

COCKATRICE

The Arts & Sciences Journal for the Kingdom of Lochac



Summer AS 54 (2020)

This is the Summer AS 54 (2020) edition of Cockatrice, a publication of the Kingdom of Lochac of the Society for Creative Anachronism, Inc. (SCA, Inc.). Cockatrice is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc. policies.

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COCKATRICE CALENDAR 2020

	Submission Deadline	Publication Date
Autumn Edition	1st April 2020	1st May 2020
Winter Edition	1st July 2020	1st August 2020
Spring Edition	1st October 2020	1st November 2020

We're looking for photos of completed or in progress works, as well as articles, documentation, or class notes!

Please send through anything you'd like to see featured in Cockatrice to editor@cockatrice.lochac.sca.org - if you're excited about it, we're excited to help you share it!

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From the Editor

Hi fellow, well met!

So this is my first edition of Cockatrice as editor. I hope everyone enjoys the new layout. If you're reading this in the magazine version, it is worth noting that there is now an online version that can be read anywhere without downloading a PDF. It is available though <https://cockatrice.lochac.sca.org/>

This update to the formatting will allow articles to be found by web search and will also remove a barrier to access. Cockatrice is now easier to find and read than ever!

In other news, 12th Night was wonderful - and, for me at least, nice and local. The Arts & Sciences competition was well organised and well attended, and all of the entries were fantastic examples of what they were. The results can be found on page 5, but I just wanted to note that everyone who entered did a really fantastic job.

I'm really excited to introduce this issue, so I'm going to get right into it - there is just so many fantastic things to share, and I'm so thankful to everyone who has submitted an article or a project to this issue.

A new regular feature, as discussed in the last issue of Cockatrice, is the Known World Spotlight. This provides an avenue for international artisans to reach our community in Lochac, but also for artisans within Lochac to share their work further and more thoroughly than ever.

The first Known World Spotlight is an article by Morgan Donner, an accomplished costuming laurel from An Tir, with an article on the dagged dress. Her online video series is available through YouTube. It's full of fantastic information and tips, and is definitely worth a watch.

Lord Thomas Boardmakere has submitted a fantastic, approachable and thorough write-up on his reconstruction of the Mästermyr chest.

Lady Dagný Sveinsdóttir is sharing her groundbreaking research into the two tablet woven bands from Orkney, which were attached to what is widely known as the Orkney Hood. If you're interested in weaving - or even if you're not - it is really a fantastic read.

Master Rurik Farserkr has written a very enlightening article on interpreting a period recipe for brewing.

Lady Symonne de la Croix has sent through her method of making shell gold. It's a really interesting process with some beautiful results, and I absolutely recommend giving it a read.

Peppering the issue are some fantastic works from Sir Vitale Giustiniani, and work in progress pieces from other artisans.

Finally, and this is another small break from tradition, I have included a lot of information on The Hordweard. You'll be able to learn all about it later in the issue, and I hope you find it as fascinating as I do.

On that note, if you have a local ongoing Arts and Sciences competition or project, please send through the details! I'd love to track progress from across the kingdom on all of the different projects going on. A lot of the power of Cockatrice lies in its ability to share the progress and work of many artisans in one easily accessed place, and there is plenty of room for everything that people want to share.

In this trying time for our kingdom, while fire rages and impacts the lives of many of us, it is important to remember that we are as family within this society. The support and love we have for each other is one of the most valuable things that we possess, and is finer than any of the arts or sciences.

Be good to each other, and enjoy the issue.
Lord Bjorn Sæmundarson

BIRN+

A&S Competition Results

12th Night



Winner - Beginner
Shinjo Takame
Kintsugi Teacup

Winner - Intermediate
Symmone de la Croix
Gilded and Painted Box



Winner - Experienced
Thomas Boardmakere
Leather Flask

Known World Spotlight

Allegory of the Dagged Dress

BY MISTRESS MORGAN DONNER, KINGDOM OF AN TIR



'The Taymouth Hours', English, 2nd quarter of the 14th century.

Several years ago, I was taking a class about 14th and 15th century clothing. During the class, the teacher brought out her own dresses and gowns, showing how she made them, including lots of nifty modern shortcuts. One of her dresses was a neat shorter dress, about mid-thigh in length, and meant to be worn over one of the floor length gowns. She mentioned while showing it that it was based off of a period image, but she had a feeling that it wasn't really all that historically accurate as normal everyday wear. I don't remember much else about the short dress, but I found it an interesting idea! I have seen it crop up on a couple other medieval reenactors since then, which helped keep it fresh in my mind.

Pinterest has been a handy way to keep track of images I have found with short dresses.

In vaguely chronological order, here are the images I have found of women wearing a short gown over a longer one.

The Taymouth hours have a thirty page section in the middle with nothing but ladies hunting in the illustrations! A good number of them have short gowns with a split on at least one side (presumably both sides), as shown above. I am not sure how often women actually went hunting in dresses in the early-mid 1300's, but if they did, then perhaps this was a practical over gown that would not get trodden upon and covered in mud about the hem. Some of them look to be fur lined, a practical choice if hunting in cool weather, and a good idea to make them reasonably short to keep the fur from getting soaked or dirtied. I am not sure why they wouldn't shorten BOTH dresses in that case: perhaps the under gowns not as precious, of lesser quality, and meant to be cleaned often?

If women did not actually go hunting much, then are these meant to be 'what-if' representations of hunting ladies? A number of men seem to have split tunics of about this length or slightly shorter in this century, perhaps this is meant to be a masculine garment for ladies doing 'mens' work?



'Smithfield Decretals' c 1300-c 1340

The 'Smithfield Decretals' show more women hunting! At first, I was very excited about these! Doesn't it look like their over gowns have a scalloped edge? Upon further inspection, it looks like the over gowns (lined in some light fur based on the pattern) have been pinned up at several points to keep it out of the dirt/water/nature. I think that the small white circles are the pins, and that the 'scallop' appearance is just excess skirt hanging between each pin.



The Church as the Path to Salvation (detail), by Andrea da Firenze around 1366-67.

This is one of the first images I found that was pretty much what I had in mind. Cute right? This fresco by Andrea has several dancers, all with slightly fanciful dress. There are more than the four in the image above, but with just this small sample, we see a skirt split up the side, a dagged over garment with a curious waist seam, a gown with black trim about the neck and down the front, and a drummer with a wide differently colored hem. From what I have read, these figures are meant to be allegorical representations of earthly vanity and pleasures, not real people.

Above this little band of dancers, there sits a row of musicians:



Andrea da Firenze around 1366-67.

The left most musician is this woman with a bow and stringed instrument. She wears flowers in her loose hair, and has an interesting yoke on the top of her gown, matching the trim on her sleeve. At her hem, I think I see a line of strips with rounded tips (aka, dagging). She is still part of this allegory of earthly pleasure, and therefore not very trustworthy, but she is a fancy gal isn't she? I love the wee crosses spotted all around her overgown.



The Triumph of St Thomas Aquinas by Andrea de Firenze, around 1366-67.

On a different wall of this fresco, Andrea has painted a row of seated figures, which apparently represent the Seven Theological Sciences. After an embarrassingly long time spend googling and asking around, I finally found AmbleSideOnline.org discussing this whole Triumph of St Thomas imagery, and every figure in the whole thing.

For some reason, the right half of this painting with the Seven Liberal Arts is super easy to find, but no one wanted to talk about the science ladies on the left. Turns out, the woman seated on the right with the red short over gown is the "allegorical figure of Preaching, holds a bow and represents Polemic Theology, disputing questions about theology." Nifty!





In Spain, Lluís Borrassà painted a lovely alterpiece that included this little scene in the top left corner. I was not able to find a precise date, but the artist died around 1425, so this painting is likely from the first quarter of the 15th century. The women in the right group appear to be in a semi circle around a seated Mary (or other saintly lady), and may be dancing (there are a pair of angels flying above their heads playing instruments). The black and white version has better detail than the color image, so I have included both. There appear to be two short dresses here, one at mid-shin length in the middle, and another at knee/lower thigh length with a white gown beneath it. Religious paintings are always a bit suspect, but I am seeing some nicely plausible clothing here that matches with other contemporary Spanish imagery. They have their hair down and are wearing flower circlets about their heads, so they may be young unmarried women, but that's the only odd bit of fashion I see here. I wish I could find a description of what is happening!

Next up, we've got lots of warrior queens!



Le livre de femmes nobles et renomées, by Giovanni Boccaccio, France, c. 1440.

Look at all those fierce ladies! In this “Book of Noble Women”, there are lots of women wearing crowns and doing badass things. They wear all sorts of interesting things like

selective armor, fanciful sleeves, split overgowns, and of course, dagged hems. If you look at some of the images above, you can see the men in the images also wear short dagged garments, possibly pourpoints, with their armor. This set of images is what first let me to think that maybe these strange dagged garments worn by the women are meant to reference the battle garments of men, or perhaps masculinity in general since this style of cote is also seen on men in casual non-fighting situations.



Le livre de femmes nobles et renomées, by Giovanni Boccaccio, France, c. 1440.

Here's another fancy queen with a dagged overgown, but she looks to be leading a band of musicians, rather than soldiers in battle. Again with the music thing.



L'Epistre Othea la deesse, que elle envoya à Hector de Troye. 1401-1500 folio 27v

I really love the red over gown on the left! It reminds me strongly of surcoats worn by men in armor.



