still use CC and BCC in our emails. For how long will people still recall that these harken back to an earlier time when we made carbon copies of our documents? How early do the earliest forms of duplication originate? When did we first trace our words in graphite dust?

- Vincent Twice

My Lord Twice,

Dr. Carus is no prophet or seer, that he can accurately predict trends and event in the centuries beyond the mid-17th. But his own experiments with pastels and crayons (powder of soot, coal, or wood or bone char — Latin *carbo* — bound with gum arabic and wax, respectively, as described by da Vinci around 1500 [1]) suggest a sheet with such coating as a means to transfer scribings and embossings from one piece of paper above it to another below. He thinks such “*carbo* paper” might catch on (if only with forgers), maybe by the early 19th C, at least until replaced by still more wonderful means of making duplicata of the written word [2].

Incidentally, graphite, called “plumbago” or “black lead” for its superficial resemblance to the ore of that metal but actually a highly-metamorphosed form of coal, could not have been a Period ingredient here. Only discovered around 1500, graphite was England's military secret from the Elizabethan Age through the 18th C as a quick-release refractory for moulding cannonballs of superior smoothness and accuracy. That nation's lump-graphite mine at Cumbria, still nearly unique in the world, was as closely guarded as any of diamond, its allotrope. Nevertheless, poaching and smuggling were rife, to supply a thriving international “gray” market of pencils for artists, until a composite of clay and graphite powder from lower-grade sources was perfected near 1800 [3].



First description of the pencil. “The stylus... is made... from a sort of lead (which I have heard some call English antimony) shaved to a point and inserted in a wooden handle” [4].

But another similar copying technology was available in Period. It began with “tracing paper” — *carta lustra* or *lucida* — which was either actual paper (from the 8th C amongst the Chinese & Arabs, or the 11th C in Christendom), or parchment scraped very thin, or fish glue melted onto and peeled off a smooth slab (giving a film called *gelatine* or “gel”), that typically was further treated with oil to make it even more translucent [5]. This would be secured over an original painting or patternbook, whose visible outlines would then be lightly traced. Then the paper would be removed and its reverse side dusted with charcoal or other powder, then re-affixed over a blank surface and its lines re-traced, pressing the dust onto the new substrate to make a copy [6].

Alternatively, the paper could be pricked along the traced lines, whereupon powdering or “pouncing” the forward side would allow the rapid transfer of dots that could then be connected [7]. The general idea of such “stencils” can be traced back to about 40,000 BC, when artists blew damp coloured powders around their own hands as applied to cavern walls at Monte Castillo, Spain [8]. Colour-filling of line art by means of stencils followed printing & paper technologies (see future articles) from 9th C China for Buddhist texts to 15th C Europe for Christian ones, and of course, playing cards; the silkscreen as accessory lagged until the 18th [9].

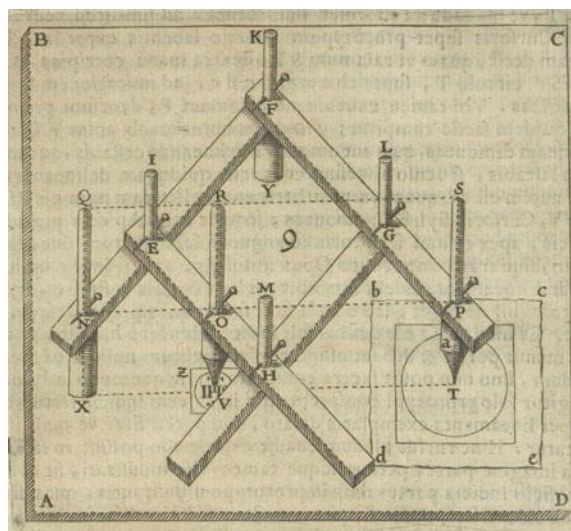


Stepping back a bit, the quintessentially medieval means of document reproduction was by eye & hand, such by a (typically monastic) scribe or scrivener copying out a book from a decaying parchment to a fresh one, thereby preserving civilization from era to era.

