



Myrtleholt
of The Kingdom An Tir

THE LEAFLETTE

The official newsletter of the Incipient Barony of Myrtle Holt • JANUARY 2016 (AS L)

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Beau Cheval: Diversity

Article and Photos By HL Rathyen de Bures of Acton

Out in the mundane world most horse events are breed or discipline specific. What that means is, quarterhorse people compete at quarterhorse shows, eventing folks compete at eventing venues, Arabian horses are shown at all Arabian shows. This also applies to the type of gear a person rides in. People who ride in Western type rigging tend to only participate in things where everyone else is also using Western gear. Those who ride in English tack tend to participate more in English type classes. There are basically (and this is WAY over-simplified) two schools of riding, which are English or Western. Both have fascinating histories, and zillions of opinions on how they should or should not be done. Both require excelling riding skills.



Riders who favor Western style riding and use Western tack and riding attire don't usually ride English, and vice-versa. You won't find many dressage riders also working at team penning with cows. Conversely, you rarely see someone who is into Western reining crossover to show jumping or eventing. As always, there are exceptions. There is now Cowboy and Western dressage which is done in Western gear, and in the discipline of endurance riding style, tack, riding apparel, or breed of horse don't matter as long as the tack is light and you can last for 25-100 miles.

Which brings me to the wonderful thing about the SCA—diversity! No matter what a rider chooses to authorize in – games, jousting, mounted combat, or mounted archery they can do it on any horse, riding in any gear they like, so long as they are deemed safe by the EMIC. Unlike in the mundane horse world, we have no divisions.

If we did, they might look like “Gaming-English at 9:00, Gaming-Western at 10:00.” Instead, it's just “Gaming starts at 9:00 (Well, you hope it does, anyway, but you know, it's the SCA).

The other wonderful thing about the skills involved within the EQ community is that they encompass many of the competitive skills required at divisional horse shows, all in one event. You have the games, which require expertise at maneuvering among obstacles while also using a variety of weapons. Jousting and mounted combat require boldness in horse and rider. Mounted archery requires the skill to ride without holding the reins while shooting a bow. And pageantry is where we show elegance and refinement – on the same horse we used in all of the above – which shows a great amount of versatility of both horse and rider. And the most amazing part is we do it all in one day, or at the most, a day and a half.

Lastly, and for me the most important point, is that we all get along, no matter what type of horse we ride, or what kind of tack we ride in, Western or English, it doesn't matter. There is no “Us VS Them” Yes, there are some out there with very strong opinions about styles of riding, but at events this does not come between participants. Also, SCA riders are quick to lend help to someone who needs it, introduce the EQ activities to those outside the SCA, and have excellent camaraderie on the field. The winners at events are gracious, and those who do not win are congratulatory. All of this makes me proud to be a member of the SCA EQ community.

With respect,

R de B

Parchmenter's Corner

By *HL David de Rosier-Blanc*

Preface:

The other day, somebody asked me how long I've been making parchment. I answered offhandedly, "three years". Later that day, I had one of those moments that comes along far too frequently these days, that reality is defying my memory of time passing. Apparently a defect of growing older. In this case, I went to my records, and found that I've actually been selling parchment since late in AS 44. Which means that I was initially taught how to make parchment by my mentor at that time over 6 years ago. How long after you start to make parchment is it before you can call yourself a Parchmenter, I wonder?

The thought that I was "taught how to make parchment" started me thinking. The presumption of that kind of statement is that once I originally learned how, that was it. I was on my way, I knew all that I needed to know. In a way, this is somewhat true. And in another way, absolutely wrong.

I have a friend, a luthier, who is one of the most balanced people I know. He is the right weight, he eats a very healthy diet, he is spiritually happy, and he has no habits he needs to break. Each New Year's Eve, failing to have more pressing things to make resolutions about, he resolves "I'm going to strive to learn nothing new this year". I was chatting with him the other day, mentioning my realization that I've been making parchment for twice as long as I had thought, and that I continue to learn new things about making parchment on every parchment I complete. He reflected that he fails each year to accomplish his New Years' Resolution due to his profession as a luthier.