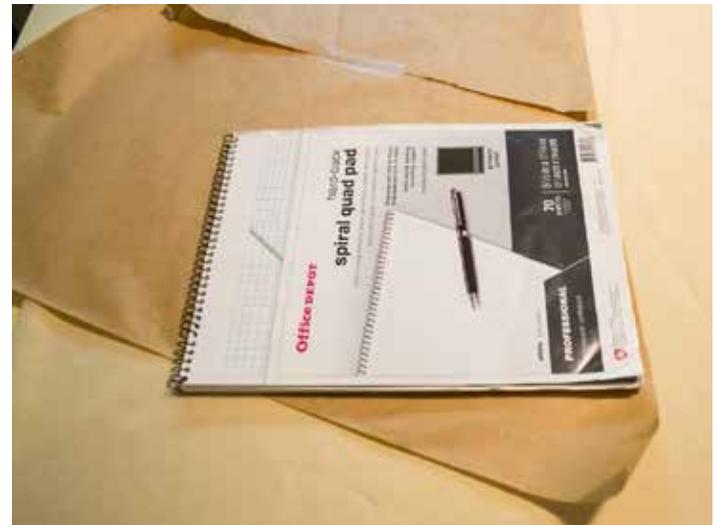
Since I just finished making an undergown, I already have a pattern that should fit nicely. Usually, I don't make my kirtle patterns floor length, I just make them long enough to cover my hips, then measure from my waist to my desired length (usually to the floor). For this though, I intend to have a decorative edge that I'd like to have properly planned out before I start cutting, so I added a strip of paper to the original pattern.

More battle babes! Some are queens again, others look to be Joan of Arc representations. I would love to take some armored up pictures like this, just need to get the pieces! I think that getting a chest plate that fits nicely will be the hardest, but the gauntlets, gorget, and sword are all very doable.

That pretty much ends my list of inspiration images, but I am always excited to see new ones, so if you see something related to these, leave me a comment! I would love to see more!

To summarize the pictures above, we see dagged or short-ened overgowns on women depicted hunting, dancing, playing music, killing, fighting, and so on. We do not see them cooking, working the fields, spinning, with children or spending their time in other leisurely activities, all of which are very common scenes for women in medieval portraiture. I gather that this dress is NOT a normal garment, and would likely not have been a common sight in every-day medieval life. I get the feeling that it is supposed to be scribal/painter shorthand for unusual circumstances, or even a sort of fairytale otherness to indicate that these are not real women.

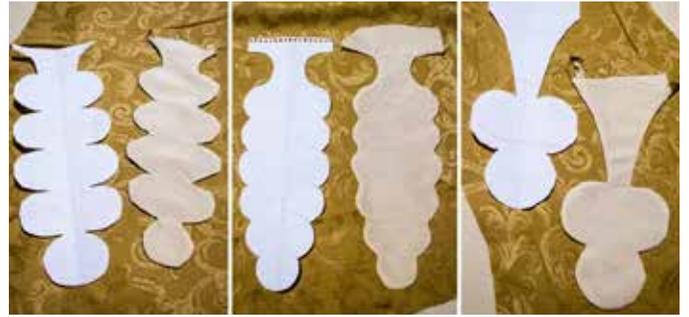
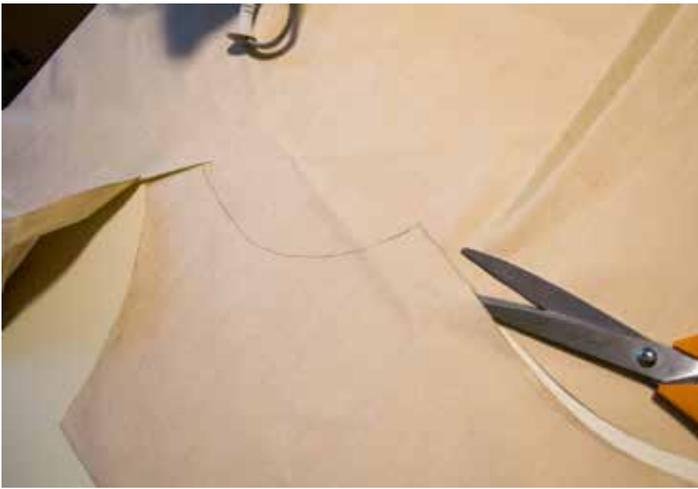
Now, all that said, real garment or no, I am still going to make one because it's cool. I felt like I should really warn folks first that this is basically a fantasy dress, not really all that medieval.



I rounded off the bottom edge by using this notepad to get right angles off the side seam.



The bottom edge has been rounded! By lining up the side seam, I can see that the back piece is too long, so I short-ened it by 5 ish cm.



I was not quite decided on what dag shape I wanted at this point. Some of my favorite dress examples from above are just simple crenelations or strips, but I wanted something a little more exciting than that. I sewed sample dags, I hemmed and hawed, I asked my friends on the Facebook page, and eventually settled on the 'club' dag. It has a good bold shape, and didn't give me too many problems when I sewed up the sample version.



I eyeballed the spacing, making sure that I could fit whole dags around the hem, and not end up with a half-dag at the end.

I cut both lining and outer fabric, leaving myself with a slightly generous seam allowance. Turns out I was a bit too generous, the dress ended up a bit too big in the end, but I was afraid that it would be to tight over another gown of the same pattern.



I folded the long sleeves a bit above the elbow, and traced a new pattern for the short sleeves I wanted.



I pinned this heavily so the layers would not move around on me when I sewed the dag outline. I used the machine's free-motion quilting stitch to navigate the curved club shape without constantly turning the entire garment around in different directions.



Sew, trim, and flip! A bunch more pinning to give the clubs a nice shape as I ironed them down.



The sleeves could only fit three dags, and that's even after I make them a little smaller than the skirt dags!

A bit of sewing to attach the sleeves to the dress, and adding buttons and buttonholes (I didn't get pictures of any of that, sorry folks!), and then it's done!



I was worried that only three dags on the sleeves would look weird, but I think it works. I also meant for the red neckline of the under dress to peak out, creating some nice contrast between the golden overgown and my skin. It seems that making the neckline half an inch lower all around did not quite accomplish that! Also, the gold gown ended up a tiny bit baggy, so I need to take it in about an inch total.



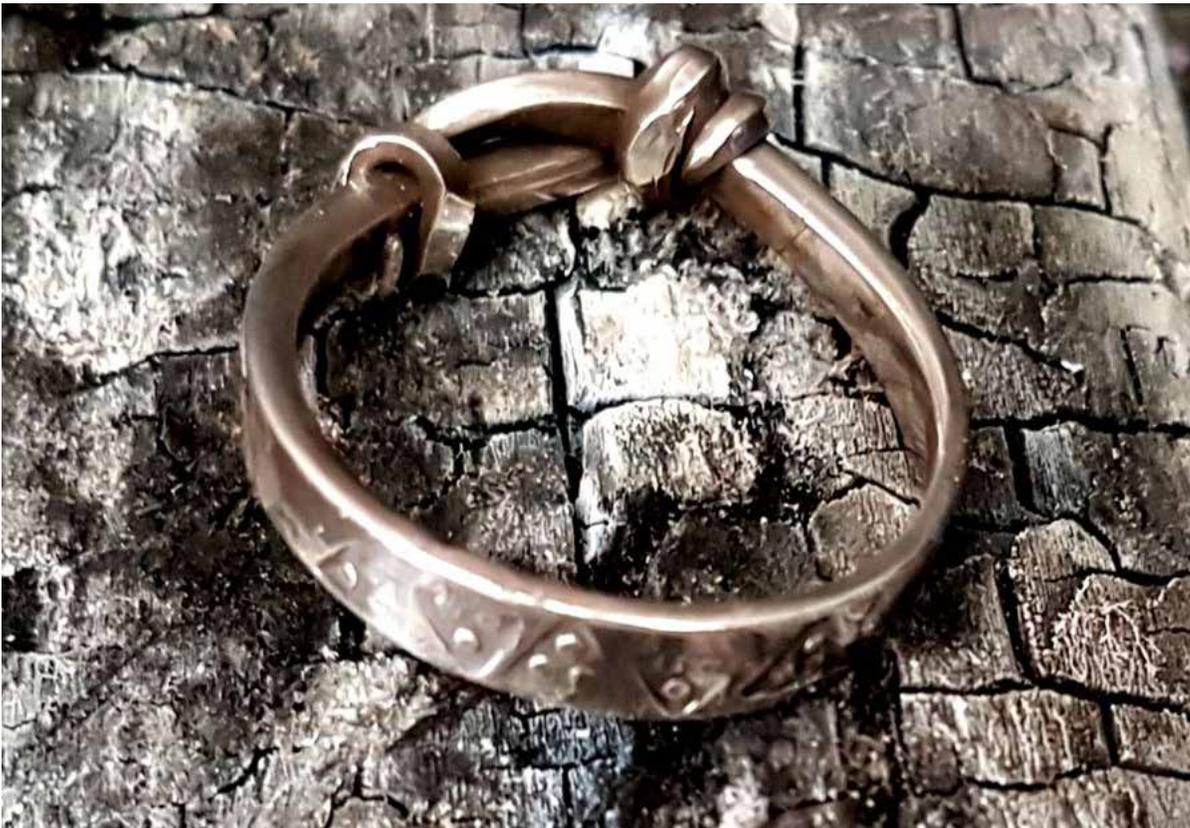
Morgan Donner is a laurel from the Kingdom of An Tir. This article was originally published on her blog in 2018, and has been adapted for print and republished here with permission. Her newer content can be found in a fantastic video series on YouTube.

Website morgandonner.com
Facebook [Morgan Donner's Sewing Party](#)
YouTube youtube.com/Morgandonner

A Twisted Ring

BY SIR VITALE GIUSTINIANI





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Sir Vitale Giustiniani is a long-time and prolific member of the SCA. He resides in the Barony of Southron Gaard.

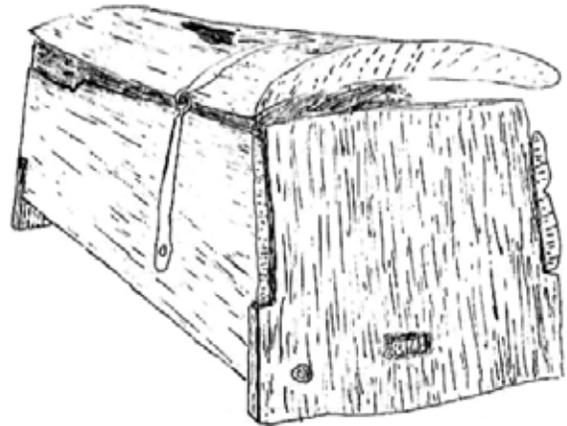
Facebook KowhaiArtisan

Mästermyr Chest

BY LORD THOMAS BOARDMAKERE



Basic measurements - Length 89 cm, Width 26 cm, Height 24 cm.