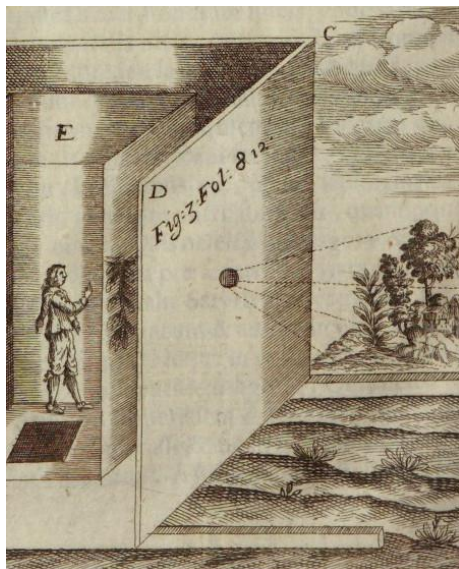
At any time, multiple copies (of the text, at least) could also be made by

means of a lector slowly dictating the original manuscript to a roomful of scribes, if the eventual readers didn't mind different handwritings.

In 1603, a Jesuit priest invented the pantograph, a robot-like device (technically, a “telechir”) which could mimic in real time the motion of a human hand as it created or traced an original line drawing, to simultaneously make one or more copies, even at different scales.



A pantograph. The device is fixed to the table at X; as the original is drawn or traced by one stylus at O, a larger (here) copy is made by another stylus at P [10].



Similar devices were eventually created to assist sculptors in copying three-dimensional objects. But it had long been the dream of the artist to exactly capture a three-dimensional scene from the living world into two-dimensional pictures, which could then be read or displayed, stored away, or further reproduced. *Graticola* (“grill”)[6] or *Velo* (“Veil”)[11] was a technique whereby the artist, with fixed eye, traced onto gauzy fabric the outlines of what he saw behind it. Another way to superimpose a “virtual image” (*imago*, in Period nomenclature), of a scene ahead onto a paper below by means of semi-reflective prisms (similar to eventual stage magic tricks performed “with mirrors”), were

commercialized as the *camera lucida* in 1807; though the optics involved had been described by Kepler two centuries earlier [12]. Still, reduction to practice of the *camera lucida* in Period is purely speculative, whereas the contrasting *camera obscura*'s ability to project “real” images (*pictura*) onto

flat surfaces, by means of pinholes, convex lenses (used in magnifying & eyeglasses from about 1300) and/or concave mirrors, was well-documented as an aid to drawing in Europe by the mid-16th C, and may have been a trade secret as early as the “realism revolution” around 1420 [13][14].

With the eventual Alchemical discovery of substances upon which Light could draw its own image, chemical photography was born in the 19th C [15]... only by the early 21st to join carbon paper (and querns) in this world's Graveyard of Abandoned Technology. *Requiescat in pace.*

References:

1. L. Da Vinci *Codex Atlanticus*, ca 1500, folio 669 retro; *Codex Forster*, ca 1500, vol 2, folio 159 retro; *Portrait of Isabella d'Este*, 1499, The Louvre, Paris.
2. D. Rooks “Makin' Copies: the Complete History”, *History Magazine*, 2006-08.
3. J. Otley “The Black-Lead Mine in Borrowdale”, in *A Concise Description of the English Lakes and Adjacent Mountains*, 3rd Ed, 1827, London, p 134-142; “An Act for the More Effectual Securing Mines of Black Lead from Theft and Robbery”, *The Statutes at Large*, 1752, London, ch 10; S. Ritter “What's That Stuff: Pencils & Pencil Lead”, *Chem. Eng. News*, 2001-10-15, vol 79, n° 42, p 35ff.
4. C. Gesner *De Rerum Fossilium, Lapidum et Gemmarum / On the Nature of Fossils, Stones and Gems*, 1565, Zurich, ch 6, p 104-105
5. C. Cennini *Il Libro dell' Arte / The Book of the Art*, 14thC, ch 23-26; J. Le Begue, *Manuscript*, 1431, Bibliothèque Royale de Paris, n° 6741, sec 305.
6. G.B. Volpato *Modo Da Tenèr Nel Dipinger / The Mode to be Observed in Painting*, ca 1670.
7. C. Cennini *Il Libro dell' Arte / The Book of the Art*, 14thC, Tambroni & Milanese editions, ch 141; C. Reed et al *The Agony and the Ecstasy*, 1965, minutes 44 & 69.
8. A.W.G. Pike et al, “U-Series Dating of Paleolithic Art in 11 Caves in Spain”, *Science*, 2012-06-15, vol 336, n° 6087, p 1409-1413.
9. A.H. Mayor *Prints & People: A Social History of Printed Pictures*, 1971.
10. C. Scheiner *Pantographice seu ars delineandi / Pantography or Drawing Art*, 1631, Rome, part 1, ch 6, p 29.
11. L.B. Alberti *De Pictura / On Painting*, 1435, book 2.
12. J. Kepler *Dioptrice / Refraction*, 1611, propositio 14.
13. Mozi *Mo Jing / Book of Mozi*, 5th C BC, China; Ibn al-Haytham / Alhazen *Kitab al-Manazir / Book of Optics*, 1021, Latin transl. 13th C, book 1, ch 3; D. Barbaro, *La Pratica della prospettiva / The Practice of Perspective*, 1568, p 192; G.B. Della Porta “If you cannot draw a picture of a man or anything else, draw it by this means”, *Magia Naturalis / Natural Magick*, 1589, book 17, ch 6; D. Hockney and C.M. Falco “Optical Insights Into Renaissance Art”, *Optics & Photonics News*, 2000-07, vol 11, p 52-59; D. Hockney *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*, 2001.
14. Fr. A. Kircher *Ars Magna Lucis et Umbrae / The Great Art of Light and Shadow*, 1646, Rome, book 10, part 2, ch 2.
15. N. Niepce *View from the Window at Le Gras*, 1826; W.F. Talbot *Lacock Abbey*, 1835.

Heraldic Goodness from the Baroness



Our Barony has an A&S award that was created during the reign of Devon and Aurora.... the Order of the Lion's Mark. That name could not be registered with the College of Arms so it was resubmitted as the Order of the Lion's Pinion (pinion being a shoulder blade of a four legged creature as well as a small cog wheel in a portcullis)... sadly it also did not pass the College of Arms. The award was put by the wayside and has not been awarded since 2004.

The idea of this award was very near and dear to Devon & Aurora (mka Dawn Silver & Lance Bailey) and something I wanted to bring back to not only honour them, but to allow us to once again give recognition to our amazing artisans who enrich our dream and in a lot of cases, make it a reality. The name I wanted was already registered to the Kingdom of the Outlands but their gracious King & Queen and Principal Herald have given us permission to conflict so we would only need one addition to allow it to be registerable. To that end I would like to let all know that the name that is being submitted to the College of Arms is the Honour of the Silver Lance of Lions Gate.

In Service to our dream and our Barony I remain,

Baroness Caitrina

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

Her Ladyship Fiona the Archer

exchequer@lionsgate.tirrigh.org

Deputy Exchequer – Her Ladyship Ylas Anasdoter,

deputyexchequer@lionsgate.tirrigh.org

Chamberlain – His Lordship Garet Doiron,

chamberlain@lionsgate.tirrigh.org

Sable Loat Pursuivant (Herald)

Lord Michael McBeign herald@lionsgate.tirrigh.org

Deputy – Lady 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 Seamus McKinneach

blades@lionsgate.tirrigh.org

Lists – Vacant, lists@lionsgate.tirrigh.org

Missile Combat – Lady Elora of Spain

Thrown Weapons – Lady Elora of Spain

missilecombat@lionsgate.tirrigh.org

Chronicler

Baron James Wolfden,

chronicler@lionsgate.tirrigh.org.

Librarian – Her Ladyship Ylas Anasdoter,

librarian@lionsgate.tirrigh.org

Minister of Arts & Sciences

Lady Eleanor Odlowe

artsandsciences@lionsgate.tirrigh.org

Contingency Deputy – His Lordship Doctor Carus

Bardic Arts – VACANT

Dance – Her Ladyship Rhiannon ap Gwynedd of Clan

McBeighn dance@lionsgate.tirrigh.org

Games – Baron Uilliam games@lionsgate.tirrigh.org

Chatelaine

Duchess Caoimhe ingen Domnaille

chatelaine@lionsgate.tirrigh.org

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