

Rowany Festival

A.S. 53



A Special Edition of
Cockatrice

Credits for This Issue

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From the Editor

Greetings all!

My 'letter from the editor' in this special edition is inevitably also a letter from the Rowany Festival A&S Coordinator, as for the past six months I have been working in both roles. My intent, however, is not to boast of my successes, but to celebrate the many teachers, coordinators, and participants who *truly* created the A&S Program. I would like to think that even were I not the Festival A&S coordinator, I would have chosen to produce this edition; as it is, I am unusually well-placed to do so.

As Rowany Festival is often the setting for significant meetings of Lochac's guilds, this edition opens with my summaries of what meeting minutes I could find. (Any errors are entirely my own.) Following that, I have included a gallery of photos from Rowany Festival's second Guild Exhibition – this year hosted by the College of Scribes.

Following the news from the guilds of Lochac, there are the results of the Festival Costume Competition, and a gallery of photos from Laurel Prize. My thanks to Lady Jadwiga ze Katowice for

the information in the captions, and to Mistress Victoria Thrakesina, who took all the photos in this edition (except the cover image.)

In addition to meetings and competitions, this Festival saw fifty-two different classes on a wide range of subjects. So that their teachers may be celebrated for their knowledge and their service, the Laurel Prize photos are followed by the descriptions of each and every class.

Mordenvale campsite hosted an inspiring Dark Ages Encampment this Festival, and one of the participants, Lord Bjorn Saemunderson, has written an article about his experiences.

Lastly, six teachers have sent their handouts to me to publish, and those have been included unaltered at the end of this edition.

For those who attended Rowany Festival this year, I hope this issue brings back happy memories; for those who did not, I hope it can inspire you as Festival inspired me.

Yours in Service,

Gwen verch David

Guild News

Brewers Guild

At the Brewers' meeting, Master James Douglas was returned as Guild Clerk. The Guild tasted thirty-six brews by eleven brewers, of which the standouts were Master Ianto van Diemen's stepped melomens, Master Padraig Lowther's Kleingehopfen, Master James Douglas' Gose, Lord Yaast's mead, and THL Luan an Fael's P4. Lord Bjorn Pursassprengir shared some commercial brews, including a Gruit by Dainton and his latest New Vlad. The annual competition (on the theme of 'a dark ale or stout') was won by Master Padraig Lowther, who has nominated 'fruit wines' as the theme for next year's competition. (The beverage must begin with and derive the bulk of the fermentable sugars from a fruit other than grape - commercial juices and concentrates may not be used.)

Cooks Guild

At their meeting, the Cooks Guild discussed possible alterations to the ranking system, including a shift from physical paperwork to online submissions, changing dish categories to encourage specialisation, and ensuring candidates are reviewed. Further information will be published online as it becomes available. Later in the event, the Lochac Food Fight was held. There were five entries: a gluten-free camp bread, a charcuterie plate, fruit and mustard balls, a plate of Elizabethan biscuits, and a cheese and egg pie. The entries were all of high quality, with the highest and lowest only six points apart, but the winner was Mistress Leoba of Lecedale.

Dance Guild

The current Guild Secretary, Mistress Katherina Weyssin, stepped down and an election was held for the position. At the suggestion of Lady Annabel de Swinburne, with unanimous agreement of those in attendance, the role and responsibilities of the Guild Secretary were split into three offices: the Secretary (responsible for meeting minutes and list of members), the Events Facilitator (responsible for encouraging and assisting with dance events), and the Communications Officer (responsible for coordinating communications across Facebook, the mailing list, and the website). Lady Katrijn van Amere was elected to be the new Secretary, with Lady Grisel Kincaid volunteering to be her deputy. Lady Annabel de Swinburne was elected to the role of Events Facilitator, and Baroness Helouys le Poer was elected to the role of Communications Officer.

Fibre Guild

At the Fibre Guild meeting, it was announced that the current Guildmistress, Lady Anushka Medvedchikova, wishes to step down. Lord Bjorn Saemunderson volunteered to administrate the election process to choose her successor, which will take place via the Fibre Guild mailing list. Lady Gwen verch David volunteered to coordinate and publish a 'Fibre Guild Annual', consisting of captioned photos of the works of Guild members, to be completed by Midwinter Coronation. New heraldry has been registered to the Guild:

“Argent, on a fess cotised gules, a Wake knot”. A second device, “(Fieldless), a Wake knot palewise gules”, is pending registration.

Herb & Garden Guild

Guildmistress Claricia filia wilelmi Dapiferi is stepping down, having long exceeded the usual term length. Mistress Tatianitska Iaroslavna has volunteered to administer the election process for the next Guildmistress/Guildmaster. Three candidates have volunteered: Mistress Cairistiona inghean Raghnaill, Lord Phillip vom Kalenberg, and Lady Amalia Del Benino. Their full nominations and the link to the poll can be accessed through the Herb & Garden mailing list. Voting closes on the 11th of June.

Performers & Entertainers Guild

Lord Gillucan ua Tomaltaig was appointed to be the new Guild Provost. After substantial discussion about the performing arts in Lochac, it was agreed that the Guild Charter as it stands does not sufficiently reflect the range and diversity of Lochac’s performers, composers, directors, performance researchers, etc. A working group was formed to draft an updated ranking system and other possible changes to the Charter, which will be discussed in more detail in the Lochac Musicians, Performers, and Entertainers Facebook group, and on an official mailing list once it has been established.

Woodwrights Guild

The inaugural meeting of the Woodwright’s Guild was held, with twenty-nine people in attendance. Those in attendance agreed to the formation of the Guild, and the adoption of the draft Ordinances presented at the meeting, subject to further commentary and amendments over the subsequent two weeks. A possible heraldic badge for the Guild was suggested, and there was discussion of a weekend event later in the year focusing on working with greenwood. All those interested in the meeting and other matters concerning the Guild are encouraged to visit the Guild website at <http://woodworkers.lochac.sca.org/woodwrights-guild-armoury/>.

Worshipful Company of Broderers

Count Vladimir Ivanovich Kurgan stepped down as Patron of the Company, and Count Henri de Montfort volunteered to take his place, to general acclaim. Count Henri de Montfort, Lady Katheleyne Berghart, and Lady Elizabeth Volckamer had works graded at Journeyman level. Pattern-worked towels were presented for Count Gilbert and Countess Bethony, worked by Baroness Miriam bat Shimeon and Mistress Ceara Shionnach respectively. Upcoming projects for the Company include gifts for Ariston & Liliati, and Kingiyadai II & Altani II; a garland with which to crown new Masters of the Company; and examples of each embroidery technique. Later in the event, a Royal Presentation was made to Countess Beatrice Maria Malatesta: a Viking apron worked by Mistress Sigrid Olafdottir, with tablet weaving by her apprentice Dagny Sveinsdottir, and passements by Master Ulf Skeggison.

Guild Exhibition: The Scriptorium

For the second time, the Great Hall hosted a guild exhibition during Festival: this year, hosted by the Lochac College of Scribes. The College of Scribes gives great service to the Kingdom by their production of award scrolls, and a key goal of the exhibition this year was to increase the number of scribes capable of making such works. Accordingly, the exhibition was structured primarily as a Collegium, with two full days of classes for beginner and intermediate scribes. (The class descriptions can be found in the list later in this issue, under ‘Scribal Arts’).



The Scriptorium was coordinated by Lord Federyc du Herle (shown above in green), who also taught several classes, but he was supported by many other scribes. Throughout the event, whether or not classes were scheduled, the Scriptorium maintained a display of historic calligraphy and illumination, works by SCA scribes, and copies of completed award scrolls (a sample of which is shown on the following page.)

Three cheers for the College of Scribes!



Rowany Festival Costume Competition

The theme of this year's competition was 'Capsule Wardrobe' – that is, a wardrobe from a single time and place. At least two items in the wardrobe must have been made since the previous Festival. The requirements for each category are below.

Beginners – won by Isabel Claworth

- Two outfits
- Two items that could be used in both outfits



Isabel Claworth
13th century English



Lady Anne Sabina Schmidt
16th century German

Intermediate – won by Lady Mildryth Thomaswyf

- Two everyday outfits
- A 'Sunday best' outfit
- A keeping-warm option
- Three items that could be used in multiple outfits
- Period-appropriate fabrics



Lady Mildryth Thomaswyf,
5th - 6th century Anglo-Saxon



Lady Elena Vesare,
9th - 10th century Norse

Advanced - won by Master Hugh de Calais

- Two everyday outfits
- A 'Sunday best' outfit
- A keeping-warm option,
- Correct shoes and hose
- Three items that could be used in multiple outfits
- Period-appropriate fabrics
- Period techniques on all visible seams and finishes.



Master Hugh de Calais,
14th century



Baroness Miriam Galbraith,
14th century



Mistress Rowan Perigrynne,
1530s German

Mistress Clara van der Maes, the organiser of the competition, has announced that next year's theme will be 'From the Grave'. Entrants are asked to present an outfit from a single time and place, including an item based on archaeological evidence that has been completed since Festival 2019. Entrants should be prepared to explain how this item fits into their outfit.

Those entering at an intermediate level (5-10 years sewing experience) are asked to use period-appropriate fabrics and include a keeping-warm option. Those entering at the advanced level (more than 10 years sewing experience) should also use period techniques on visible seams and finishes, and include correct shoes and hose.

Laurel Prize Entries



Baroness Miriam bat Shimeon
 14th century Egyptian handkerchief
 Tiraz band from 11th century Umayyad Spain



Lady Elisabeth Volckamer
 German brick-stitch bag
 Viking-style Hedeby bag

Lady Steina Silfrsmiðr

- Forged wire early period pennanular brooches
- Lost wax cast annular brooches
- Viking-style baby garb





Lady Mikhaila von Dhaun
14th century u-shaped hairpins
15th century hairpins
Hood with tie-on partlet



Lady Natal'ia Vladimirova doch'
Mongolian feast (served at Fields of Gold)
Se-abru soup



Mistress Jessica of Fearn Abbey
Tudor/Elizabethan headwear



Lady Katrijn van Amere
Embroidery using period stitches: two
thistles and a gryphon



Countess Liadan ingen Murchada

Lampwork glass beads from early medieval Ireland and Iron Age Britain



Baroness Annys Blodwell

Tudor flat cap, made entirely at Festival. The thread was dyed with cochineal and vinegar, then the hat was knitted and fulled/felting, and it was completed on Monday.



Mistress Katherine Rischer

- Period illumination
- Ink and quill making
- Non-toxic gesso
- Verdigans pigment
- Gold application techniques
- Teaching notes



Mistress Tatianitska Iaroslavna
Experiments with acorn flour and meal



Emmeline of Ansteorra
Tablet weaving and class materials



Lord Bjorn Bassason
Reversible heraldic tabard and painted shield



Master James Douglas
Red and white wine hippocras
Göse (German salted wheat beer)



Lady Kathelyne Berghart

Elizabethan men's outfit based on Robert Dudley, with doublet, pants, and sleeves



Lord Sigvaldr Sviðandi

Raspberry preserves, gingerbread, and Scottish oat cakes



Baron Ranif Pallessar

Pottery pieces in Jian, Jun, & Long Quan 10th – 12th century Chinese glazes



Lord Faelan Mac Flainn
 Variations on Hnefatafl, using carved and embroidered boards



Lady Jeneur le Geline
 Transcriptions of Caroso's *Il Ballarino* from lute tablature to modern notation for future arrangement for dance musicians



THL Juliana de Northwood
 Spinning differently prepared fleece; two worsted variations and one woollen



Lady Lianor dos Cavalos
1570s English wardrobe



Countess Huguete de Saint Germain
Early Spanish farthingale stuffed with cotton balls



Lady Mairi of Kilravock
Embroidered dress



Lady Gwen verch David
13th century dress pattern based on Maciejowski Bible



Lady Safiyya Fiore de Rabbata
Middle-class Dutch clothing based on a portrait by Vincenzo Campi (1585)



Master Padraig Lowther
Diverse wines and other brewed beverages



Lisette de Lyon of Okewaite
Inkle and tablet-woven bands



Baron Rufus Adycote of Mynheniot
Landsknecht outfits in heraldic colours

Class Descriptions

Costuming

Body Linens from 'Patterns of Fashion' and How to Draft Them - Mistress Marguerite de Rada y Sylva

Take a look at a few different shirts, shifts & smocks made using Patterns of Fashion plus learn the basics of creating your own pattern - it's really straightforward, you just need grid paper and a tape measure.