In 1936 a farmer was ploughing a field and dug up a box wrapped in a chain.

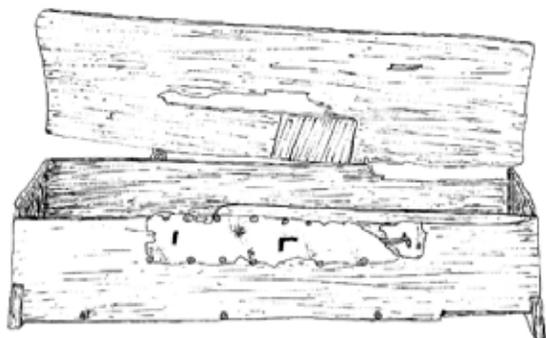
It turned out this oak box was around a 1000 years and contained over 200 objects from the dark ages, making it one of a few chests and the largest tool find from that area.

Now known as the Mastermyr chest it is displayed in the Swedish History Museum in Stockholm ref no. 21592 and has held the interest of researchers and reenactors ever since.

It's not just the chest contained house hold objects, it held the tools of a craftsmen with which the owner built a wide range of house hold objects.

This equipment included woodwork, bone work, black-smithing, copper-smithing, sharpening stones, jewelry crafts, lock-smithing, and cooking food.

As a reanactor who is hoping to dive into all of these areas I have decided to attempt to build a faithful creation of this chest to contain my tools as I transport them to events.



Material Choices

Timber

The original is made of oak boards, but I don't have access to that, so I have chosen to use pine, which is a timber we see used in other wood work of the time period (i.e. buckets).

Claymark 235 x 19mm x 1.2m Premium Grade Dressed Pine Sheet

We will need 5 of these boards

Note: since pine is a weaker timber these boards are thicker than the originals



Tasmanian Oak Dowel 8mm

I do not currently have a recipe from period glue so I'll be using PVA.



Metal

All metal fixings will be mild steel, as it's the closet we have these days to dark ages iron without working from bloom steel.

20mm x 3mm flat bar for hinges



8mm round bar for nails



Raw Linseed oil as a finish for both steel and timber.

Tools

Timber Work

- Hand saw
- Straight edge
- Scribe
- 8mm auger bit
- 16mm auger bit
- Brace
- 15mm chisel
- Plain
- Spoon knife
- Carving knife
- Rags
- Clamp
- 3mm drill bit
- Mallet
- Marking gauge

Metal Work

- Ball peen hammer
- Anvil
- Forge (I used gas)
- Nail header
- Punches
- Drifts
- Pliers
- Quench tank
- Hot cut tool
- 5mm drill bit

“Cut 3” will allow the side boards to sit flush inside corner joints on the chest.

The cut out in the end board is equal to the height and width of the side boards.

Mark out the joint on all four sides and cut it out with the hand saw.



We will need to cut a rectangular mortise in the end walls in order to receive the floor plank.

Construction

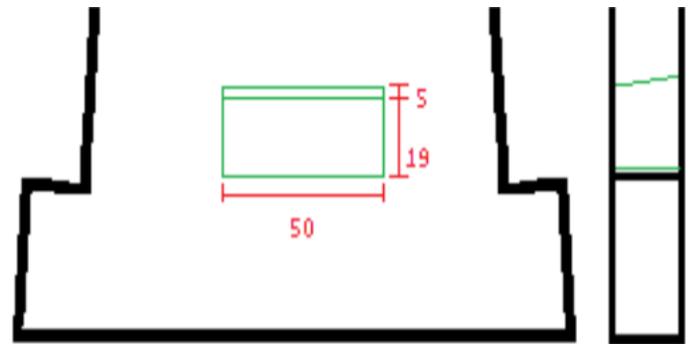
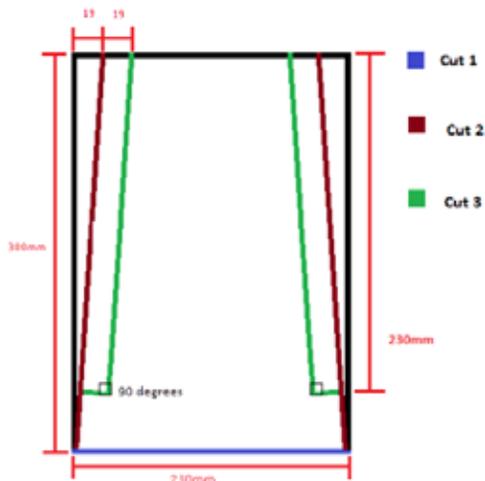
Step 1 - End Walls and Mortises

Take two of the pine boards and make “Cut 1” by measure 30 cm for the length of the board. Use a sharp marking knife to scribe the cut across the grain to allow the hand saw a clean start.

The chest has sloped sides which we will establish here by trimming the sides with “Cut 2”.

Measure in from the top corners 19mm and then scribe a line from that make to the bottom corner.

Mark around all four sides of the board using the marking knife then using the hand saw rip down that line. Repeat this operation 4 times on each long edge of the two small boards.



The opening on the mortise on the outside of the box will be 19 x 50mm but because the end walls slops inwardly in the same manner as the side walls it is necessary to cut a relief angle. The opening on the inside of the box will be 5 mm taller (24 x 50mm).

I drilled out the majority of the material with the bit and brace, chiseled it to shape with the mallet then trimmed and neatened everything with the carving knife.

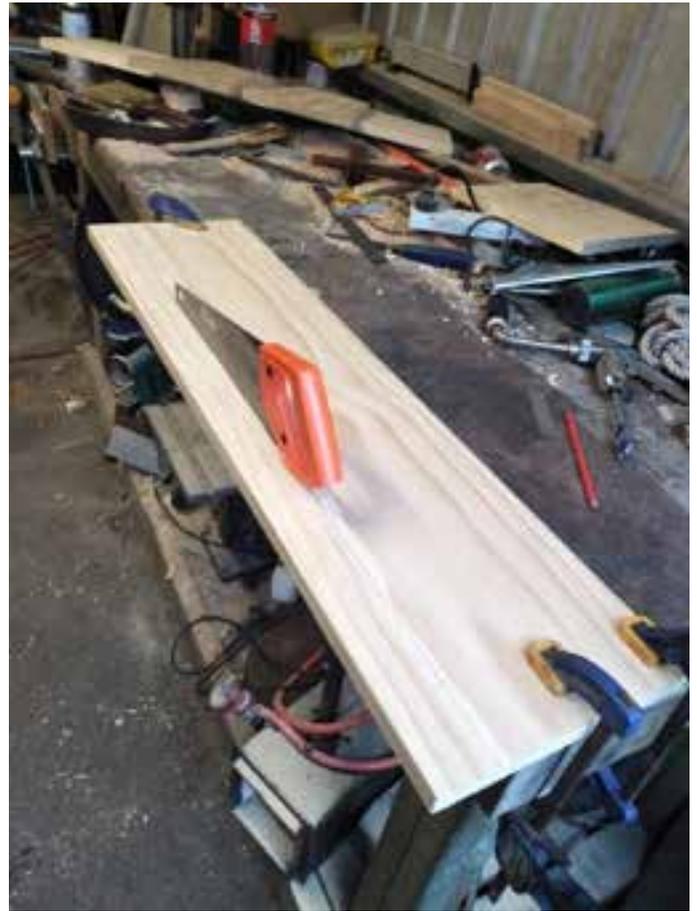




Step 2 – Floor Board and Tenon

The floor board needs to be 9300x185mm we cut the tenons into it.

This will require ripping down on of the reminding whole boards using the hand saw, marking gauge and plenty of clamps.



The tenons at each end of the floor board are 50x19x19mm in order to fit into the End Walls.

The easiest way to attack these are to cut it clear with a hand saw then clean it up with the carving knife, the deeper you go with the marking knife the cleaner the cuts will be.





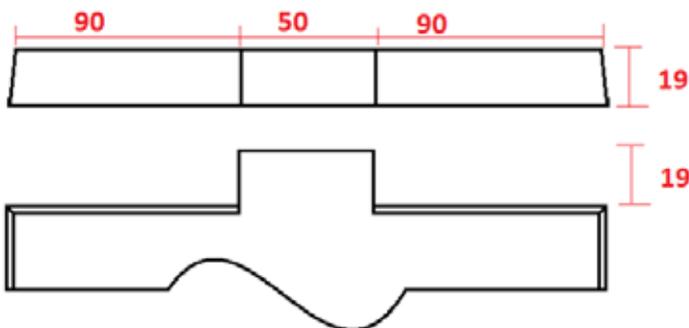
Step 3 - Side Walls and Gluing



Repeating "Cut 2" we made to the End Walls we use the hand saw to angle the ends of side wall. This will allow the side walls to match flush with the end walls at which point we can glue the body together using soft wooden wedges to allow the clamps to sit square.



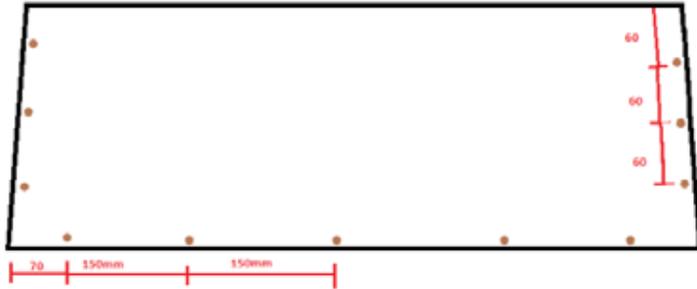
The edges of the floor board need to get trimmed with the block plane and carving knives into a trapezoid.