It occurred to me that such continued learning should not go to waste. Why shouldn't I perhaps share some of these lessons learned along the way. So, this is the result, an editorial column of things I've learned along the way, things I've encountered, and perhaps observations that might be discoveries, or perhaps just things that humanity once knew that due to people not bothering to write things down, got lost over the ages.

The reason I keep having new revelations, learning, is because I have yet to have every parchment work out perfectly. As a result, I keep trying new things that are close variants of the basic process. Much of what I'll write about, will be associated with these intellectual forays.

Disclaimer:

My world stinks... well, most people would say so, because I've taken on a pastime that has throughout the ages been considered one of mankind's worst jobs. So yes, more or less literally, it stinks. But perhaps it's time somebody rose up from the miasma and expressed some opinions which are their own, maybe having some bearing on reality, the world in whole, or perhaps only on the world of a parchmenter. That being said, hold none but myself responsible for the editorial comments herein. However, in a way to keep karmic balance, I'm happy to have feedback... Always nice to know if somebody is paying attention. Feel free to send feedback to dbbianco@frontiernet.net

Editorial Episode 1: Beam me up!

Alright, so a small trekkie referential... sorry to those shaking their heads. Really, this is about beams -- fleshing beams. Or maybe de-hairing beams. Are they the same? Were they the same? Should they be the same? So many questions...

Alright, for those who were left out in the dust of the first paragraph, a bit of frame-work. Parchmenting requires that you take smelly hides with relatively broad levels of messiness, post liveliness and soak them in a milky white solution of slaked lime (hydrated lime). For simplicities sake I'll refer to hereinafter this solution as "slime". This soaking needs to happen for two periods of time. The first until the hair falls out, the second being until rather inaccurately portrayed as, "it's done". Before, in between, and after, there's a need to get your lovely wet slimy hide out and, while enduring varying levels of stomach unsettling scents, scrape parts unwanted in the final deliverable from the parts that you do want.

Parchmenter's Corner (continued)

For this, you'll need a beam. In a broad variety of references, more modern than extant, one will find these devices, and they will be called "fleshing beams".

In the real world, as it has always been, one can pretty much rest assured that everybody will have their own opinion. I'm here to make certain that everybody out there can go peacefully to sleep each night secure in the knowledge that the handful of parchmenters across all time and firmament are equally inclined on opinions as regards beams. So do leather workers. Not to elicit any grievances from the leather tanning community, they probably have opinions about fleshing beams too. In fact, since there are significantly more of them than us parchmenters, they have already got better representation in modern literature than we do, so I'll leave them to handle their own opinions.

I am going to put it out there that I thought I had the answer... until my wife took the railing along the side of the carport away from me, and then I found the junior-sized caber for our Hogmanay Highland Games and I had the answer.

Said beam closely resembled the descriptions of fleshing beams referenced in a book I have on making buckskin. Clearly, I was following period method of somebody... maybe not my medieval parchenting counterpart located in Gaul, or the Ottoman Empire, or wherever else in medieval Europe, but somebody equally as alive at the same time on this continent. Perhaps there was somebody on the European continent at the same time that thought that perhaps the best beam ever was a wooden pole that had a circumference matching fairly closely to the curvature between his outstretched thumb and forefinger.



The difficulty is that his opinion is lost in the dust, along with almost every other opinion on the matter because, well, he was likely illiterate. Even if he was literate, happened to have enough money to buy ink from the ink-maker rather than food, he was likely not to perceive that his opinion on beams should be permanently inscribed for all time. He would have had to choose to not make money on a material that was the key way he made a living to afford the food he needed to keep himself and his family alive. A material, that then, as now, is almost as valuable as semi-precious gems. Was his opinion on beams really all that valuable?

I say, resoundingly, NO, and he knew it.

So, here we are, in a modern society which is presumptive of literacy and inexpensive writing materials. Therefore information, like my opinion, which might be worth as much as my medieval counterpart's, can be inscribed inexpensively for all time for others to read. They may appreciate these opinions, or not. Perhaps they would then share my opinions with their friends, discuss how opinionated I am, and how wrong my approach is, or how valid my extant evidence is, or isn't... However, perhaps I digress.