Gussets and Gores: Tunic Making with Rectangular Construction - THL Eleanora de la Birche

Introduction to making tunics and other garments which are shaped by rectangles and triangles. What is bias and straight cut and why does it matter? What are the different types of gores and how do you put them in?

Lacing and Buttons: Clothing Basics – Lady Lianor Dos Cavelos

Practical class on fastening your clothing. How to place your lacing holes, and make them strong and neat. Make a simple and quick lacing cord. And make buttons from your fabric scraps to perfectly match your garment.

Making a Bara Tape for 16th Century Costuming - Mistress Acacia de Navara

Have you been interested in making some late 16th century clothing? Do you hanker after a true Juan de Alcega's outfit? Have you been drooling over Mathew Gnagy modern makers books but not sure where to start? Come along and learn how to make a bara tape. Drafting without maths!

The Market Wallet - Lady Jeneur le Geline

An introduction to the market wallet, excellent for carrying a moderate amount of stuff hands free. It resembles a pair of saddle bags, worn over one shoulder.

Patterning Sleeves - Mistress Rowan Perigryne

Do you struggle with making your sleeves fit you and your garment? This class will include an overview of how sleeve shapes changed over time, key sleeve measurements, basic sleeve draft, patterning different sleeve shapes and time for questions.

Skin to Surface: Where to start on a new clothing style - Lady Anna von der Ron

Ever looked at a style and wanted to make an outfit, but not known where to start? Then this is the class for you! We'll run through the basics of clothing analysis and how to get your kit to look just right.

Tailoring Techniques - Mistress Rowan Perigryne

A class for competent sewers who want to lift their game! Overview of tailoring approach from pattern to finished garment. Key tools and materials. Hands-on techniques – basting, easing seams, pick stitch, catch-stitch, pad stitch, binding, slip linings. Please bring your own sewing kit.

Embroidery & Fibre Arts

Beginners Heraldic Embroidery - Lady Lyssa Llewensdöttir

If you can sew in a straight line, that's great! If you can't, that's embroidery! An introduction to embroidery using the colour-filling technique laid-work.

Five Staple Embroidery Stitches - Mistress Ceara Shionnach

The fabulous five base stitches for most times and periods, i.e. stem stitch, chain stitch, running stitch (including double running stitch), split stitch, and couching. This hands-on class will teach you how to do them with confidence.

Lucetting Made Easy - Lady Mikhaila von Dhaun

This class will help to make using your lucet easier with less tangles, frustrations or snapped threads.

Metalwork Embroidery - Mistress Ceara Shionnach

Gold and silver embroidery is common across many cultures and periods. This hands-on class would introduce you to metal thread couching, applying purl, and creating padded metal work. Bring needles and hoops if you have them. Spare hoops and needles will be provided, as will all the other materials needed.

Nalbinding 1: An Introduction to Flat Nalbinding - Lady Jeneur le Geline

Basic nalbinding (single needle knitting used by the Norse, Anglo-Saxons and other cultures for making mittens and socks) stitches taught using the flat method (rather than around the thumb).

Nalbinding 2: Patterns - Lady Jeneur le Geline

How to make mittens, socks and hats using the stitches you already know. Warning: no stitches will be taught in this class.

History

A Brief Introduction to Alchemy and Astronomy - Mistress Katherine Rischer, OP

How did people in Medieval Europe explain their world and the observations of life around them? A philosophy handed down from antiquity, join us for a brief introduction into medieval view on the elements and planetary movements.

'The Viking Game': Reconstructing Hnefatafl and its Variants - Lord Faelan mac Flainn

Hnefatafl and its variants are widely seen as "the Viking game", even though we have no rules from the Viking age. The class traces where our rules do come from and how they might apply to earlier period games.

Who had Guns When? - Lady Grisel Kincaid

Tracing how firearms spread in the world in the years 1200-1600, and which political entities used and made them, with suggestions as to why. Mainly exposition from secondary sources.

World Events of 1519: A Brief Survey of Current Events 500 Years Ago - Lord Anton de Stoc

A brief country by country survey of who's who, what's what and what's going on in 1519.

Kitchen & Garden Arts

Bang for Your Buck: Impressive potlucks on a budget - Lady Felicia ad Aquam

Potluck Feasts are intended to be a more simple, casual event than a labour intensive traditionally organised feast. But they can also be quite intimidating. Time, money and confidence can make them seem like quite the challenge. Let's get the ideas flowing and look into some options on making potlucks a bit more friendly.

Camelia Sinensus: A Potted History, with Tea Tasting - Mistress Tailltiu ghoirt ruaidh

I'm going to talk about tea. Half the class will be focused on the history, the second half on the different varieties, how to brew them and what they taste like. Bring your own little tasting cup.

Playing with Pepper - Mistress Kiriell de Papillon

Come taste a range of peppers available in the medieval and renaissance period and chat about their qualities and use.

Setting up a Database of Edible and Useful Plants - Master Seger Boom

This is a forum to discuss ways to establish a database which will enable easy understanding of plants from our time period.

What Charlemagne Wanted In His Gardens - Master Seger Boom

An introduction to the plants and plans of 8th-9th century gardens.

Performance Arts

16th Century Italian Cascada and How to Fudge It - Mistress Alliette Delecourt

We'll learn one or more 16th century italian cascada dances and learn how you can fudge your way through dances of the same style even without having good knowledge of the dance (and have fun doing so).

Bassa Toscana - Mistress Alliette Delecourt

A pretty, low impact 16th century Italian dance. All steps will be taught, no prior experience required, just bring your enthusiasm.

Difficult Period Part Songs Workshop - Lady Annabel de Swinburne

Come ready for a challenge as we work through more difficult period part songs such as Monteverdi's "Lasciate".

English Country Chrestomathy - Lord Brian le faucheur

A selection of English Country dances for those wishing an introduction to the language of English Country Dance. No prior English Country Dance experience necessary. Dances taught depend on numbers and knowledge. Or to treat as last minute revision for the Country Ball to occur later that evening on Friday.

Expressiveness in Performance - Lady Gwen verch David

Connection and communication with an audience lies at the heart of performance. This class will discuss voice projection, verbal clarity, body language, and more.

Nude Mimes and Goats: A Brief History of Theatre - Lady Jadwiga ze Katowice

A brief history of theatre with a click-bait title.

Performance Skills - Lady Gwen verch David

How do you take a piece from successful execution in practice to a successful performance in front of an audience? Whether you're a singer or a storyteller, a dancer or an instrumentalist, some things are consistent across performance types. This class will

discuss the skills of getting a piece ready, dealing with stage fright, and managing an audience.

Rounds from the Lant Roll - Master Crispin Sexi

Learn to sing rounds from Thomas Lant's Roll, newly transcribed by Master Crispin.

SCA Life

Armour Extrication and All the Rest - Clara Bone-Aventure, Master Chirurgon

Chirurgon (first aid) issues in the SCA combat context. Specifically, when do you get people out of armour, and if you do, then how? A discussion about the issues, options, and creativity in first aid.

Clearing Your Plate: Project management when there's too much to do - Lady Gwen verch David

As an officer, steward, volunteer, crafter, or simply an ordinary SCA member, chances are there have been times when you had too much to do...but couldn't bear to let any of your projects go. This class is about managing your workload within each project so you can keep saying 'yes' to things without burning out.

Documentation: I don't think it means what you think it means - Lady Gwen verch David

Does the word 'documentation' fill you with trepidation and anxiety? Do you avoid entering competitions because you don't want to document? What does 'documenting' your work actually MEAN, anyway? This class discusses what documentation is, why bother, and just how little effort it can take to document YOUR project.

Introduction to List Keeping - THL Eleanora de la Birche

How to run a lists table, and the mechanics and scoring for different styles of tourneys.

List Keeping for Beginners - Lady Anna von der Ron

This class is a basic run down of the most common types of tourney used in the SCA and how to run them, plus some handy tips for how to organise your heralds, marshals, and stewards when necessary.

Period Campsites - Mistress Rowan Perigryne

A one-hour class about making your campsite more period, in a way that works for you and your group, plus lots of 'how to' inspiration at Atelier. Followed by a guided tour of other period campsites for more ideas.

Volunteering and You - Lady Mairi of Kilravock

Suffering from Burnout or Helium-Hand? This is the class for you! Learn to volunteer without compromising your mental or physical health.

Scribal Arts

AoAs for Intermediate Scribes: How they should be done - Lord Federyc de Herle

A class for those preparing to make AoA scrolls, discussing the information that needs to be included and common mistakes to avoid.

Calligraphy for Beginners - Lord Federyc de Herle

A class on the basics of calligraphy, including setting up a page for practice with dip pens, and the Insular, Carolingian, and Humanistic scripts.

Granting and Awarding of Arms in SCA Period - Mistress Leonie de Grey

An introduction to historical practices in the granting of arms and their documentation in Europe before 1600

Illumination for Beginners - Lord Federyc de Herle

A class on the basics of illumination, including getting the right consistency and methods for laying colour.

Research and Design Principles for Scribes - Lord Federyc de Herle

This class discusses the research process and design principles necessary when modifying an award scroll or developing your own.

Scribal Alchemy - Mistress Katherine Rischer, OP

Alchemy in period was not limited to the study of Astronomy or Medicine but had practical applications across all areas of period life. This was also evident in the scribal practices of the day. Come along for a brief insight into these practices; no illumination or painting experience necessary.

Scribal Materials - Lord Federyc de Herle

This class covers paints, brushes, ink, nibs, pens, and paper of use to the scribe.

Techniques for AoA Scrolls - Lord Federyc de Herle

A breakdown of how you make AoA scrolls, discussing different styles, painting techniques, and scribing these documents.

Woodwork & Metalwork

Beginning Viking Wire-Weaving - Mistress Casamira Jawjalny

In this beginners workshop, you will learn the basic stitch for Viking wire weaving, how to add a wire and then how to start the weaving.

Advanced Viking Wire-Weaving - Mistress Casamira Jawjalny

You already know the basics of wire weaving. This workshop will present different stitches and show you how to finish your weaving projects. Bring your woven projects for all to see and discuss.

Birka Bling and Viking Sparkles - Mistress Aliena de Savigny

(A.K.A. Viking Passament) Let's take a look at some of the silver and gold wire clothing decoration found in graves from the Viking settlement of Birka. We will look at the archaeological evidence, and some ways you might be able to make it.

How to Make and Attach Aglets (aka Lace Chapes) - Master Hugh de Calais

Aglets are the small brass tip on the ends of laces used for clothing and the ends of arming ties. This workshop will teach you how to make and attach aglets (aka lace chapes). If there's time, you'll be able to try it for yourself.

Speedbuild Live: Making a Six-Board Chest - Lord Johann the Carpenter

This boutique workshop offers participants a first foray into woodworking as our instructors guide them through constructing their own 6-board chest.

Viking Wire Weaving - Lady Hrafnhilda Jóhansdóttir

An introduction into Viking Wire Weaving, a practical class for beginners.

Nýr Kaupang - Year One

Bjorn Sæmundarson

Note: There are a lot of personal opinions in this article. This is not meant to represent the feelings of the SCA as a whole, or even the people camping in the same period campsite as me. These are my thoughts and feelings and are not meant to make anybody feel excluded. If anything here seems rough, I really do encourage you to contact me to talk about it.

Most of the photographs on this post were taken by Catherine Fenech, a person of many talents, who was allowed one of the only mundanities in the campsite (a hidden camera). Unfortunately this also means she isn't really in any of the pictures. Her blog can be found at <https://hittheclay.home.blog/> and she can be found on Instagram @Cat_Maree_95.

Historical Authenticity and its Place in the SCA

The SCA is a lot of things to a lot of people. While some of us strive to make things historically accurate, others prefer the LARP aspects of the game, and others still just want to hit things with sticks.

None of us are wrong. Everyone is in search of their own bliss, and there is no right or wrong way to play the game as long as everyone is happy and healthy.