Step 4 – Dowels

Using the brace and 8m bit drill 24 dowel holes 40mm deep. The dowel location is only determined by being evenly spaced. The dowels reinforce the glue and brace the floor.

The easiest way to gauge the depth of the holes is to mark the shank of the bit at 40mm. I chocked the body up on off cuts to level the chest while I drilled to make it easier to just angle.



Note: In the photo to the left you can see how the grain is balanced by making the boards mirror each other to prevent warping. The tension with the grain pulls away equally.



Step 5 – Lid

The original chest has a curved and troughed lid, I don't have access to timber thick enough to achieve that in one solid piece so I have laminated two boards together. The lid is 10mm longer and wider than the opening of the box. This allows a 5mm tolerance on every edge.

I tried to grain match the two boards as close as possible to help the illusion.

Clamp till the glue dries.



Once the boards are dry clamp on the work bench and plain the top face into a radius.



Once the hole is drilled apply glue then gently tape the dowel home with the mallet, then flush cut the dowel. Repeat, repeat, repeat... repeat, etc.





Planing a chamfer into the lids ends requires a jig to hold the work, I used a fixable timber slate and more clamps.



Once the top is dressed, turn the piece over and hollow out a trough till you reach the bottom of the top board. The goal is to have a constant thickness across the piece. I would recommend using a tool such as an adze or gauge. I personally used a spoon knife which was slow going and destroyed my hands.

At this point we are finished wood working so we can apply a liberal coat of raw linseed oil and allow it to dry.

Step 6 – Nails

To forge nails we need a “nail header” this is a tool found in the original chest which lets you hammer a mushroom top on to a nail with our destroying the shank. This can be

forged from any piece of steel more of about 20mm thick. In my case I used a piece of crow bar.

When the steel is red hot punch and drift a hole through the center of the bar then allow to cool.

Simple drifts can be forged out of the 8 mm round stock that is also used for the nails.



The original is housed in the Stockholm museum (object 107182)



My copy in which I experimented with drifting a pyramid shaped hole.

Forging the nails is a matter of drawing the 8mm round stock out to a point, (the length of which determines the length of the nail), then hot cutting it to overall size.

Lastly we bring the work up to a cherry red heat before dropping it into the nail header and peening a rivet style head.



Original nails found in the chest, currently housed at Stockholm museum (object 107193).

In total we require 8 nails (4 per hinge).

Once the nails were all finished I applied a layer of linseed oil to all of them and allowed them to blacken near the heat of the forge. This covers them with a protective coating of polymerised oil which prevents rust and looks quite fetching.

Step 7 - Hinges

There aren't very many resources for that I could find to give me any specific details on the hinges, so I have made an educated guess at something that looks proportionally correct.

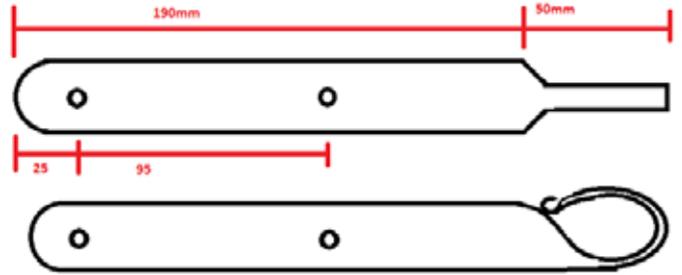


Photo of original.



Drawing of original.

The hinges are forged out of our 20x3mm flat stock and consists of two pieces; the lid side which curves around the top (male) and the box side which includes a curled hole (female).



To forge the hinges, heat up your steel then hot cut 4 lengths of steel 200 mm long (I used a block splitter and hammer.) On all four pieces we round over one end and 2 holes punched in order to receive the clench nails.

For the male side draw out a centered tang and on the female draw out a longer thinner tang which favors one side then roll it over.

Once all four piece are forged, heat up the male tang and roll it over so it passes through the female side and pinch it shut so that the opening is down wards.

The hinges were baked in linseed oil.

In order to attach the hinges to the box with the large clench nails we need to drill pilot holes with the brace and 5mm drill bit. Drive the nails with hole pilot holds then bed them over so it can't fall back out.



My recreation.





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Conclusions, Thoughts and Ramblings

What I Like

It looks really neat, taking the time to use purely hand tools made me really slow down and pay attention to each operation. The longer it takes to do each step then more you have invested in total project and of a setback you have trying to rectify mistakes. The box turned out a lot neater then I think I've ever achieved with power tools.

Using only hand tools for a project really helps get into the mindset of the builder.

What I Did Wrong

I first tried to drill the pilot holes with a 3mm pilot hole but on the second nail the holes proved too small and I cracked the whole back panel while trying to drive them in.

This are extremely aggravating and I needed to take a cup of tea before continuing.



I also drilled through the bottom of floor plank and had to patch the hole with a mixture of glue and saw dust. I have no evidence for such a technique being used in period of repair but they had glues capable of patching a hole.

What I Would Do Next Time

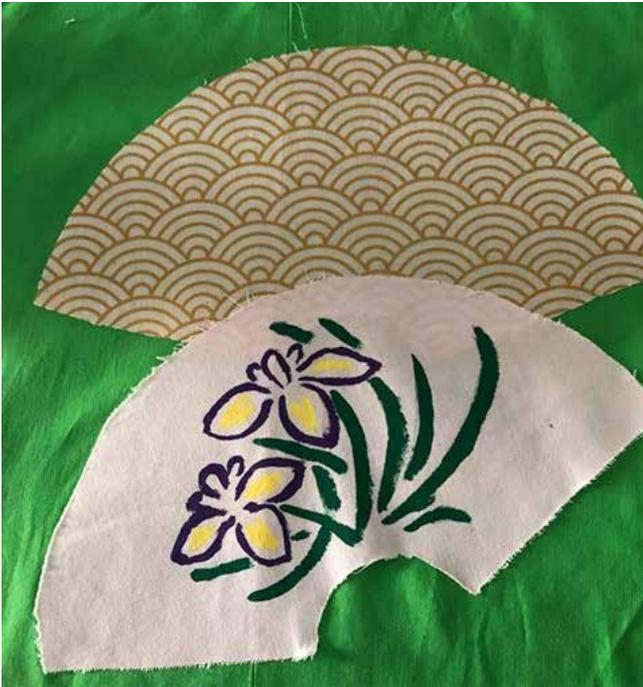
Next time I would use oak for the body, attempt to craft the planks myself, explore assembling a lock and use the more complex joinery techniques you see in the original such as rebates between the side planks and the end planks.

.....
Thomas Boardmakere is an artisan and fighter from Mor-denvale. He is currently building a period pole lathe as part of his entry into the Hordweard, among other projects.

In Progress

A Summer Kosode

SHINJO TAKAME



Shinjo Takame is an artisan from Rowany, with a current focus on period Japanese clothing. This project is a summer kosode with iris and seigaiha fans.

Experimenting with Ceramic Lamps

KATA OF MORDENVALE



Kata of Mordenvale is an artisan with a wide variety of interests, including period ceramics and textiles. The project pictured is an attempt at firing clay lamps.

Two Tablet Woven Bands from Orkney

BY LADY DAGNÝ SVEINSDÓTTIR



The Orkney Hood features two very different, tablet woven bands; a simple narrow band with a plain woven selvedge and a wide band boasting a large twined fringe. Compared to textiles recovered from similar locations and historical dates, this garment is singularly unusual in design. As an amateur fibre artist and a tablet weaving fanatic, I was filled with intrigue when I stumbled upon the Orkney Hood in my research. Who could believe it? Not one but two peculiar tablet weaving examples! I just had to reconstruct them for myself.

Historical Context

The Orkney Hood was discovered in a peat bog in 1867 in St Andrew's Parish, on Mainland, the largest of the Orkney Islands in Scotland. Often confused as a hood from the Viking Age, radiocarbon dating suggests that it may predate the Norwegian settlement of Orkney from 875 AD, and was likely to have been worn during an earlier period from 250 to 615 AD (Woods, 2002). This likely Iron Age garment is often attributed to Pictish culture and is currently on display at the National Museum of Scotland in Edinburgh.



Figure 1. There are limited visual representations of the original bog find. The first image (left) was featured in Hensall's primary analysis in 1952. The second image (middle) depicts the hood on display in the National Museums of Scotland (NMS). The final image is my reproduction (right).

Due to the oxygen deficient environment of the peat bog, the woolen hood is in great condition for an 1800 year old garment. The circumference of the shoulder cape suggests it was designed to be worn by a child, or a teenager of slight build. No human remains were identified with the find, leading researchers to suggest that it was discarded or lost, rather than worn, when discovered (Coatsworth and Owen-Crocker, 2018).

Alongside a fairly in-depth textual analysis, Audrey Hensall included a number of detailed illustrations to describe the various ornamentation of the hood in her 1952 analysis (Hensall, 1952, p.11). Hensall describes the bands as having a "ribbed effect" achieved through the variation of yarn weights and a variation of two and four holed tablets (Hensall, 1952, p.7). This is a prominent design feature of both bands. No reversal in turning direction is visible in the construction of either band.

Inspired by these illustrations, as well as contemporary photographs of the hood on display at the National Museums of Scotland, I began developing and testing my own weaving patterns to recreate the bands.

The Narrow Band

The upper, or narrow, band was made using with six tablets and three singular selvages threads that were not threaded through a tablet (Hensall, 1952; Woods, 2002). It is approximately 2 cm wide and wraps the circumference of the shoulder cape once. The warp threads varied in thickness (singles, thick and fine 2 ply) and colour (light brown, mid brown and black). The weft thread was a loosely spun, thick 2 ply wool yarn (Hensall, 1952).



Figure 3. Hensall's weaving diagram (left) compared with detail from the original narrow woven band (middle) and my reconstructed band (right).

Woods' (2002) stipulates the use of two weft threads in the creation of the narrow band, entering the shed created by the tablets from opposing directions. I do not believe this to be the way the original band was constructed. Juggling two

shuttles loaded with weft whilst you navigate selvedge threads, and wrestle with two and four hole threaded tablets just isn't a manageable task. Especially, if you are weaving using the widely accessible and historically popular back strap method. To solve this issue, I devised a pattern and method to simplify this process and recreate a pleasing band with a plain weave (tabby) selvedge.

My Recreation of the Narrow Band

Placement The narrow band is attached to hood with a whip stitch on the upper edge of the band. It is attached around the edge of the shoulder cape and terminates at the lowest point of the face opening. The lower edge of the narrow band is attached to the upper edge of the wide band.

Threading Diagram

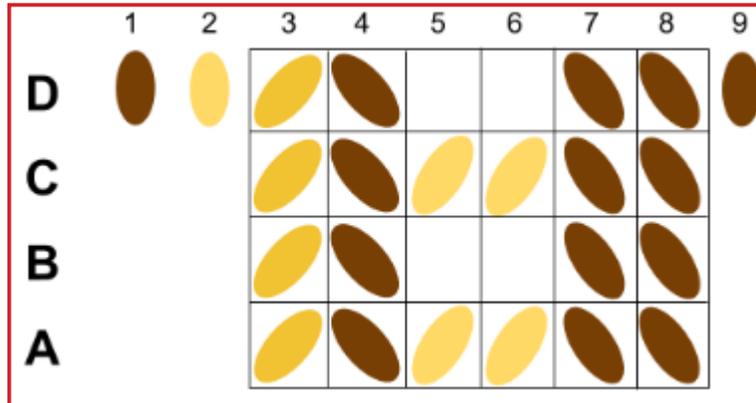


Figure 5. The threading diagram I created to tablet weave the narrow band.

Six tablets are required to complete this pattern. Two selvedge threads form the plain woven selvedge on the upper edge of the narrow band. A single selvedge thread forms the lower edge of the narrow band.

- All tablets turn forward. No reversal of turning direction is evident to manage twisted warp.
- The 2 holed tablets rotate in $\frac{1}{2}$ turns (turned twice per pick).
- The 4 holed tablets rotate in $\frac{1}{4}$ turns (turned once per pick).
- To produce a plain weave selvedge, the weft must pass through the shed created by the tablets, around the single selvedge thread and back through the shed before turning the tablets. For example:

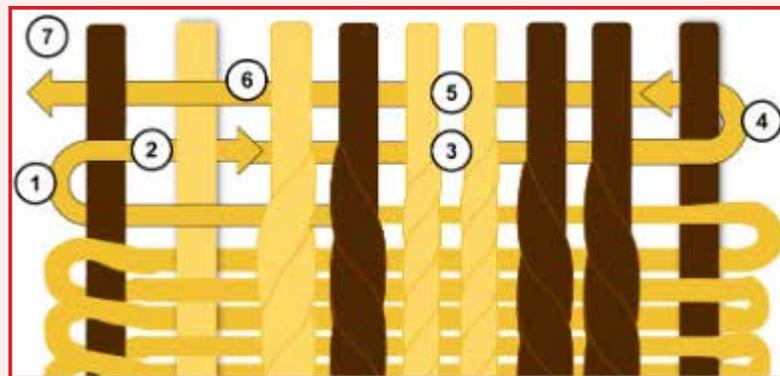


Figure 6. Diagram I created to show the path of the weft thread in my reproduction method.

1. Weft passes **over** the first selvedge thread.
2. Weft passes **under** the second selvedge thread.
3. Weft passes **through** the shed created by the tablets.
4. Weft passes **over and behind** the single selvedge thread.
5. Weft passes **back through** the shed created by the tablets.
6. Weft passes **over** the second selvedge thread.
7. Weft passes **under** the first selvedge thread.

Turn the tablets, beat and repeat.

- Substitutions**
- Original length of the band was approximately 95 cm. The reproduction length is approximately 135 cm to accommodate the change in scale. The widths remain similar (2 cm)
 - For the warp threads, a 4 ply wool yarn was used instead of 2 ply wool yarn and singles, as per the original. This allowed for a quick completion time, reduced cost of materials, and a focus on technique and design. The uniformity of yarn produced a smooth band, dissimilar to the original band.
 - As observed in the original find, a thicker yarn was used for the weft thread. As a 4 ply yarn was used as warp in the reproduction, an 8 ply yarn was used as a weft thread. This selection maintained a comparative difference in warp and weft yarns to reproduce the turning behaviour seen in the original find.
 - A naturally light, undyed wool yarn and a naturally dark, undyed wool yarn was used in the construction of the band. I did not replicate this in my reconstruction. I chose to dye my light yarn with weld to produce tones of yellow. My dark yarn was dyed brown to produce a visible contrast as seen in the original hood.

The Wide Band

The wide band features a long, twined fringe created from an extension of the weft threads (Hensall, 1952). The tablet woven portion of the band is approximately 7 cm wide, created with 50 tablets and two singular selvedge threads. 26 tablets were warped with two threads per tablet and 24 tablets were warped with four threads per tablet. This variety creates a very visible, “ribbed” effect (as seen in Figure 4). The weft was identified as the same yarn used in the two selvedge threads at the top of the wide band. The wide band is affixed with a whip stitch to the lower edge of the narrow band, and wraps around the circumference of the hood approximately 1.5 times.

As noted by Woods (2002) and Hensall (1952), the fringe is an “integral” part of the wide band. The fringe measures to 28 cm long at the front and gradually increases to 33 cm towards the back of the hood. The management of this fringe, as well as 50 alternatively threaded two and four holed tablets, is a lesson in patience, repetition and ritual.

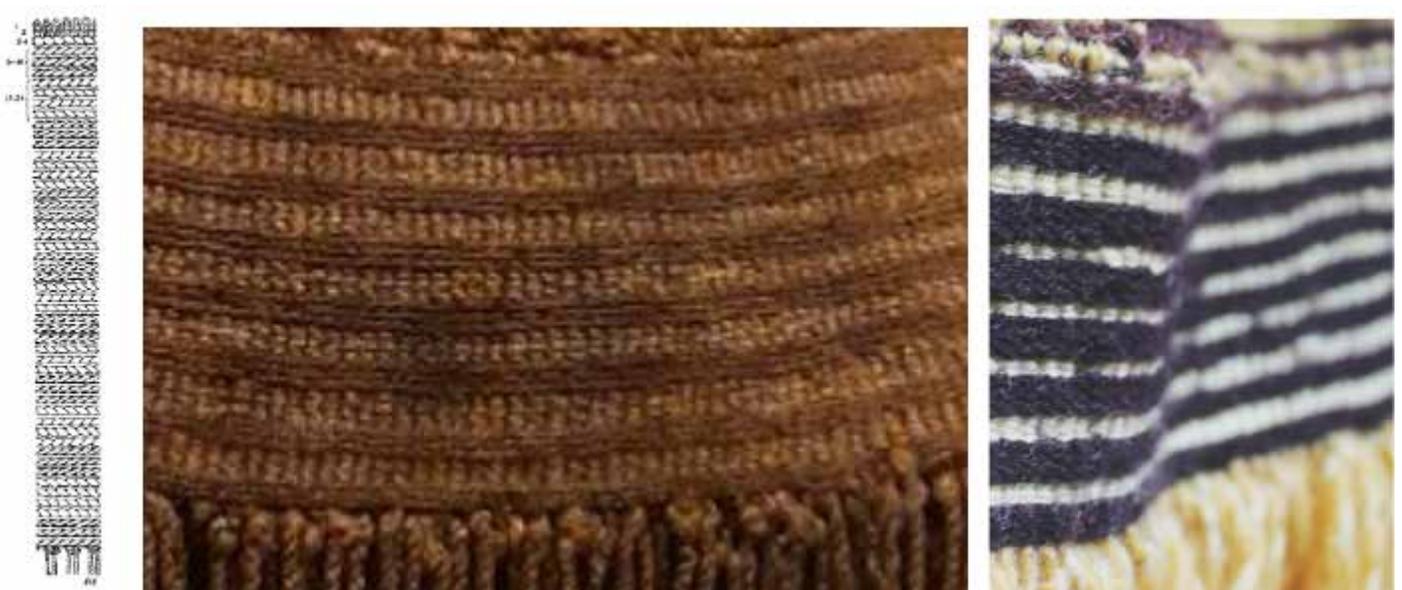


Figure 4. Hensall's weaving diagram (left) compared with detail from the wide woven band on display at the NMS (middle) and my reconstruction (right).

As noted by Woods (2002) and Hensall (1952), the fringe is an “integral” part of the wide band. The fringe measures to 28 cm long at the front and gradually increases to 33 cm towards the back of the hood. The management of this fringe, as well as 50 alternatively threaded two and four holed tablets, is a lesson in patience, repetition and ritual.

My Recreation of the Wide Band

Placement

The upper edge of the wide band is attached to the lower edge of the narrow band and the hemmed edge of the hood with a whip stitch.

Threading Diagram

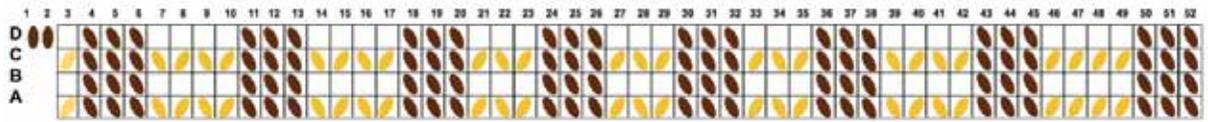


Figure 7. The threading diagram I created to tablet weave the wide band.

50 tablets are required to complete this pattern. Two selvedge threads form the plain woven selvedge create the upper edge of the narrow band. You may use a temporary selvedge thread placed approximately 30 cm from the lower edge of the band to create the extended weft for the fringe.