It does, however, mean that a lot of people in the society are seemingly at cross purposes a lot of the time. A society aimed at catering to everybody must inevitably cater to nobody, right?

WRONG.

My Game™

The joy of the SCA in my opinion is that the framework exists to allow so many people to play their individual version of the game within it. Within that framework are decades of tradition, and a lot of good work from a lot of good people.

In the last couple of years I've started to work out what game I want to play within that framework. The game I want to play is called *Historically Accurate Scandinavian Village a Couple of Times a Year*, and I think it's a pretty good one. The drive has become overwhelming in my life, to the point where every time I think about doing a task I run it through a 'is this helping me get to where I want to be' filter. The events of this past Rowany Festival are a beginning to what I hope will be a long and rewarding journey.



Our little village, one foggy morning.

Welcome to the Dark Ages

A lot happened at the event, and to be honest with you I was too busy living in it to take notes. I would have had to keep leaving the campsite to grab a pen and paper in order to write stuff down, because carving runes onto a stick is time consuming, and it would have totally broken my immersion. With this in mind, this article pretty much consists of me looking at pictures and remembering things that happened.

Some memorable moments not photographed do include Halvard making hide glue to repair a stool which had been broken by a visitor, Oddr making a brand new stool with hand tools from materials gathered on site, Kata making a really decent set of shelves from sticks gathered in a firewood foraging mission, our numbers growing by not one but two Torvalds, and, man, so, so many other things.

One of the great things of the event, and something I hope to do more of next year, was learning phrases in Old Norse from Halvard. Being able to thank each other in a period appropriate manner (þökk), for example, really helped all of us get into, and stay in, the spirit of things.

The standard of work from everybody participating was extremely high. It was excellent to have people visit the campsite and be able to talk to them at length about what every item present was a reconstruction of. We have decided for next year to create a folder of documentation that we can keep nearby, as it was often overwhelming to try and talk about every individual thing and what it was based on.

The Food

There's a bit of a misconception around dark ages (or Viking) food, which usually means that people expect a lot of stews. While stews definitely play a part as they are easy to prepare and can be made from almost anything, I think we had stew twice for the entire event. We really did eat like royalty the entire time.



A typical Viking midday meal of stew.

Probably the most challenging meal for me, a soft gentle boy who eats mostly vegetarian outside of the game, was lamb heart stuffed with juniper berries, honey and lingonberry preserve.

It was also one of the most flavourful things I've ever eaten and I felt silly for being worried initially. The sweetness of the berries and honey played with the lamb in completely unexpected ways.



Runa gleefully plays with a fresh heart while all look on in horror.



The hearts of all who were looking on in horror, now cooking gently over the fire.

While I was far from the most active participant in the campsite in regards to cooking (I cooked a couple of stews), it was actually an amazing educational experience. Learning the rhythms of the fire, which dictate what you can or should be cooking at any given time, was really an eye-opening experience. Another great experience learning to tell time by the sun, and estimate when things needed to be done so that we weren't trying to cook in the dark. We ended up doing a lot of dinner prep right after lunch and finishing it off when the sun was around 3 handspans from the horizon.



Dagny does some dinner prep, probably at around 6 handspans o'clock.

I think one of the stand out surprising hits for me of the event was the knekkebrød which Dagny researched for historical accuracy and then prepared while on site. Cooking responsibilities were shared out (it was a day with a lot of guild meetings!) and then the donut-shaped results were hung over the fire. They tasted great fresh, but even better after cold smoking over the fire for a few days.



Dagny works on the knekkebrød while Sigbrandr carves a game board.



Torvalds prepares some more knekkebrød for the fire while a batch cooks off.



Rúna strings the results up over the fire.

For a good idea of what we were eating, please see below menu. This doesn't include the many, many snacks that we ate or anything we made without planning for it (smoked duck soup, roasted duck, actually a lot of it was mallard focused for some reason).

The menu was put together by Dagny in consultation with members of the group based on their suggestions of what they'd like to cook or eat, and was then cross referenced against various studies and reports to make sure every ingredient of every meal was period appropriate.

Some things that aren't made clear from the menu are the small jobs that went into making every meal a success. For example, every morning somebody took a turn at starting the fire (with period methods), making fresh butter from cream, and cleaning the dishes.

Day 1	Day 2	Day 3	Day 4
Breakfast			
Grot - barley porridge with berries.	Scrambled herbed eggs, flatbread and bacon.	Wheat porridge with stewed apples.	Honey cakes with cream, butter, or skyr, and fruit.
Lunch			
Smoked sausages on flatbread with sweet skyr.	Cold meats, bread, fruit, nuts.	Herring and pickles on crispbread.	Cold meats, bread, fruit, nuts.
Cheese, apples, plums, nuts.		Cheese, apples, plums, nuts.	

Dinner			
Beef and mushroom stew.	Lamb heart with juniper berries, honey and lingonberry preserve, with wilted spinach and skyr on flatbread.	Fårikål - lamb and cabbage.	Chestnut soup.

Day 5	Day 6	Day 7	Day 8
Breakfast			
Eggs, bacon, bread, skyr and preserved fruits.	Bread omelet with raspberries.	Soft boiled eggs with flatbread.	Granola, skyr, honey, nuts and fruit.
Lunch			
Cold meats, bread, fruit, nuts.	Fresh baked rye bread and honey butter. Cheese, apples, plums, nuts.	Ham and cheese on rye loaf. Cheese, apples, plums, nuts.	Cold meats, bread, fruit, nuts.
Dinner			
Smoked cod with honey glazed vegetables and stuffed mushrooms (skewered).	Meatballs and swede mash. Kale and salt pork.	Ham, leek and pea soup with flatbread or bread and butter.	Chicken stew with dark ale.

Because everything purchased could be tracked (budgeting and lists kept of everything purchased, minus anything remaining at the end of the event) we're able to track exactly what we used this year and we're able to extrapolate that information into knowing what we need to purchase next year. In this way we're able to spend the money where we need it and have more money remaining in the budget for luxury 'treat' items, such as (more) cheese.

So much hard work and research went into every meal, and it all really paid off. Everyone who did anything to contribute to a meal – from the research, to watching the fire, to prepping individual aspects to cooking it all off – deserves a massive pat on the back.

Community

One thing I probably hadn't counted on before the event was how close I'd get to everyone in our little village. It wasn't just the clarity of purpose that attempting something like a 'no mundanities' camp brings, because that probably would have led to a flat feeling display. The amazing thing was that from the moment we all got set up, it didn't feel like a 'display' to anyone inside – it was a real, functioning community with people doing real jobs. It was a living, breathing thing.



A community.

I remember distinctly that at one point I was having a conversation with Oddr about how we could be making our own rope for the campsite. I went away for about half an hour for a guild meeting and by the time I got back he'd fabricated a rope spinner from two sticks and was happily making rope.

At one point of the event, some bees found their way to our honey. Australia is in drought at the moment and the bees are unable to find pollen to make honey. So they came, and they began to steal ours. One at first, then two, and suddenly we had a swarm. Dozens of bees working together to harvest this honey.



A community.

And then someone had the excellent idea of putting an empty honeycomb next to them. And the bees began to work together to fill this honeycomb. It was incredible to watch.



Stupid bees.

That was us. In analogy form. All of us working together to create something wonderful, even if it was just temporary, and into a honeycomb that wasn't where we lived.

The Future; A Reflection

We already have a long list of things we're going to do differently next year, and we've already started working on them. Among them are a warp-weighted loom and facilities to host arts and sciences classes within the campsite, as well as taking steps to make the theme of the campsite closer to a 'fishing village'.

There are a lot of things to build and organise, and it's going to be great. It's never going to be this year again, and it will be different, and that's OK, just different.

I've never felt more at home than I did during this event. It's bittersweet in that regard. I'm a little resentful now, knowing that that life can exist, but knowing that it doesn't. I guess this is where I remember that the SCA is a game, a framework, and the thing that we built exists inside of it, and isn't real.

But for a really beautiful, special week, it was real, and it was fantastic.

Skin to Surface: Where to start on a new clothing style

Lady Anna von der Ron

One of the things that I personally love most about the SCA is the extent to which any individual, regardless of the historical origins of their SCA name, can take on a project originating in any historical time or place. However, as historical costumers, it is important to be able to analyse the style of the clothing that we want to recreate, and learning where to look for key points to make an outfit appear historical is a central skill to the process. The ability to see these aspects of a style is sometimes known as having “the eye” and in my opinion, is far more important than skill with a needle, though of course, sewing skill obviously helps.

One of the fundamental problems at the heart of analysing a style is asking yourself whether you want to make a replica, or whether you want to make a set of garments that would fit within a time period and place, but that aren't a direct, one to one copy of something seen in a painting. Either approach is valid, but it's important to make the distinction so you can be clear on what you need to look for when looking further afield. It's also absolutely valid to go for something less historical, and to go for a hybrid style – the C is for Creative after all – but this class is primarily aims to teach how to get a feel for a historically accurate style.

Developing the eye for a style takes time, and requires actively thinking about what you're looking at and how you're looking at it. Looking at as many pictures of a style as possible and trying to see what's in common between them is a really good place to start, but another thing that can be helpful is looking at what is different; having a look at a variety of styles within an area, time or social class can help you refine what the defining features of your chosen style are. This is a concept I'll come back to, but for the moment keep it in the back of your head.

What's in a Style?

The first question to ask when you're starting a new style, is what the style actually is. Who are you trying to be? When and where are you from is a given, but what class are you from? Where are you going in this outfit? There are a lot of traps that it's easy to fall into when learning about styles. Issues with class, occasion and allegory are the ones that people most commonly struggle with. Styles worn by the elite are not the styles being worn by merchants are not the styles being worn by farmers. How much money you have doesn't just influence your cloth choices, but also things like silhouettes. It's easy to be impractical when you don't have to cart things around. Similarly, styles worn for portraits are not necessarily the styles being worn on a day to day basis. It's important to look at the context of an image, and how or why it may have been embellished. The exact same is true for allegorical images. Just because you see it in a painting doesn't mean anyone actually ever wore it.

On a more practical note:

So where should one start looking? I always start with silhouette, and for me that means looking at two things first: bust and waist. I follow this up with the rest of the shape: the skirt/legs, and the sleeves. If you get the line of your silhouette right, that's more than half the battle, and personally I would be more impressed with a perfectly executed Hawaiian

print cotehardie than with a gown made of beautiful cloth but made to a modern shape. So how do you achieve this silhouette? This question is almost impossible to answer from just looking at pretty pictures. There are examples of pictures of folk in relevant states of dishabille, but they're uncommon through most of period, especially if you ignore allegorical depictions. Happily for those looking at later periods, there are extant garments. Unfortunately for those doing some earlier periods, we simply have to muddle through and hope to find the one depiction in a million.

At this point we need to start looking at layers. Throughout most of period, it is far more common to have multiple layers of garments to put on top of each other rather than hot or cold weather outfits. Getting your layers right will help your silhouette and will make you more comfortable in most cases. Here it is worth looking at what fabric is commonly worn in your period. Wool and silk woven with period techniques can be uncomfortable worn next to the skin, so it's worth looking at whether there is a linen underlayer, particularly for European cultures. If there is, what does it look like? How visible is it from the outside? Getting your skin layer doesn't matter so much for your silhouette, but the bits that peek out can finish the look, and they can make an uncomfortable synthetic gown much more bearable.

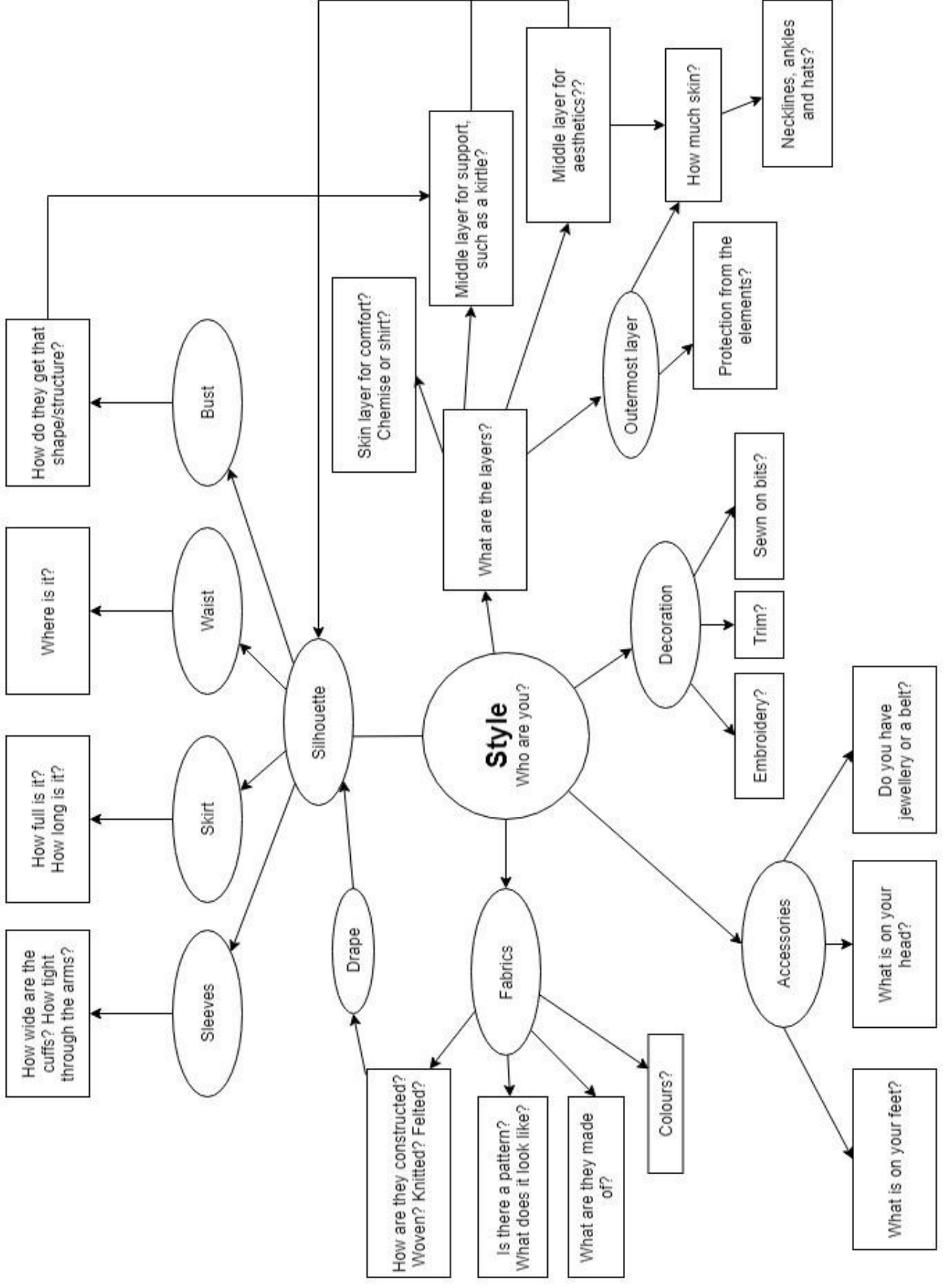
On top of this there can be a number of layers, or very few, or none at all. These layers may be structural, like corsets; supportive like kirtles and cotehardies; or decorative like some of the over gowns. A trick for this is looking at necklines, wrists and feet. Often you can see multiple layers peeping out and looking at what those layers might be will inform your planning and construction. Hopefully you can see enough of the garment to figure out what cloth it might be cut from. Again, the silhouette is going to help you here; if your skirts are huge, consider what underskirts might be being worn. As with your inner layers, your middle layers will almost certainly have to be pieced together from a wide variety of sources and you may have to go outside of the strict bounds of the style to figure out what's going on.

Outer layers will always be the easiest part of style analysis given that they are what's visible, but there are some particular questions that are worth thinking specifically about. What is worn in the cold, or to hold off the rain? Does the style you're going for actually include such considerations, or is it generally only worn inside, such as at court? What fabric is it made out of, and what are the common colours? How long are your skirts? How do your garments close and where? How much skin is actually on display, and where is the neckline? What shape is the neckline? How much do all of the above vary within the style? This last question in particular will help you really pinpoint the key identifying factors of the style.

From here we must move to the accessories and final touches on an outfit. What's happening on your head, and what's happening on your feet? For most of period, women are wearing hats a solid most of the time, so it's a good idea to figure out what they're doing with hats, and with their hair underneath. Additionally, shoes change drastically with time and place so look at what folks are wearing as shoes and socks where you can. Pictures of people bathing or dancing are usually good for this. Look also any belts present. Is it structural or decorative? Do folk have things hanging from it? What about jewellery? Fashion in jewellery changes drastically over time, and upper-class women often have elaborate brooches necklaces and earrings. Getting these right can really take your court kit to the next level.

Decoration and colour are the last things I really want to touch on here. As mentioned above, getting colours right is really important, but more than that, getting colours right in the right spots is key. Are the hats of your chosen style always a particular colour? If they have blue aprons, do they also have blue dresses, or is it more uncommon? In addition to colour, are there patterns in the cloth used? If so, what are the common motifs, and how big are the repeats? What direction are they laid out in (this can also give you good clues for construction)? Even if you can't get afford an accurate cloth in terms of fibre, finding a synthetic with just the right pattern can be a godsend, but only if you know what you're looking for. Beyond this, it's worth looking at decorations and where they're placed. Are there appliquéd sections of a different colour on any part of the garments? Is there embroidery, trim, beading, or other embellishment somewhere? Is it only in specific places? Again, what are the motifs and colours? Getting your final pretty touches right can take an outfit from looking histori-oid, to historical very rapidly.

The volume of questions to answer when looking at a new style can be really daunting, but as I said at the beginning, once you've done it once or twice, it gets much, much easier. It's a skill that can be learnt sub-consciously by looking at a whole lot of pictures, but it's much easier to get an effective eye if you walk into the process with a plan and a set of questions, rather than just an amorphous desire to learn. I don't pretend that the questions I've outlined here are comprehensive, or that they will be perfectly suited to every time and place, but they're a good place to start from, and if nothing else, that should help you make that cool new outfit you wanted.



Fastening your clothes

Lady Lianor Dos Cavelos - Okewaite

These are the basic methods that will get you through most clothing periods and styles.

Spiral Lacing

Most common lacing style.

Key feature - the top and bottom pairs of holes line up, but the ones in between are staggered.

Fastens with a single lace. Tied off at the bottom with a knot, and knotted again at the top.

Holes should be between 2 and 3cm apart. Closer at the top and bottom where you are getting them to line up.

Work them no closer than 1cm from the edge of the fabric.

Best results on a couple of layers of fabric, eg when the edge has a facing or lining. On light fabric will need extra support.

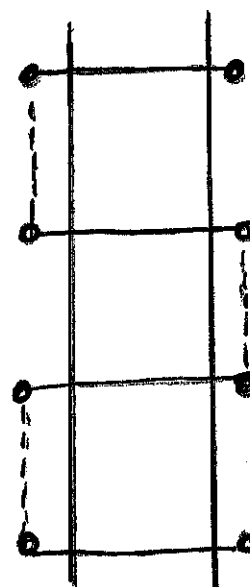
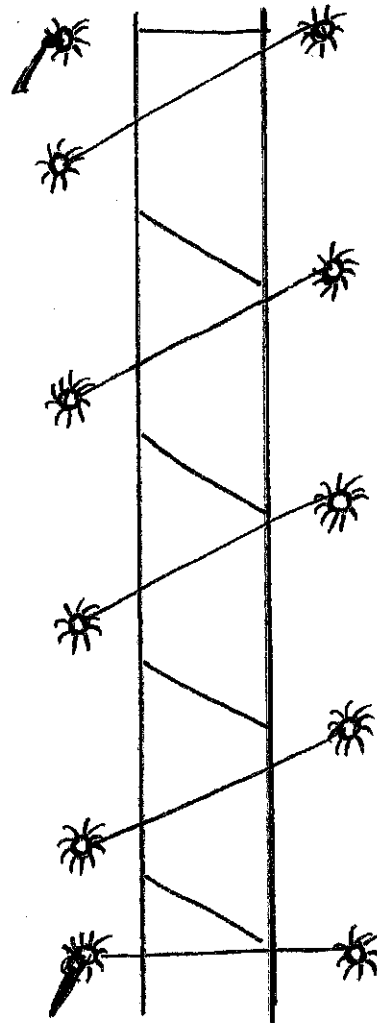
When the lacing will have to take extra strain. For example tightly laced kirtle or bodices, working the holes they can be worked over a bone inserted at the edge. Or by sewing over a metal lacing ring.

Other lacing styles include.

Ladder lacing, where all the holes line up in pairs.

Or concealed lacing, using metal lacing rings inside the garment. Or with metal lacing rings on the outside (seen on Flemish / Dutch gowns)

Generally crossed lacing is not seen in period gowns



Working your lacing holes

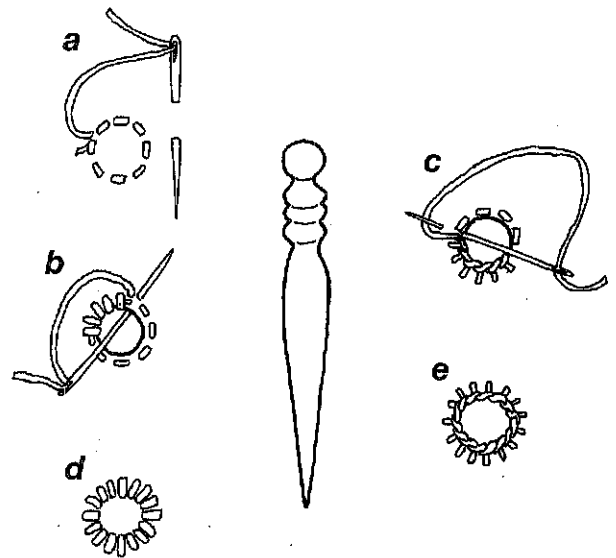
Holes should be made using a awl / stiletto tool. This pushes the threads apart, rather than cut them. Which makes them stronger.

A good awl with a metal tapered tip is easy to purchase online and will cost less than \$10. Can also look for them in leather working tools.

1. Make the hole
2. Outline with running stitch
3. Cover the edge with a simple over stitch or blanket stitch.

You will need to keep using the awl to keep the hole open and adjusted to the size you want. It will shrink down as you go.

You can use any strong thread. My personal choice is stranded cotton embroidery thread. Not period, but covers the edge quickly and comes in a good range of colours.



A simple lacing cord

There are lots of options for correct period cords, such as lucet and finger loop braiding.

However the quickest easiest option (but I don't know if it's a period technique) is a single cord finger loop. Made like the chain for single crochet.

Good choices for making this are cotton crochet thread / yarn.



Fabric buttons

The most economical way to make buttons that perfectly match your garment are fabric ball buttons.

Can be used with just about every fabric. But adjustment needs to be made for thick and thin fabrics

If using a fine fabric like silk, you can make with a couple of layers together, for a better result.

You will need to experiment to get the size you want.

You generally don't want these buttons to be over 2cm in diameter when finished, and more often they will be smaller.

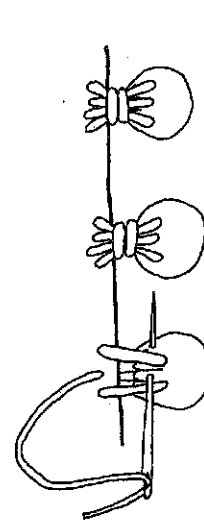
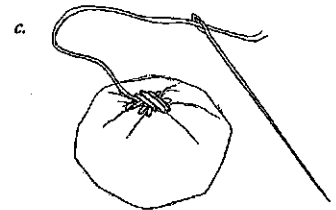
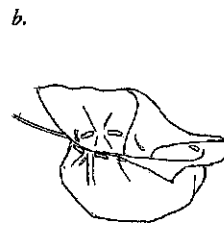
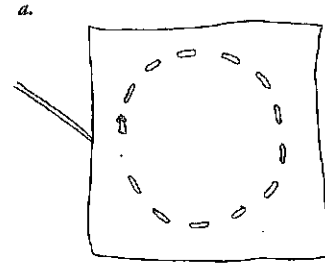
These take a little practice to get looking right. As they need to be tightly packed / gathered to look good.