Notes on Weaving Procedure

- All tablets turn forward. No reversal of turning direction is evident to manage twisted warp.
- The 2 holed tablets rotate in $\frac{1}{2}$ turns (turned twice per pick).
- The 4 holed tablets rotate in $\frac{1}{4}$ turns (turned once per pick).
- To produce a plain weave selvedge, the weft must pass through the shed created by the tablets, around the temporary selvedge thread (forming the fringe) and back through the shed before turning the tablets.

Fringe Construction

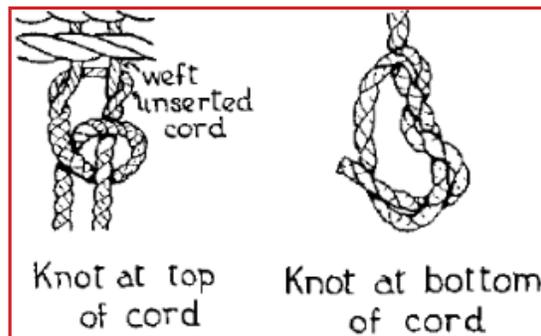


Figure 8. Diagram used in the construction of the fringe (Hensall, 1952, p.11)

Substitutions

- Original length of the band was approximately 172 cm and wrapped around the shoulder cape 1.5 times. The reproduction length is approximately 135 cm to accommodate the change in scale, and wraps around the shoulder cape once. The widths remain similar (6-7 cm).
- For the warp threads, a 4 ply wool yarn was used instead of 2 ply wool yarn and singles, as per the original. This allowed for a quick completion time, reduced cost of materials, and a focus on technique and design. The uniformity of yarn produced a smooth band, dissimilar to the original band.
- As observed in the original find, a thicker yarn was used for the weft thread. As a 4 ply yarn was used as warp in the reproduction, an 8 ply yarn was used as a weft thread. This selection maintained a comparative difference in warp and weft yarns to reproduce the turning behaviour seen in the original find.
- A naturally light, undyed wool yarn and a naturally dark, undyed wool yarn was used in the construction of the band. I did not replicate this in my reconstruction. I chose to dye my light yarn with weld to produce tones of yellow. My dark yarn was dyed brown to produce a visible contrast as seen in the original hood.

Sewing the Hood

In Jacqui Woods' 2002 reproduction, great care was taken to ensure the accuracy of fibers used, down to the lineage of the sheep and the spinning of the yarn. Woods suggests the original hood was constructed with undyed, worsted wool harvested from dark brown Shetland fleece with Black Shetland fleece stripes (Woods, 2002, p.3). As my primary focus was on the tablet woven bands, the construction of the hood was completed to the general specifications of related research. I did not source heritage fiber or weave the fabric in my reconstruction.

I aimed to maintain the core construction methods visible in the original garment, including the double, outward turned seam at the crown and the face opening. As seen in the extant example, the lower edge of the hood is turned outward and hemmed to the lower edge of the narrow band with a whip stitch. The basic and visible stitching is deliberately present within my reconstruction. The wide band is also applied to the hood at this position to conceal the raw edge of the cloth (Hensall, 1952).

Conclusion

In order to reproduce the two bands featured on the hood, I gathered contemporary and historical research, analysed high definition photographs of the original find and formulated my own method supported by my research, reference material and my prior experience with tablet weaving.

This project was a labour of love; love for tablet weaving and love for my Husband. I dyed the yarn, designed, wove, unwove and re-wove the bands, hand twined every cord in the fringe and stitched every painfully obvious stitch. The next time I attempt the Orkney Hood tablet weaving, I hope to hand spin the wool to the specifications of the original.

I found the most peculiar feature of the Orkney bands was the use of singular selvedge threads in combination with warp managed with tablets. I have not encountered this set up in any other historical example. I believe this peculiarity may be an artifact from the original weaver having greater experience in weaving of fabric, rather than tablet weaving of decorative bands. Using singular warp threads in this manner may have assisted the original weaver to pass the weft thread through the shed created by tablets twice, rather than a single pass per pick. This also ensures an efficient use of yarn, e.g. three lengths of selvedge rather than 16 lengths required to thread an additional four four-holed selvedge tablets. I believe this is a much more manageable and historically plausible method than the dual wefts used in Woods' (2002) reproduction. I wove both bands without the need for a tablet specific weft, which also increased the speed of the project.

Unlike Woods' method of reproduction (2002), I wove the wide band on a warp weighted standing loom. This method is historically accurate, ergonomic and eliminated many of the issues before they were encountered. Instead of measuring and cutting hundreds of weft threads into equal lengths, I used a temporary selvedge thread, warped at the appropriate distance from the band, to create a fringe from a continuous weft. My make-shift vertical set up, rather than the horizontal set up seen in Woods' (2002) and Verberg (2019), worked beautifully. As the band was oriented vertically, gravity assisted to minimise turning errors and tension issues.



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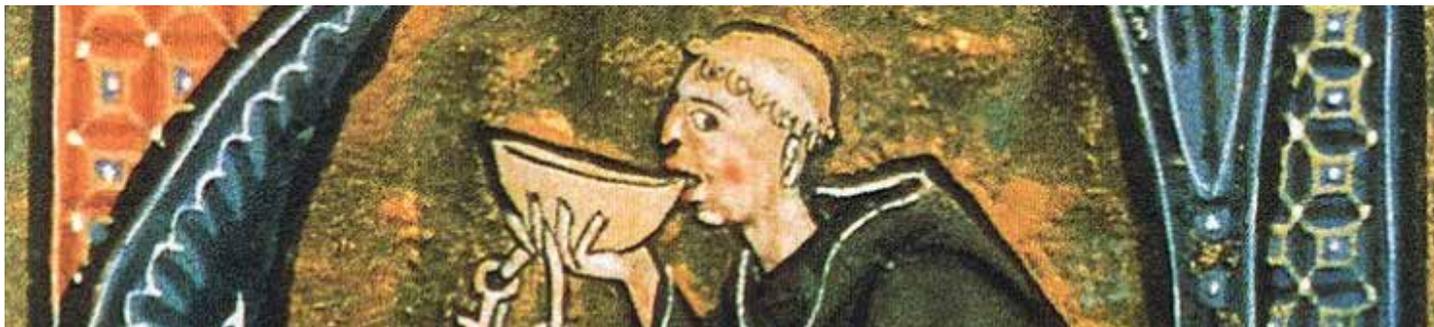
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Dagný Sveinsdóttir is an artisan from the Barony of Mordenvale. Her primary focus at this time is weaving, with a wider scope of interest that includes many textile related fields.

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Steps in Interpreting a Period Recipe for Brewing

BY MASTER RURIK FARSEKUR



Commonly called redaction. As we redact, so shall we brew!

This is the method that I use to deconstruct a period recipe and write my interpretation of the ingredients and method.

Method

1. Obtain a reliable copy of the primary evidence.
2. Translate the primary source from the original language into English. If translation is out of your skills set, get as many different interpretations of the recipe as possible and look at them in parallel, noting any differences.
3. Cut out any irrelevant information from the recipe.
4. Identify the who/what/when of the evidence. This way when you are looking at the contemporary information you will be able to see how the recipe fits into the larger societal picture.
5. List the ingredients used in the recipe and then research and make notes on them. Using period sources that are contemporary to the recipe will help you to understand how each ingredient was used. **IMPORTANT! Use modern herbals AND Material Safety Data Sheets (MSDS)** for any ingredients and chemicals that you do not recognise. This way you can make sure that what you are planning on making (and drinking) is safe. The modern sources may also offer a safe substitute. Wikipedia is a useful repository for modern information on food/herb safety as a first step, but follow up the sources to make sure they are legitimate.
6. Using a conversions table change the ingredient measurements into metric. Where possible turn the volume measurements into weight ones and units of weight into volume. The conversion of liquid measurements into weight and vice versa can highlight differing ratios that may not be apparent otherwise and may negatively impact your brew.

7. List your newly-metric ingredients in the order you are going to use them.
8. Break the period instructions down into a series of steps to create a method.
9. What modern or non-period knowledge do you need to insert to make the pieces fit? An example of this is fermented beverages that make no reference to yeast. We know that without yeast we cannot have alcohol production. So if a recipe makes no reference to yeast we have to assume that we are going to add some. Make a note of this here.
10. Write your method and enter into your brew log.
11. Brew.

Now that I've given you the theory, here is the method in practice:

Recipe From "The Closet Of Sir Kenelm Digby"

HYDROMEL AS I MADE IT WEAK FOR THE QUEEN MOTHER

Take 18 quarts of spring-water, and one quart of honey; when the water is warm, put the honey into it. When it boileth up, skim it very well, and continue skimming it, as long as any scum will rise. Then put in one Race of Ginger (sliced in thin slices,) four Cloves, and a little sprig of green Rosemary. Let these boil in the Liquor so long, till in all it have boiled one hour. Then set it to cool, till it be blood-warm; and then put to it a spoonful of Ale-yest. When it is worked up, put it into a vessel of a fit size; and after two or three days, bottle it up. You may drink it after six weeks, or two moneths.

<http://www.gutenberg.org/files/16441/16441-h/16441-h.htm>

Steps 1-3 - Find a reliable copy, translate it, remove irrelevant information.

This is a primary source, translation is not needed and there's no irrelevant information.

Step 4 - Who, what and when.

Looking back, Sir Kenelm Digby (July 11, 1603 – June 11, 1665) could be considered one of those larger than life characters that history throws up from time to time. Being at different times a physicist, courtier, theologian, philosopher, naval commander and diplomat. One of the curious things that he has contributed to history is a collection of notes on brewing and cooking that was published by his family posthumously, simply titled *The Closet of Sir Kenelm Digby Knight Opened*. These notes provide us a look at what was being consumed by the wealthy English of the late Tudor and the beginnings of the Stuart period.

For more information have a look at:

- <http://www.newadvent.org/cathen/04792b.htm>
- <http://www.gutenberg.org/files/16441/16441-h/16441-h.htm>
- http://en.wikipedia.org/wiki/Kenelm_Digby

Step 5 - List the ingredients and make notes.