- a. Draw a circle on your scrap fabric and cut around as a square. Stitch around the circle with running stitch
- b. Start to gather up the circle. Poking the corners of the square inside to stuff the button.
- c. Pull gathers tight and secure with stitches
- d. Leave the long remaining thread to sew onto your garment.

When sewing them onto your garment, they will need a little stalk to raise them off the surface of the garment. Without this they will be hard to do up and undo.

Do this by leaving a bit of a gap (inserting a match stick is handy) when sewing them onto the garment, then wind some thread around it to make the stalk.

It's essential to use a strong thread. And this is one time to use the thread doubled with a knot on the end. It's also really handy to make them with a long enough thread to be able to sew them on to the garment when you are finished.



Images from the Medieval Tailors assistant

By Sarah Thursfield

The Tudor Tailor

By Ninya Mikhaila and Jane Malcolm Davies

How to Make Aglets (aka Lace Chapes) Hugh de Calais (MKA Hugh McDonald)

An aglet is a tapered/cylindrical metal tip found on each end of a lace or leather thong. It aids in threading the lace through eyelets, and stops the end of the lace fraying. Aglets still exist in the modern day as small plastic tips on shoelaces.

There are literally thousands of extant examples of aglets. Extant examples of 14thC aglets are typically made of copper alloy (bronze/brass), and some are pierced by a single iron rivet¹ which holds the lace into the copper alloy tip.

This guide covers construction for an Oakley Type 1 aglet², meaning it has edge-to-edge seams. Type 1 aglets are found 13th onwards. Oakley Type 2 aglets appear early-mid 16thC, which by contrast have both their edges folded in.

Tools & Materials:

- Small cross pein hammer (~125g or 4oz.) and/or small ball pein hammer (~125g or 4oz.)
- Swage block with 3-4mm channels (can use one with a 3mm channel, 4mm channel or both)
- End nippers / clippers for cutting rivets (anything that might cut 0.9-1.2mm wire will do)
- Craft scissors / tin snips for cutting thin brass sheet (not pictured)
- A fine awl, for punching holes in thin brass sheet
- 0.2mm brass sheet (can be bought from a hobby shop)
- 0.9-1.2mm diameter annealed steel or iron wire (rebar tie wire is a good source)
- A lace (e.g. 5-loop linen fingerloop braid, 3mm leather thong, or shoe lace)



¹ p.282 Museum of London Dress Accessories 1150-1450, Egan, G. & Pritchard, F.

² p.283 Museum of London Dress Accessories 1150-1450, Egan, G. & Pritchard, F.

Process:

1. Cut out a trapezoid in 0.2mm brass sheet, using craft scissors or tin snips
Dimensions: 25-40mm long, 6-10mm along base, 3-6mm along top



2. Hammer into the swage block channels using cross pein hammer until it's roughly conical.
This brass bit will be referred to as an Aglet from here on.



3. Clip the end of your leather thong or lace to a tapered end and insert into the aglet, then hammer closed using the swage block channel for support



4. Continue hammering the aglet until it is firmly attached onto the lace, with the aglet edges either butting or overlapped. Many extant aglets have no rivet. If you're making your aglet without a rivet, skip from here straight to **step 9** (top of page 5).



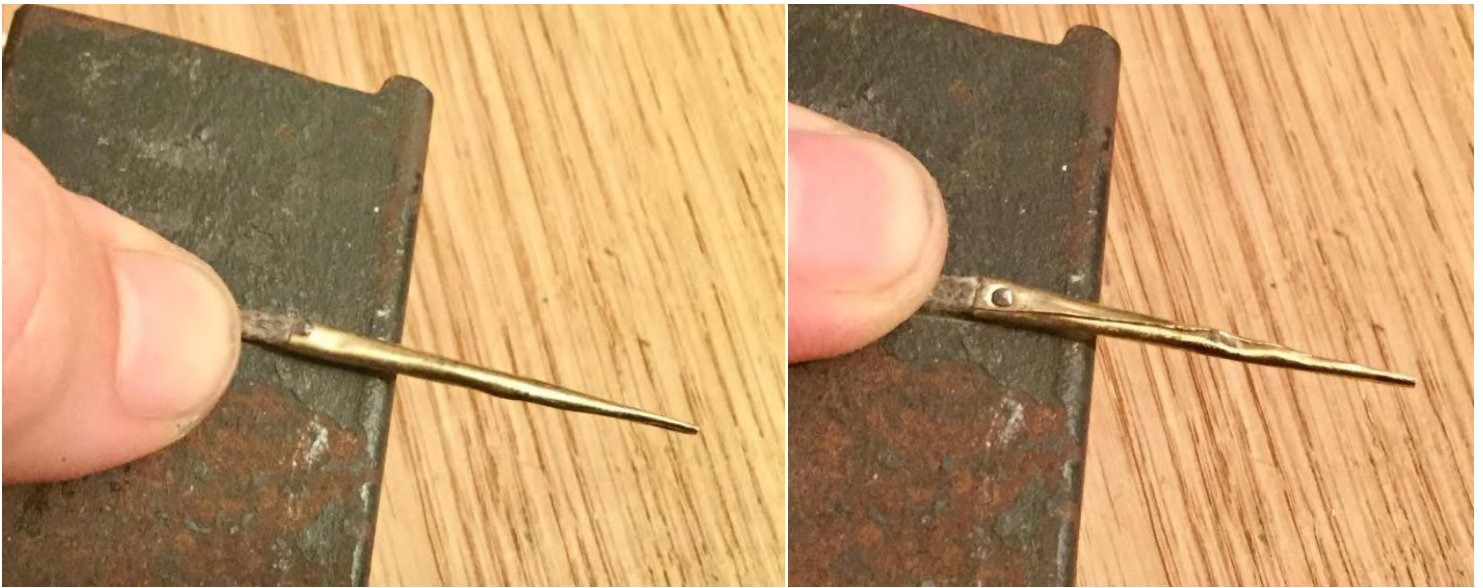
5. Carefully hammer a hole through the aglet using the awl, approx 3mm from the thread end of the aglet. Hammer through until it is large enough to accommodate the wire (0.9-1.2mm)



6. Clip the wire so there is approx. 0.5-1mm of wire poking out either side of the aglet



7. Supporting the aglet in the swage block, use the ball pein hammer to carefully pein one end of the wire, then rotate and pein the other side to form a rivet through the aglet



8. The aglet will now likely be slightly flattened from the peining process, so will need to be hammered back to round again. The picture shows the aglet a bit mangled post-peining.



9. After hammering back to round, carefully peen in the wide end of the aglet to form a slight conical shape (widest at the rivet, narrowest at the lace). This aids in using the lace when unlacing. Hammer down any rough edges on the aglet and rivet until finished. This will also work harden the brass, so if done right the aglet will be hard once this is complete. If you hammer it too much the aglet may over-harden and crack



10. Repeat from step 1 as many times and places as aglets are required

Here's an example of an aglet pulled out of the Thames in England:



Introduction to Alchemy

Class Notes

Katherine Rischer

Alchemy, a pre-cursor to our modern Chemistry, a spiritual, as well as a physical practice, attempts to ascertain the nature of all matter and circumstance in the universe, while contemplating the divine mysteries of simple materials. Part Art, part Science, knowledge of the study of Alchemy provides an insight into a philosophy handed down from antiquity, and a glimpse into the means by which people in Medieval Europe explained the substance of their world, the nature of creation and the observations of life around them.

The Five Elements

One of the fundamental principles of Alchemy is the Five Element Theory. The four terrestrial or “earthly” elements are “Fire”, “Water”, “Earth” and “Air”, while the fifth element, “Ether”, can only be found in the Heavens. These elements do not exist independently but combine to account for all matter in the cosmos; the composition of any given matter determining its character or behaviour. When adhering to this doctrine, where the components of matter determine its characteristics, especially its dominant component, it is of paramount importance to understand how the elements interact. This assists us in determining the nature of any given matter. A summary of the nature of each element is shown below:

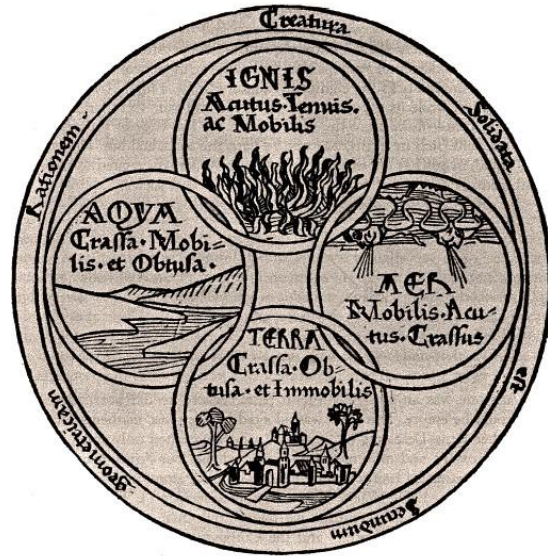
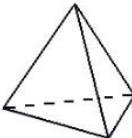
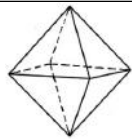
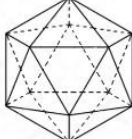


Figure 1: The Four Terrestrial Elements

Element	Mode	Qualities	Association	Form	Shape	Weight	Mobility
Ether	Heavenly	-	-	-	-	-	-
Fire	Consuming (Burning)	Hot & Dry	Hades		Sharp	Subtle	Mobile
Air	Gaseous	Hot & Wet	Zeus		Blunt	Subtle	Mobile
Water	Liquid	Cold & Wet	Persephone		Blunt	Dense	Mobile
Earth	Solid	Cold & Dry	Hera		Blunt	Dense	Immobile

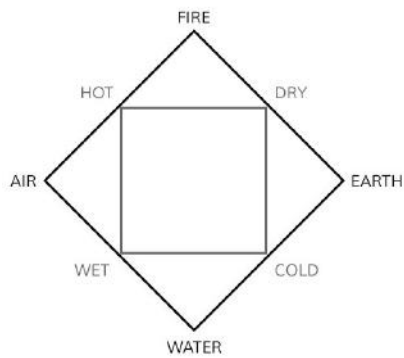


Figure 2: Aristotle's Qualities of the Four Terrestrial Elements

For example, wood is solid, like Earth, but readily burns like Fire, demonstrating multiple facets of its nature. While sugar will dissolve in warm water, it will reappear in its solid form when the water cools, demonstrating its affinity with Water, but clearly owing allegiance to its solid Earth constituents.

Plato taught that the elements are geometric shapes with different numbers of sides, which determines their nature, including their weight and their mobility, as per the table above.

For example, the sharpness & mobility of Fire accounts for its ability to consume or burn. Conversely, the bluntness & immobility of Earth contribute to its passive nature. Air and Water, being blunt and mobile, are fluid. While Air is a subtle fluid, Water is a dense fluid.

The four terrestrial elements, being a family that is sometimes amicable and sometimes at odds, are made of one active quality (Hot/Cold) and one passive quality (Wet/Dry). Elements that share a quality are "concordant", while elements that oppose each other are "contrasting". For example, Fire is concordant with Air through heat, and with Earth through dryness, but in contrast with Water as they have no qualities in common. As a further example, Water, being concordant with Air and Earth, can move through gaseous states, liquid and solid states.

The Elements – Distribution in Space

The doctrine taught, as part of the Alchemical philosophy, was that the cosmos is comprised of a series of nested spheres, with the Earth at its centre. While the heavens are made of perfect spheres, the earth is made up of imperfect spheres. For example, Earth being at the centre of these nested spheres, and Water being the next outer layer, the imperfections of these two layers are the most obvious in the cosmos. Had these spheres been perfect, with the Earth completely submerged, then our society could not have existed. A further example, clouds are made of Water, existing in the layer of elemental Air. It is reasonable then to conclude that this imperfection was by providential design, allowing life to exist as we know it.

The two "dense" spheres at the centre of the cosmos are succeeded by the "subtle" spheres of Air and Fire. Fire, being the most mobile of the elements, rises to the outermost terrestrial sphere, leaving Air, the "peacemaker" to form a protective layer between the Fire and Water which would otherwise consume or extinguish each other.



"Fire keeps the earth from being submerged, or dissolved; air keeps the fire from being extinguished; water preserves the earth from combustion." – Sendivogius (Hermetic Museum)

Figure 3: Terrestrial Spheres

As Aristotle said, things "have a natural tendency to move towards their own special places or rest in them when there." The home of each element has a bearing on its behaviour through space, with each element desirous of "returning home". Such examples include springs emerging from the ground to rise to the higher sphere of Water, or apples falling from their place on a tree in elemental Air to return to the Earth from which the tree has sprung.

Above these terrestrial spheres lie the planets and stars, which display the idealistic characteristics of the Heavens and are not subject to the flaws of the terrestrial, earthly spheres. The model proposed by Aristotle and refined by Ptolemy was the accepted model of the cosmos in Europe until an alternative was proposed by Copernicus (1473-1543) and further investigated by Galileo (1564-1642).

Schema huius præmissæ diuisionis Sphærarum .

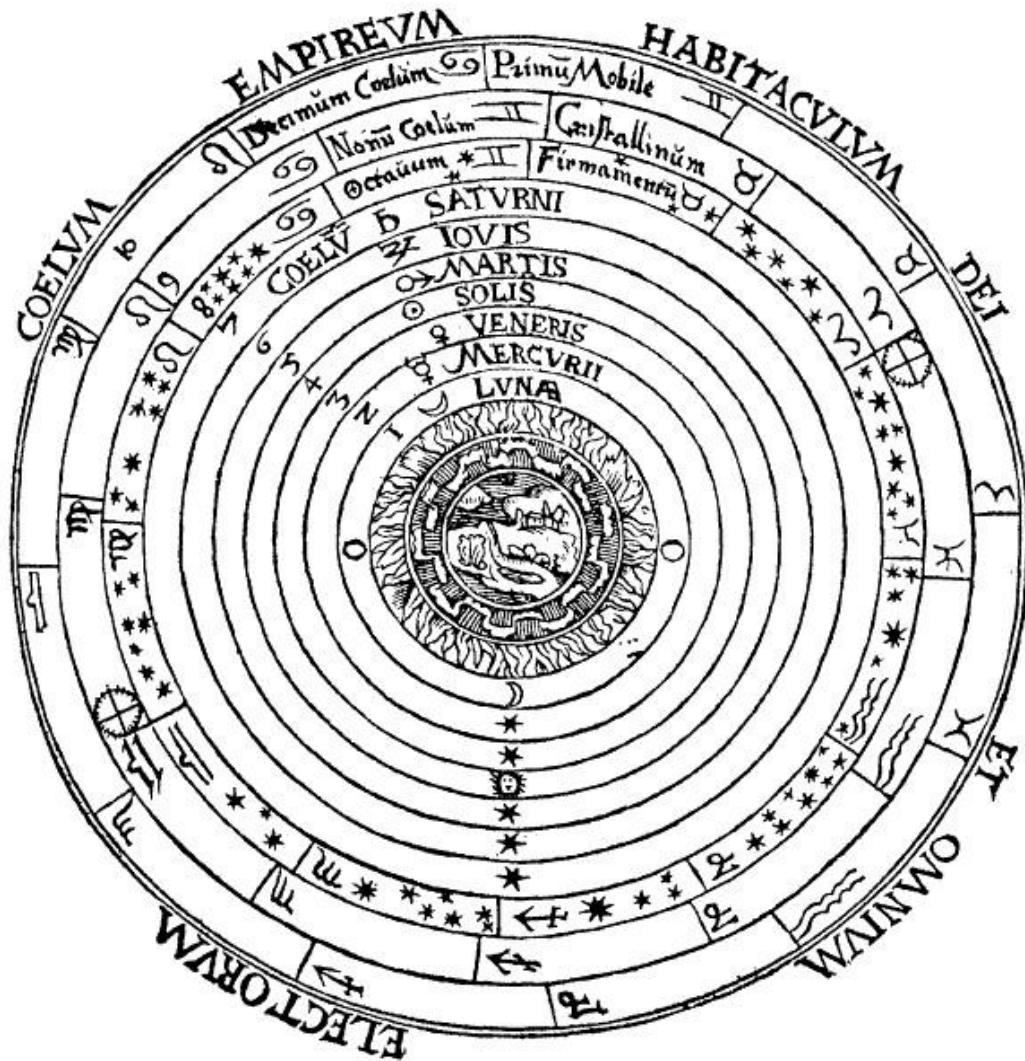


Figure 4: Ptolemaic Model of the Cosmos

Period Perceptions of the Earth

Throughout Europe, there are a number of depictions of the world, as shown in what is known as a “T-O Map” configuration, or sometimes a “Noachid” Map, there being one continent for each of Noah’s sons. The Hereford Mappa Mundi is an excellent example of such a map.

The reason this is referred to as a “T-O Map” is fairly self-evident, with the continent configuration centred



around the Mediterranean Sea, with deference also paid to the Nile and the River Don.

When the world map is laid out in this configuration, it should be noted that as the sun rises in the east, it does so from the top of the map, near Paradise, and it descends into the to earth, as it sets in the west.

Figure 5: Example of a T-O Map

The layout of the map demonstrates a number of spiritually significant connections. It is no co-incidence that the word “Orient” comes from the Latin word “Ortus” meaning “sunrise”. Jerusalem is shown at the centre of the map, being the spiritual centre of Christianity; and with this in mind, the resemblance of the T-O Map to a crucifix is not accidental. Neither is the direct line between “Christ in Majesty”, Eden or Paradise, Babylon, Jerusalem and Rome.

HEREFORD MAPPA MUNDI *Some features*



A Primer on Alchemy & Astronomy

Supplementary Class Notes

Katherine Rischer

Astronomy is the study of the “Heavens” and utilising the knowledge gained in this field of study, enables us to better understand the universe and its impact on the world around us. As previously discussed, “Terrestrial Spheres” are shown as a simple configuration, depicting the Four Terrestrial Elements in concentric but imperfect layers around and above the earth. The model of the cosmos, as set down by Ptolemy, maps out the nested spheres whereby the sun, moon, planets and stars are mounted in such a way as to allow them to move in predictable patterns above the earth.

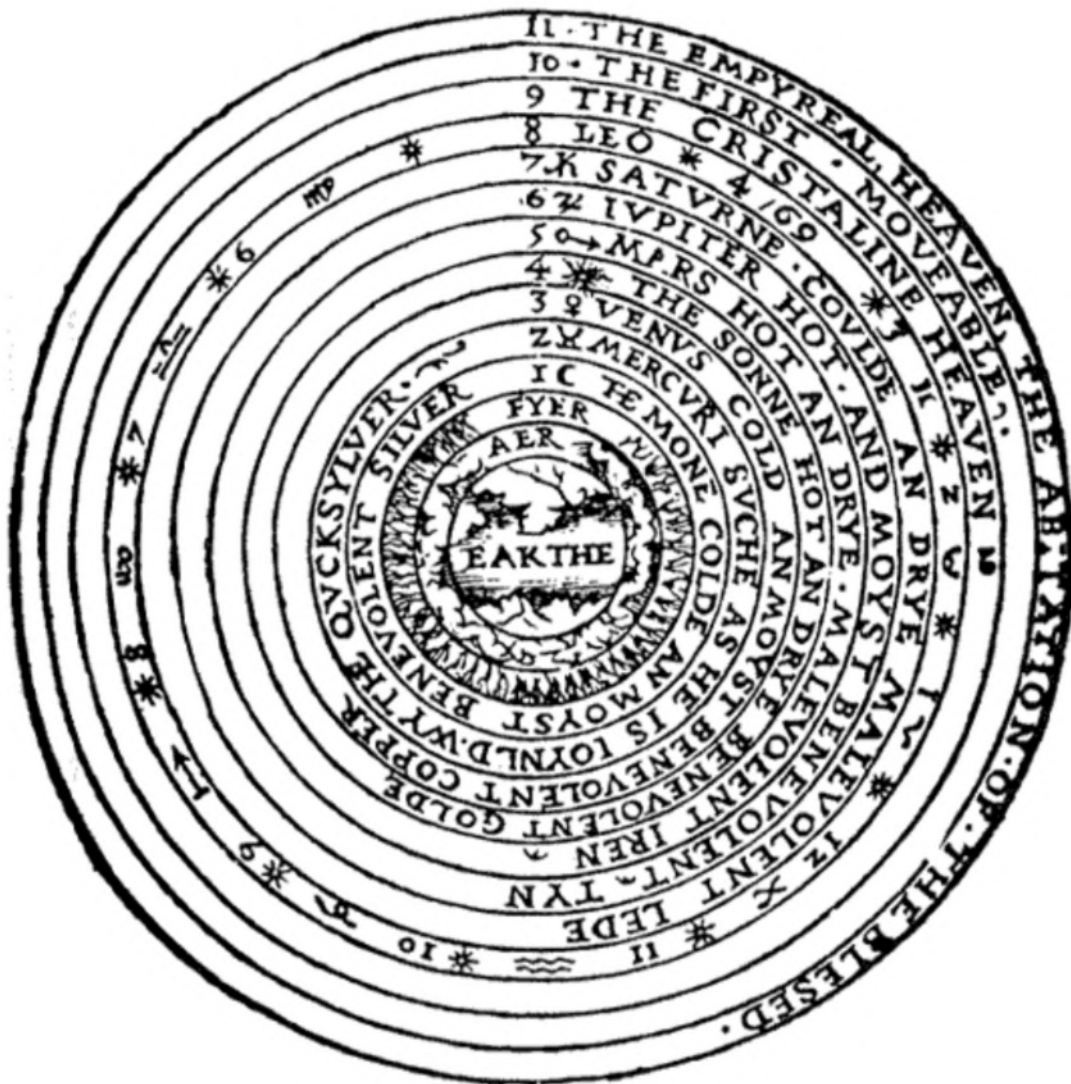
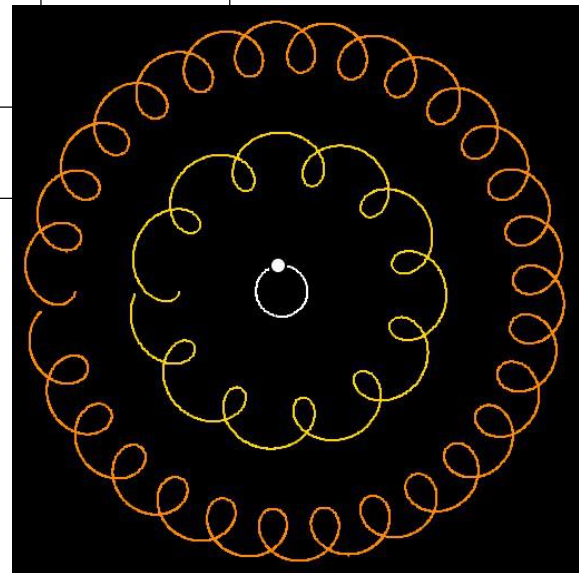
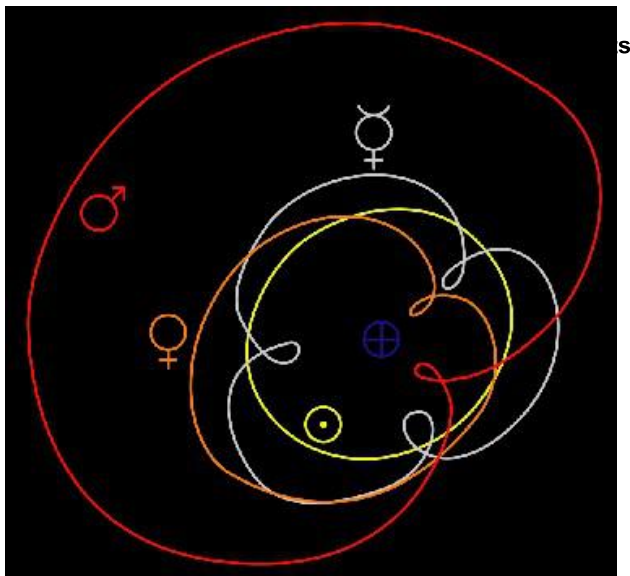


Figure 1: Ptolemaic Model of the Cosmos

This Ptolemaic Model persisted as the dominant paradigm in Europe, as a geocentric, or earth-centric model, until the helio-centric, or sun-centric, model was proposed by Copernicus (1473-1543) and further investigated by Galileo (1564-1642). It is the Ptolemaic Model, and accompanying associations, that we will examine in this course.