Water

Water covers the majority of the earth's surface and is foundation to all life. The role that water plays in period can be seen in *Physica* by Hildegard "Waters springing forth from their source wash away all filth." In other words what you need to drink is also where you dump your waste. On some level the problems associated with sourcing drinking water from the same place you dump your waste was realised by the people of London.

In the mid-13th century, the city of London acquired the springs near Tyburn and built an underground conduit to bring clean water into the city for consumption by brewers, cooks, fishmonger and those who could afford it. By the time that Digby would have penned this recipe there was a pump installed under London Bridge that helped with a wider spread water supply. Of interest is the fact that access to the water from the conduit was one of the ways that the Brewers Guild of London restricted brewing by non-guild members.

More aquatic information here:

- <http://www.waterhistory.org/histories/london/>
- <http://users.trytel.com/~tristan/towns/florilegium/community/cmfabr24.html>
- <http://www.british-history.ac.uk/report.aspx?compid=63149>
- http://en.wikipedia.org/wiki/London_water_supply_infrastructure#Sixteenth_century
- http://www.historylearningsite.co.uk/medieval_peasants.htm

Honey

Honey is an energy rich food that is produced by bees from pollen and nectar from flowers. It is stored inside their hives and forms their primary food. Honey is also one of the most ready forms of sugar that is available for humans to use as a sweetener.

The religious significance of honey is not to be underestimated

in all cultures, but for this recipe we are particularly interested in its role for Jews and Christians. Honey was considered a gift from God that not only represented physical sustenance but was also linked with their relationship with him. For example, the Book of Exodus says the Promised Land was "...filled with milk and honey" (3:17) and that the manna that God provided to the Jews in their travels tasted like "wafer made with honey" (16:31).

More sweet and sticky information:

- <http://www.themuslimtimes.org/2013/03/americas/honey-mentioned-in-talmud-bible-quran-hindu-chinese-greece-scriptures>
- <http://www.bbc.co.uk/religion/religions/hinduism/ritesrituals/baby.shtml>
- <http://www.honey-health.com/honey-in-india/>
- <http://www.honey-health.com/honey-in-greece/>
- http://www.chabad.org/kids/article_cdo/aid/114795/jewish/Honey.htm

Ginger

Ginger is the root of the plant *Zingiber officinale*, it is readily available in most grocery stores in powdered, liquid and fresh forms due to its popularity in Asian cooking. It is grown and cultivated throughout most parts of the world.

Despite its use throughout history I have not been able to find an entry in an herbal or other descriptor other than Hildegard. Hildegard sends mixed messages about ginger first warning her reader off consuming it saying that it is "injurious as food" and it makes people "ignorant, languid, and lewd". However, she then goes on to prescribe it as a thirst quencher, a cure for eye and stomach irritation, constipation, acne and as a purgative.

An interesting story about ginger which is contemporary to this recipe is that Queen Elizabeth I would have likenesses of dignitaries and those of her court that pleased her made from gingerbread and served to them.

Ginger up your research here:

- <http://www.foodtimeline.org/christmasfood.html#gingerbread>
- <http://recipes.howstuffworks.com/menus/gingerbread-men.htm>
- <http://unitproj.library.ucla.edu/biomed/spice/index.cfm?displayID=15>
- <http://www.dailymail.co.uk/news/article-18365/The-gingerbread-man-ages.html>

Cloves

Cloves are the dried flower bud of the tree *Myrtaceae*, (*Syzygium aromaticum*) and are native to the Maluku Islands in Indonesia. The uses of cloves in cooking are known throughout the world and are used in both savoury and sweet food. They have been known to be used by the Romans since 1 C.E.

When Digby penned this recipe the trade in cloves was controlled by the Portuguese but by the time this recipe was published the trade was controlled by the Dutch.

Faintly spicy links:

- <http://www.oldcook.com/en/medieval-spices#clov>
- <http://www.bbc.co.uk/news/magazine-18551857>

Rosemary

Rosemary is a small perennial shrub of the mint family. This compact evergreen, with clusters of small light blue flowers and leaves that yield a fragrant essential oil used in making perfume and to flavour food, is native to the Mediterranean region.

There are records of Rosemary being grown in England from the mid-14th Century, when Queen Phillipa (wife of Edward III) received some cuttings as a gift from her mother and had them planted in the garden at Old Westminster.

By the time that Digby had penned his work it is thought that Rosemary was a common garden plant with many medicinal properties. Culpeper says that among other things, Rosemary will help with head cold, dullness of the mind, dumb palsy, loss of speech and flatulence.

It's more than something you use with lamb! Check out:

- <http://blog.metmuseum.org/cloistersgardens/2012/02/10/the-virtues-of-rosemary/>

Step 6 - Tabulate your ingredients, compare conversions for any inconsistencies

Step 7 - List them in order

Ingredient	Original Measure	Metric Vol.	Metric Weight
Water	18 Quarts	20.4574 L	20.4574 KG
Honey	1 Quart	1.134 L	1.542 KG
Ginger	One Race	Qty	
Cloves	4 Cloves	Qty	
Rosemary	1 Sprig	Qty	
Ale-yeast	1 Spoonful	Qty	

Step 8 - Break the period instructions down into a series of steps to create a method.

1. Take 20.5 of spring-water, and 1.55 kg of honey; when the water is warm, put the honey into it.
2. When it boileth up, skim it very well, and continue skimming it, as long as any scum will rise.
3. Then put in one Race of Ginger (sliced in thin slices,) four Cloves, and a little sprig of green Rosemary.
4. Let these boil in the Liquor so long, till in all it have boiled one hour.
5. Then set it to cool, till it be blood-warm; and then put to it a spoonful of Ale-yest.
6. When it is worked up, put it into a vessel of a fit size; and after two or three days, bottle it up.
7. You may drink it after six weeks, or two moneths.

Step 9 - Not Applicable.

Step 10 - Write your method.

Rurik's Redacted Mead

Ingredients

- 21 l of Water
- 1.5 kg honey Honey
- A knob of Ginger, sliced
- 4 Cloves
- 1 sprig Rosemary
- Ale-yeast

Method

1. Place water in pot on heat of stove.
2. When warm add honey. Temperature is not important: the heat is to help dissolve the honey.
3. Bring to the boil then turn down to a simmer. While it is simmering scrape off the scum that rises to the top. This will help produce a clear mead.
4. Once the scum stops rising add ginger, rosemary and cloves to the pot.
5. Simmer for 1 hour.
6. Remove from heat and cool. This can be done with some sort of cooling device (like a heat exchanger) or if small enough by placing the pot in a sink with cold water.
7. Clean and sanitise fermenter.
8. Add must to the fermenter and pitch the yeast.
9. Rack when the visible signs of fermentation go away.
10. Bottle and let it age for at least 6 weeks.

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Master Rurik Farsekr is a brewing laurel who currently resides in Politarchopolis, where he spends his time trying to perfect a machine that turns gold into beer. He has had some promising results but says more experiments are necessary. He has excellent taste in all things, but particularly in apprentices.

Website

blacksmithsarms.wordpress.com

Making Shell Gold

BY LADY SYMONNE DE LA CROIX



The exemplar that I chose to copy for this piece was Khamsa of Amir Khusraw Dihlavi (d.725 AH/1325 CE)

I decided on this piece as I wanted to learn how to make 23 carat shell gold and it gave me something to work towards.

It was my first time using both shell gold and period pigments. I found that using the traditional materials was challenging but very rewarding which gave me a small insight of some of the difficulties that medieval scribes would have faced.

Inspiration video

<https://m.youtube.com/watch?v=YYBpNvwEvhM>

INGREDIENTS

- Gum arabic
- 23ct gold leaf (loose)
- Demineralised water

UTENSILS

- Saucer or small bowl
- Glass jar
- Muslin or 100% silk
- Shell
- Dropper

Method

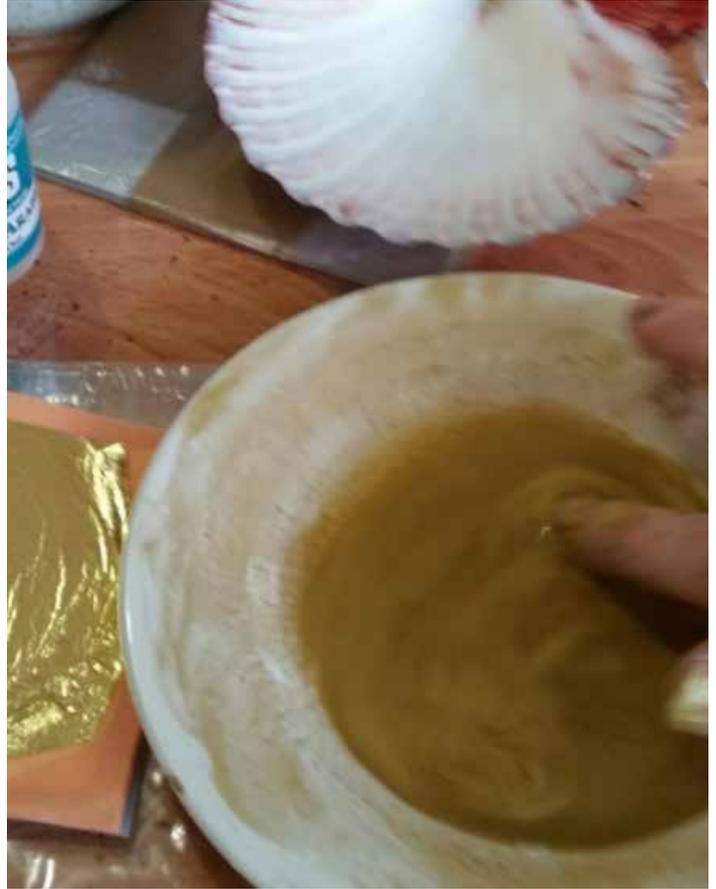
1. Pour gum arabic (about the size of AUD\$1 coin) onto middle of plate.
2. 'TAP' (not rub) a sheet of gold leaf into GA until 'melted'. When it appears dull, add more single sheets of leaf, tapping each one.
3. Rub in circular motions. The mixture feels quite dry but don't add water at this stage. The colour will appear like ochre. Keep rubbing (takes a long time) until mix changes colour to a more deep gold ochre.