Table 1: Summary of Known Planets and Associations

Planet	Day	Cycle	Metal	Rust	Character
Moon	Monday	28 days	Silver	Black	Enchanting but with binding rhythms eg. Birth, death
Mercury	Wednesday	88 days	Quicksilver	Theoretical Blue, Actually Red	Curious, clever, cunning & charming
Venus	Friday	224.7 days	Copper	Green	Love and unpredictable passion
Sun	Sunday	1 year	Gold	-	-
Mars	Tuesday	687 days	Iron	Red	Ruthless or cruel but with great wisdom or judgement
Jupiter	Thursday	11.9 years	Tin		
Saturn	Saturday	29.5 years	Lead		



For further modelling of geocentric and heliocentric orbits, this website is an excellent resource:

<http://gerdbreitenbach.de/planet/planet.html>

Curves of planetary motion in geocentric perspective: Epitrochoids

Insights into Scribal Alchemy

Supplementary Class Notes

Katherine Rischer

Alchemy in period was not limited to the study of Astronomy or Medicine but had practical applications across all areas of period life. This was also evident in the scribal practices of the day. While many pigments could be obtained from a variety of vegetable, animal or mineral sources, those that are not readily processed into a useable form must be either obtained or purified through Alchemic methods. Understanding the basis of Alchemy assists in understanding the methods employed in the creation of pigments for use in illumination.

Verdigris

Cennino Cennini, in his treatise *Il Libro dell'Arte*, describes verdigris as being 'manufactured by alchemy, from copper and vinegar'. Cennini says of verdigris "Be careful never to put it near white lead, because these two colours are mortal enemies in everything."

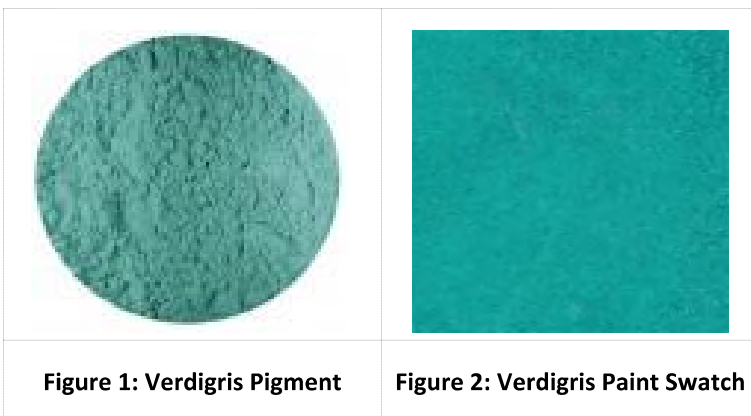
Verdigris is relatively simple to make, with many recipes found in period illumination treatises. The simplest of these methods is to expose pieces of copper to organic acid vapour (vinegar, wine, urine, etc.) in a closed container.

The reaction between the metal and the vapour form basic copper acetates on the surface of the metal. Early painters and illuminators were aware of the corrosive nature of verdigris but mostly as it related to its supposed effect on other pigments.

One such recipe, from an anonymous Fourteenth-Century Treatise: *De Arte Illuminandi*, the Technique of Manuscript Illumination for the creation of Verdigris is as follows:

"If you want to make verdigris, take a new pot, and put sheets of the purest copper into it; and so fill that pot with very strong' vinegar; and cover it thus, and seal it. And place that pot in some warm place, or in the ground, and put it away thus for six months; and then open that pot, and put what you find in it on to a wooden panel, and set it in the sun to dry."

When the process is viewed in the light of Four Element Theory, the vinegar, a mixture of Water (its form) and Fire (its sharpness), is seeking to rise from its sphere of Earth to that of Fire, hence its "movement" within the container. The deposition product is free to form the green coloured pigment on the copper, which in turn yields a "Fiery" or reactive pigment.



Ultramarine, or “azzurro oltre marine”

Ultramarine, a mineral pigment extracted from Lapis Lazuli, which itself is sourced from Afghanistan, was one of the most prized pigments available to period scribes. The recipe for Ultramarine is designed in such a way as to allow each of the components to move from one form to another as they wish.



Cennini’s preparation begins by pounding in a covered bronze mortar, followed by grinding without water on a porphyry slab. The dust is then melted into a paste-ball consisting of “six ounces of resin of the pine, three ounces of mastic, and three ounces of new wax to each pound of lapis lazuli”, while keeping your hands “well anointed” with linseed oil. This is kneaded every day for three days and can be kept for some time.

When further extraction is to commence, the manual goes on to describe how “two sticks of strong wood” are used to handle the paste-ball while it bathes in a solution of lye, so that the artist does not burn themselves. When the lye turns blue, it is poured out into another container, while the paste-ball is returned to successive batches of lye until no further colour can be extracted. The colour will settle to the bottom of each vessel and the lye can be poured off, revealing ultramarine of decreasing quality in each subsequent batch.

This process is designed to separate the different components of the lapis, using the nature of its components to the artist’s advantage. The lapis is comprised of blue lazurite or sodalite sky, white clouds of calcite and bright stars of pyrite; “*pyra*” being Greek for “*fire*”.

Pine resin is closely related to both amber and beeswax. Amber is solid, so must contain some Earth, but it floats on water so must be either part Air or Fire. The mythology around amber suggests a connection with the sun, so it is most likely a proportion of Fire. Similarly, beeswax is solid, floats on water and able to sustain a flame, so is also mostly likely comprised of Fire. Pine resin and oil can also sustain a flame, so these are also part Fire. The red coloured bronze and porphyry are also indicative of Fire’s influence in these tools.

“Lye” is wood ash dissolved in water and can cause chemical burns to skin on exposure. Therefore, while its form resembles Water, it is also part Fire, being the remains of the Fire in the wood. It cannot sustain a flame, however, and will actually extinguish a flame upon contact. While it is clearly part Fire, lye is predominately Water.

The fact that lapis self-segregates into multiple minerals, each with different characteristics, makes it far easier to separate them, yielding a useable pigment. While each component of the lapis has a contributing portion made of Earth, the pyrite, being mostly Fire is going to be the Hot and Dry proportion of the Lapis. The blue component, as the colour suggests, is

going to be predominately Water (Cold and Wet); Ultramarine pigment is largely unaffected by heat and was often tested for purity over a flame, which supports this assertion. The “unexciting” calcite is quite a passive element wherever it occurs, and so is believed to be predominately Earth (Cold and Dry).

Each of the components of Lapis has “sympathy” with a particular environment presented in the recipe outlined above. In the paste-ball, the ground lapis is surrounded largely by Fire, and given plenty of opportunity to mix with this Fire during the kneading process. The pyrite, being “in its element” has no desire to leave the paste-ball and is retained in this environment.

The Earth laden calcite, sharing the Fire’s dryness, shares some affinity with the paste-ball and is much slower when moving out of the paste-ball into the Cold, Wet Lye than the blue pigment, which is also Cold and Wet. Earth is also the slowest moving element, and this contributes to the lack of movement of the calcite from the paste-ball into the lye, although its natural inclination will eventually drive it from the higher sphere of Fire to the lower sphere of Water. This is why the earliest batches of Ultramarine are of the highest quality, as the calcite eventually moves to accompany the blue pigment in the lye that is poured off from the paste-ball.

Vermillion, a marriage between Mercury and Sulphur

It was widely known in period that the rich, vibrant red pigment Vermillion is a dangerous product to make and yet there are a multitude of recipes detailing its creation.

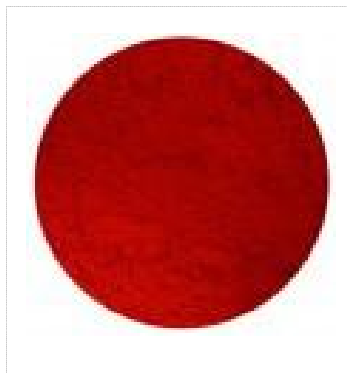


Figure 6: Cinnabar Pigment



Figure 7: Cinnabar Mineral

While artist Cennino Cennini

recommended purchasing it from an apothecary, rather than time spent preparing it, he also recommended buying it as unbroken crystals, rather than as a powder, to secure against adulteration. Cinnabar is a natural occurring mercuric sulphide that could be used in the production of vermillion.

Theophilus, a twelfth century Benedictine monk and artist, wrote the following recipe for its preparation:

“...take sulphur...break it up on a dry stone, and add to it two equal parts of mercury, weighed out on the scales. When you have mixed them carefully, put them in a glass jar. Cover it all with clay, block up the mouth so that no fumes can escape, and put it near the fire to dry. Then bury it in blazing coals and as soon as it begins to get hot, you will hear a crashing inside, as the mercury unites with the blazing sulphur. When the noise stops, immediately remove the jar, open it and take out the pigment.”

Hylomorphism, put simply, recognises that all things have both shape and substance; they are comprised of both *form* and *matter*. The marriage of Sulphur and Mercury symbolised

the culmination of this principle. When comparing contrasting pairs of elements, that is Air-Earth or Fire-Water, these are comparable to the deities associated with these pairings. While the public Zeus-Hera pairing, corresponds to Air-Earth, the unseen marriage of Hades and Persephone corresponds to the Fire-Water. As Alchemy is a hidden art, it is more appropriate that this hidden union represents the marriage of form and matter.

While Sulphur is form-like (Earth) and fire-like, Mercury is matter-like (Air) and Water-like. When the passive Mercury combines with the active Sulphur, they unite in a crystalline structure. Theophrastus calls for twice as much mercury as sulphur, due to the alchemical weights of fire to water, having eighteen sides, as compared to eight. ($18:8 = 9:4 \approx 8:4 = 2:1$) Therefore, two portions of Mercury to one portion of Sulphur, is roughly a one to one ratio of Water and Fire.

Dragons Blood

This pigment has its origins rooted in myth, believed to be the result of the mortal combat between a dragon and an elephant, where both creatures die in the struggle and their blood combines to form a dark red or sometimes purple pigment. While it is actually a tree-resin sourced from India, it was thought that this pigment might also come from stones, due to the association of dragons with “Dragonstones” or “snakestones”, a source of fantastic properties, including remedies against poison.

Note – as the Greek word “Draco” can mean either snake or dragon, some confusion can arise as to the true form of the elephant’s opponent.

Elephants, being even-tempered and passive creatures, were reputed to be reluctant to breed, to give birth in water and unable to rise unassisted once fallen. They were, as a result, associated with water and the Ivory Black pigment from tusks was valued as “no evil thing will come” where an elephant bone is burned.



Figure 8: A Dragon and an Elephant Fight to The Death

Dragons, who breathe fire and produce poison, are clearly “hot” creatures, reputed to drink the blood of elephants in order to cool themselves down. According to Pliny, the dragon would hide in the branches of a tree and would pounce as the elephant passed below. The

elephant would then attempt to disentangle itself by rubbing itself against a tree, the fight resulting in both adversaries crushing each other to death.

The culmination of the hot poison of the dragon and the cold blood of the elephant could be interpreted as an embodiment of opposition, or another example of hylomorphism. The pigment itself is fugitive, fading over time. Had the pigment been called "Elephant's Blood" one would expect it to endure, much like the unfading memory of an elephant, reflecting the cooler and less mobile blood of the elephant, rather than the mobile, fiery blood of the dragon.

List Keeping for Beginners

Lady Anna von der Ron

The Job:

List keeping is the process of running the paperwork for a martial tournament – a core part of the martial aspects of the SCA. The list keeper is the person who decides who is fighting whom and when they are fighting, and they also keep track of scores so the tournament can have a victor. They're also responsible for checking authorisations and coordinating with marshals to make sure that everyone on the field has been inspected. It's a set of skills that are easy to acquire with a little bit of work and that is sadly under represented among the populace, given their importance to a large section of the society. Without list keepers, it's much harder to run either a rapier or a heavy tourney, and crown tourney cannot occur at all.