4. Start adding individual drops of water and rubbing in circular motion. Mix will start to brighten.



5. Keep adding water to a slurry. You will start to see a brightness.



6. Filter gold water mix through a natural tight weave material - I used muslin.



9. Decant rest into shell and allow to dry.



10. TA-DA! Shell Gold. Use in the same way you would with gouache or watercolour paint by moistening with water. Make sure it is well mixed.

Note: Makes less shell gold then I would have thought. Above photo is 18 sheets

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Lady Symmone de la Croix is an artisan from the Canton of Stegby. Lady Symmone is a warranted scribe in illumination with the Lochac College of Scribes.

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Instagram corinagrahamdementedartistsgr



7. Let sit for at least 20mins until mix separates. Gold will sink.

8. Carefully pour off excess water.



The Hordweard

Note: Much of this information has been adapted from the Hordweard website, originally written by Mistress Porzia Vincenzo.

For more information on the challenge, or if you're interested in participating, please see the Hordweard website at hordweard.wordpress.com or jump in to the Hordweard group on Facebook.

What is the Hordweard?

The Hordweard is an annual challenge for artisans in the Society for Creative Anachronism to learn about life before 1000CE.

For the next year, you are invited to take up the new Hordweard Challenge:

The Life of a Dark Age Craftsperson, for any culture in Eurasia and Africa from 1-1000 CE.

Those who would participate must give into the Hoard, a piece of value (in hours or gold), make their vow of what they will do, and bring to judging the best of their arts. The journey of one year will be the key to success, challenging yourself to step beyond what you know, and rewards follow for those who take the greatest steps in their arts. With the acclaim of their competitors, the winner will be enriched by the hoard, and toasted by all as the Hordweard Cempa for the coming year. And their inspiration among their Hordweard friends will gain by the first pick among the hoarded treasures.

The current Hordweard Cempa is Leoba of Lecelad, who won the inaugural challenge "From the skin out" with her recreation of the clothing of an anglo-saxon woman, based on Grave 77 from the Butler's Field, Lechlade cemetery.

The Hordweard Challenge has an open facebook group, that anyone can join in the spirit of learning about pre-1000 culture, and being part of the community supporting those who take up this challenge.

Hordweard is an anglo-saxon word meaning Treasure-Guardian. It is used in Beowulf to describe both the King as the Treasure-Guardian of Warriors, but also to describe the Dragon, a hoarder of gold.

How does it work?

The Hordweard Challenge

This is a challenge to learn and create something new from the era before 1000CE. It is designed to encourage new understanding of this time period in the SCA, and also to create networks where people can share and learn from each other. The Hordweard Challenge is run as follows:

- This is an annual event. You can compete as many times as you like, as long as you fulfill the conditions for competing below. Each year a new champion (Cempa) is selected at the Thing, and they are responsible for running the challenge, though they can get as much help as they like.
- The scope of the Hordweard competition each year will be a broad area of study relating to Early Period (Defined as before 1000 CE) lifestyles in order to encourage the study of these cultures, and the widest possible scope for entrants (for example, the first Hordweard competition was "From the skin out").

Challengers

Scholars of all levels are encouraged to participate as Challengers, as it is about improvement and new learning, not previous levels of knowledge brought to the competition. Areas that will require some original investigation as they are uncommon to the SCA are specifically encouraged. Challengers are encouraged to share their journey through photographs, blog entries, sharing information on the Hordweard site or facebook group, or any other medium, in order to show and share

their journey with other participants. Anyone may participate as a Challenger, provided they do the following:

- Declare their specific goals for their journey as a Challenger within the boundaries set for the year. Interpretation of the challenge will be up to the Challenger, as long as there is an output at the end. Signing up to the competition must be done by the deadline set by the Hordweard for this year.
- In order to participate a Challenger must put forward a pledge. This pledge must be of significant value to the participant, in time, trouble, sentimental or monetary value, to make the Hoard a true treasure worth striving for. Even if you drop out of the competition, this pledge is still due.
- The Challenger then needs to make and research something that is new to them. And you need to show us your learning journey. Drawings, photographs, books, blogs or any other evidence of enquiry are all encouraged. And there is a facebook group to encourage you to talk through any problems or challenges, share resources and learn from along the way.

Hordweard Thing

Judgement of the Hordweard takes place at the annual Thing. Everyone's journey will be different, but all will require a significant effort, and for that reason, only Challengers who have made an effort to fulfill their goal can participate in the judging, though anyone else may attend. Challengers will need to share in a short presentation what they have made, and what they have learned. They are not required to attend in person, and can still compete if they make their entry available online, via written documentation or via a proxy. Judging will be based on the following

- The sole criteria for judging is the depth and breadth of new dark age skills learned by the Challenger in their journey, as evidenced in what they have made, and the journey they have chronicled. For this reason, only new items made by the Challengers during the challenge will be considered eligible for judgement, as it should not be possible to win this challenge through purchasing goods. Although items bought or traded will not be counted, research put into the items acquired can count.
- It is expected that all entries will be accompanied by documentation. Partly this is to show what you have researched and learned, and give all other Challengers a chance to understand your project, but also it is to build up resources for all those interested in this era to use.
- Each Challenger will present their nomination for the new Cempa (Champion) in writing or by token to the Hordweard. The Hordweard will tally the nominations for each scholar and will make a ruling. In the event of a tie, the Hordweard will decide who has won the challenge.

Hordweard Cempa

The Hordweard Cempa (Champion) will be the person in charge of the competition, usually the champion of the previous year's competition, or their representative. Their role as Cempa includes the following:

- Choosing the scope of the competition for that year, in line with the scope of the overall guidelines.
- Declaring a date by which pledges are due, and
- Organising the Thing at which the Hordweard is judged.
- Notifying potential competitors of the dates involved
- Keeping track of the hoard pledges for the year.

The pledge date and the Thing will be at least six months apart to ensure that all competitors have the time to create something they are really proud of. They can of course compete again in their own challenge if they would like.

A new Hordweard Cempa is appointed each year, based on the judgement at the Thing. The ceremony to pass the standard to the new Cempa involves the following:

- The old Cempa will call the new Cempa into court (or before all, if there is no court at the event) to describe the challenge, describe their victory in the challenge, and to present them with the Hoard.
- The new Cempa's first action will be to acknowledge this is a group journey by calling up one or more scholars (or their representatives) who have inspired them most during the year, and give them first pick of the Hoard. The Hordweard may then keep or distribute the rest of the Hoard as they see fit.
- They will then issue their challenge in court for the year, putting the first pledge to start the new hoard, and announce they are willing to run the new Hordweard competition (though they may appoint a proxy if they need to).

The Pledges

Thomas Boardmakere

Home Group/Barony	Mordenvale
Pledge Item	Turned carving mallet.
Time Period	Jorvik settlement, 9th Century.
Area of Research & Production	Replicating the bowls found at Jorvik. This will involve building the lathe, forging the tools and harvesting the timber so that it can be worked wet on the lathe.

Bjorn Saemundarson

Home Group/Barony	Mordenvale
Pledge Item	Coins reproduced from the Sutton Hoo hoard, commissioned from West Kingdom artisan Master Emmerich of Vakkerfjell (and the pouch I made for them). In addition to this, one complete place setting of the items I produce will be added to the hoard at completion.
Time Period	Viking Age
Area of Research & Production	I plan to produce what would be considered the 'fine China' of a homestead in southern Norway during the late Viking Age. The items that would be kept away for special occasions. This will be accomplished through examination of physical and written evidence



Dagný Sveinsdóttir



Home Group/Barony	Mordenvale
Pledge Item	In addition to a tablet woven band constructed with the hand spun yarn I aim to produce, I pledge this small pouch based on the Hedeby finds. This beautifully embroidered bag is one of a pair made by Bjorn Saemundarson and gifted to the Baron and Baroness of Mordenvale. I was honoured to receive it as a gift with my Jade Annulet and also charged with the task of finding it a new home - Amongst the horde, I do believe it will go to a worthy crafts-person!
Time Period	Migration Period / Late Iron Age
Area of Research & Production	I aim to research and practice the skill required to spin wool yarn appropriate for tablet weaving in this period.

Runa Hundardottir

Home Group/Barony	Mordenvale
Pledge Item	Oil tanned leather and 2 pieces of antler.
Time Period	Viking Age
Area of Research & Production	<p>to recreate the persona and several aspects of a viking age seidkonr (völva/volur).</p> <p>The specific aspects will be: shoes, knife, stave, necklace, cloak and hood and a 'cairn song' which is a song that would have been sung to initiate one of her rituals</p>

Kata of Mordenvale

Home Group/Barony	Mordenvale
Pledge Item	Coppergate naalbinded socks
Time Period	Anglo Saxon (6-7th C)
Area of Research & Production	<p>I am currently researching Anglo Saxon burials in the hope of finding a single burial with a number of ceramic vessels, which I plan to recreate from raw natural clay to finished vessels. The idea being that if they all came from a single burial that they would be representational of single persons belongings, as well as important items necessary for the afterlife.</p>



Thorunn Haraldsdóttir

Home Group/Barony	Mordenvale
Pledge Item	300cm x 145cm length of heavyweight Lithuanian undyed linen (290gsm)
Time Period	Viking Age
Area of Research & Production	<p>Create the persona of a fictitious Viking age Völva; along with her tools, outfit and backstory.</p> <p>My main focus will be on the creation of an authentic persona and her backstory.</p>



Cockatrice - Summer AS 54 (2020)

Hordweard Progress

Thomas Boardmakere