Plus, being list keeper always guarantees you to get at minimum the second-best spot to view a tournament (the first going to the Crown of course). It's a good skill to have if you have a fighting consort and always want to make sure you can watch.

Managing your List Table:

So, say you wish to run lists. The first thing you have to do is figure out what you need for your tournament. There are a number of different ways to manage your lists table, but for most tournaments, all you really need is a pen, some lined paper, and some herald's cards. If the tournament you're running is outside, it is a good idea to make sure that you have some paper weights, as there is nothing more frustrating than getting most of the way through organising the next round and having your cards blow away. For tournaments where the field is known in advance, it can be a good idea to bring along a typed list of who the fighters are, and there are some truly ingenious ways of managing your info pictorially if you have their heraldry, even beyond the traditional list tree.

Common Formats and Scoring Methods in Lochac:

In Lochac, there are a number of commonly used tournament styles. I've tried to touch on all of them here, but preferred formats are regional, so I may well have missed some. Also note that I have included some melee formats, as they still need running and are still technically tourneys.

Single Kill; Double Elimination – One of the most common styles; a single kill; double elim tourney is run such that in each round, a pair of fighters will fight until one of them is killed once (single kill). In the next round they will fight someone else. When a fighter has died twice (in two different rounds), they are eliminated (double elimination). Variations on this are things such as Triple Kill; Double Elim, in which in each round, a given pair of fighters fights to a best of three, and the loser has a single loss counted, and Single Kill; Single Elim, which is a traditional knockout tournament – die once and you're out. Single Kill; Double Elimination is often seen as a good compromise because it allows for mistakes and means you don't wind up with good fighters knocked out early because of an unfortunate early match up, but also doesn't take forever.

Swiss Seed – This is a less common style, but is well loved in the heavy community, at least in Rowany. The premise is that winners fight winners and losers fight losers, and no one is eliminated. People keep fighting people with approximately the same number of wins as they have until either a clear complete ranking is achieved, or until there are a clear top two or four fighters, who can fight finals, depending on the preference of the marshal. I would advise against this tournament style if an event is tightly scheduled, as it can be very unpredictable in length. Depending how the victors emerge, it can take a highly unpredictable number of rounds before you reach the end point, and having stewards stand over your shoulder and demand to know how many rounds left can be very stressful when you don't know the answer.

Atlantean Speed – Most commonly seen at Spring War, where the tournament is an Atlantean Speed tourney most years. This is an easy list to run. After fighters have registered with you, they all take to the field in a line, and pair up based purely on chance location in the line. Winners move to the top half of the field, and losers to the bottom, and once everyone has finished their first bout, they line up in their new half of the field and repeat the randomised process. Losers from the top field move to the bottom field; losers from the bottom field are eliminated. This continues until there is one remaining fighter in the top and bottom fields, who fight a final. The victor of that fight is either declared the winner of the tourney or sits out subsequent rounds so that there can be a set of knockout finals after several rounds.

Round Robin – A super commonly used style in which everyone fights everyone. If you are running one of these, look up a tournament table online. You can do it with cards, or with just paper, but it's much easier not to reinvent the wheel and not realise in the fifth round that you can't make an order in which people fight such that everyone fights everyone. I don't even understand how that happens, but it seems to unless you start the fighting with a full tournament layout. The fighters usually love them because there's lots of biff/stabbing but be aware that round robins take a while, simply because there's so much biff/stabbing. An alternative to a full round robin is to only run a partial round robin, in which you run the rounds until you are running out of time, or until you are close to time and have a clear top two or four with which to run knockout finals.

Valhalla – This is a tournament style for the winter, or the unusually fit. Like the Atlantean Speed, there isn't much for a list keeper to do. The fighters take the field and either pair up randomly or challenge each other. Losers walk off the field but come back on when the person who killed them is killed. This functionally means that victory goes to the first person to kill everyone else in the tournament sequentially, meaning it's a good way to get heat exhaustion. It can be fun for a small field, but I wouldn't recommend it for a field of over ten fighters.

Bear Pit – Halfway between a double Round Robin and a Valhalla. A fighter takes the field and fights everyone sequentially, with functionally no breaks. After they're done, the next fighter does the same thing, and so on. This functionally means that everyone fights everyone twice, once as the bear, and once battling the bear. This a tournament style that rewards endurance, and means people get a lot of fighting time in.

King of the Hill/Meat Grinder – These are a bit like a Bear Pit, with the variation that the person in the middle doesn't keep the field unconditionally. Usually, the victor of a bout

will stay on the field until they die, or until a particular number of bouts (usually three) has passed. There are a couple of common variations to these, including that it's the loser who stays on the field, or variations in point scoring, such that if the victor is holding the field, they don't get a point for each bout but instead for holding the field until they leave the field without losing. If you're running a King of the Hill or Meat Grinder, talk to your marshal about how they want things scored, so you can be super clear on making sure you're on the same page. **Time limit?**

Random Pairs – This one is a somewhat unusual one, but can be a lot of fun, especially if you live in an area with a variety of weapons styles taken to the field. A Random Pairs tourney is generally organised by setting a number of rounds, and randomly drawing pairs of fighters to fight together each round. The pairs are rearranged every round, and who is fighting with whom is also randomised. The chances of the same two pairs being drawn and being drawn to fight against each other is pretty slim, so it usually works out well. This tourney style works best with a total field that is divisible by four, but remainders can usually be dealt with. Scoring is done either by giving a point for being in a winning team, or by giving a point for surviving and for being in a winning team. Note that melee rules must be used for this format

Warlord Tourney – This is another melee style tourney with not much for the list keeper to do other than write things down at the beginning. All fighters take the field, pair up and fight. If you win, you become a warlord. If you lose, you become part of the warlord's warband, and must chant their name as you wander around finding new people to fight. Now here there are two alternatives with different merits. Option A means that if you - as a member of a warband die - you leave the field, and if your warlord dies, you continue to fight in their name. However, if you are a warlord and you die, you change to a new warband, leaving the warband fighting in your name to fight on without you and potentially against you, this can be confusing, but fairly funny, and means that you don't wind up in an interminable situation in which two warbands go up against each other again and again exchanging members and with no one winning. Option B involves no one being eliminated. Instead, when a you die you change sides every time. The way you avoid the member swapping is that when a warlord is killed, their entire warband changes over to their previous warlord's new warlord. This means that an ambitious fighter with no band of their own can take on a warlord and go from having no band to a very significantly sized one very quickly. The options are both viable but allow for different kinds of fun dynamics. The victor is whoever's name is being chanted by everyone at the end of the tournament, even if they're dead.

Challenge Tourneys – These can include Rose Tourneys (both kinds) and Pas d'Armes and are another set of tourney styles in which there isn't much for a list keeper to do, but I've included them here because they are extremely common. The distinction with Challenge Tourneys is that there isn't generally a victor, and sometimes the Crown or Baron and Baroness will be displeased with you if you keep track of victories, so it's worth communicating in advance. The general premise is that fighters challenge who they want to and fight for as long as they please. Rose tourneys come in two distinct flavours, and either entail the Ladies of the Rose and Coronaria giving tokens to those they've deemed worthy of honour and note, or entail those who lose going to the ladies at the thrones to tell them they lost, before being given a rose (sometimes another kind of flower or token) to give to a

person of the victor's choosing. Rose Tourneys usually end when the Ladies at the Thrones run out of flowers, or when allotted time is up. Pas d'Armes are another type of Challenge Tourney in which fighters challenge each other to fight with particular weapons styles, or in particular situations, such as over fences. They can also challenge each other in pairs or groups. The main thing about Challenge Tourneys is that they are undertaken for the joy of the crowd and for honour, rather than for victory. There are a couple of other kinds, but the above are the most common.

Token tourneys – This is another tournament name that can mean a couple of different things. The common factor is that all fighters must bring a predetermined number of tokens, usually ten, and that scoring is undertaken by counting how many tokens a fighter has won from other fighters. Usually, bouts are chosen by the fighters challenging each other, but the variations come in with how fighters are eliminated. Sometimes, a fighter will continue until they have lost all of their personal tokens (they cannot use tokens they have won from others as lives), or until they lose the first time, before leaving the field and coming back for subsequent rounds. Exactly how a token tourney is run is often up to regional custom, so make sure you check out what the plan is before stepping in to help.

Hybrid Formats – This is just a quick note to acknowledge that tournaments can be run in a bunch of different ways, and with all sorts of weird and wonderful formats. The best example of this is Fighter Auction Tourney at Rowany Festival, which is run with a series of small round robins before the top two or three fighters from the pool are taken and put in a single kill double elimination format. This means lots of people get in lots of fighting, regardless of skill level, but that things get increasingly tense as the tournament runs on.

Heralds, Marshals and Stewards:

Now, as with anything in the SCA, no one person is an army, and no one can run a tournament entirely on their own. At absolute minimum you will need a marshal, and a herald is a really good idea. However, it's important to look at where points of friction can arise, and some potential strategies to deal with them.

The best and most important trick is to communicate, and to communicate about how you're communicating. If you're having your heralds mark the victors on their cards so you don't have to watch like a hawk, make sure you tell them that, and make sure you bring pens for them. If you have runners, make sure they know who they're delivering things to and when. Make sure that before you start the tournament, you have clear communication with your marshal about rules for whether byes will be counted as victories or losses, and whether they will be fought. Your marshal is probably the person picking the tournament format, so make sure that you're on the same page about what the format they've requested is and how they want things scored. Make sure that you have a time piece with you, so that you can keep an eye on how things are running and so that the stewards don't get sad. Nobody likes a sad steward.

One of the reasons it's really important to communicate these things is to avoid the problem of inconvenient dukes. An inconvenient duke is a senior fighter (and they are in fairness often not dukes) who will come up to your list table while you are in the process of running the tournament, usually at a point at which careful attention must be paid, and tell you you're doing it wrong. It is much easier to deal with these people in advance, and people

in general get less upset about a format when they are clear from the beginning on exactly what the rules are. Common gripes from these senior fighters are about the ways byes are being counted, or about timing, which is why clear initial communication is so important. Sometimes these people will come and tell you that you're doing your job wrong halfway through the tournament even when things have been clearly communicated to them, and at that point it's really helpful to be on the same page as your heralds and marshals so that someone else can step in to chat to the grumpy fighter while you continue to sort out the next round or the score. Sometimes these people will get their way, which is unfortunate, but is also just how it is.

General tips and tricks:

Okay, so these last are just a few dot points of things that will make your life easier:

- Write your cards up as people enter themselves into the list. The less double handling you do, the easier your job will be.
- If your tourney format requires a fighter to come and tell you that they have won or lost, make sure there is a reminder at the end of every bout, or someone reminding them as they come off the field. It can be hard to remember when someone's just hit you in the head with a stick.
- Try to make sure that field setup includes finding a seat and a table for you to work at. I've run lists sitting on the ground, but it sucks.
- Try to make sure that you're in a spot in the shade where you can see all the fields, a sunburnt list keeper who doesn't know who's won a bout is an unhappy list keeper.
- Make sure you are clear on how double kills are being scored. Do both fighters lose? Do they refight? Be clear from the beginning.
- Try to have fun! Fighting in the SCA is an impressive spectacle, especially if you have a consort on the field. You've got the (second) best seats in the house. Enjoy them!

Volunteering in the SCA



But you don't even know what you're volunteering for yet...

Reasons for Volunteering

- Wanting to give back to the Society
- No one else is able/wants to help
- Feeling like they need to 'earn' acceptance

Reasons not to Volunteer

- Feeling like you're stepping on toes
- Not knowing what to do/who to talk to/where to start
- Waiting to be asked

Volunteer Pitfalls

- Burn-out
- Having your group become overly-reliant on you
- Feeling like you can't say no
- "Dig a good hole, be handed a bigger shovel"

Volunteer Advantages

- Society runs on volunteers
- Less stress for Seneschels/Event Stewards
- It can be fun
- Many hands make light work
- Easy way to meet people without pressure
- People think you are awesome

Group discussion questions

- What does volunteering mean to you?*
- What are the signs that you are taking on too much?*
- What kind of volunteering do you enjoy?*
- What fields of volunteering are you interested in trying in the future?*