Back to fleshing beams. Now on generation two, since my wife didn't like getting out of the car to be greeted by "Eau de Putrefaction", I thought I now had the best beam. Then I found that I was perhaps wrong. In a fit of web surfing associated with the thought that perhaps I should see what my modern counterparts, who actually don't use modern fleshing and splitting machinery to make their parchment, are accomplishing the same task. There it was. Out there easily accessible was a blog from a parchmenter in Holland who had a wonderful medieval illumination that shows a non-aristocratically dressed parchmenter with his fleshing apparatus: A broad surface and a long straight-bladed double handled push-knife.

Parchmenter's Corner (continued)

Our medieval artist's rendition creates more questions than it provides clarity. The surface is rounded at the bottom. If the intent of the surface was to stand on that end, any sensible tool-maker would have made that end square.

So why is it round?

Then, there is the intersection of the surface with the body of the parchmenter. It appears bowed or half-cylindrical, while the end touching the ground appears flat. The whole thing appears to be either supported by only one leg at the back or only being supported by the waist of the parchmenter and the parchmenter has a very long liripipe that has been turned white by slime. As a parchmenter, everything you wear ends up covered in slime. Perhaps the surface was just his wife's ironing board, and his wife hadn't noticed it missing yet. My own experience in not taking the wife's opinion on potential fleshing beams should not to be overlooked in possible relevance.

Frankly, I looked at this and said to myself, "that looks like more trouble than it's worth." Why not lean the surface, whether it's planar or curved, on that vat that's right next to it, and make the floor end square so that it sits stably on the ground and then pull the knife towards you rather than pushing away?

That was until I happened upon another link to a youtube video. One of my cohorts in parchmenting, having taken this illustration rather more literally, was using a broadly curved half-cylinder as his surface. He also seemed to be using a draw-knife backwards to achieve his de-hairing and de-fleshing.

So, not to be outdone in the competitive world of trying to recreate medieval processes from period illustrations, I set out to make new goodies for my "parchmentorium". I was in heaven!!! There's nothing I love more than making parchment (because I've become a mouth-breather), than making tools for making parchment. Especially when there's somebody else to compete with while doing so.

I followed the lead of my modern counterpart, because the artist was not to be trusted in his rendition of the magically levitating, partially curved, partially planar surface. I built an angled platform out of an old pallet I had laying about. Then, sacrificing an old water heater tank, also laying about, I cut a 14" diameter half-cylindrical fleshing surface that mounted to the top of the angled platform.

I took it to my shop. I set it up, and like god of my microcosmic domain of parchmenting, saw that it was good.

The avid period tool reproducer is never satisfied with the status quo of having the latest and greatest in medieval recreation garbological apparatus. They shortly find themselves itching with the uncontrollable desire to give said apparatus a good solid whorl. Being that I pretty much always have slimy hides hanging about, the time was nigh.

I should digress slightly at this point to explain one interpretation that my modern counterpart had clearly taken in his assessment of the illustration. The item between the parchmenter's legs, he interpreted as a plank which the parchmenter would lean against to hold the remainder of the hide hanging over the back of the "surface" from sliding forward and away while the parchmenter was shoving unwanted detritus from whichever side of the hide happened to be on top of the beam. I applaud this interpretation. Very clever thinking that. Although it firmly confirms that the medieval parchmenter was lightyears ahead of us technologically with the levitating plank/surface thingy. Where's that anti-grav unit, Scotty! Damn Scotty, he's always off playing with the darn warp drive!

Ok, testing... Yes, I tested it... and I was pleased. It was, for the relatively short tool-making time spent, a good addition to my parchmentorium. I placed upon the surface a hide which had some remaining flesh to be removed. With rather pleasing success, I found that with the board my modern counterpart had devised, the hide tended not to slide away while relatively intractably attached fat and flesh was peeled from the hypodermis of the hide.

Parchmenter's Corner (continued)

The breadth of the surface of the hide which could be de-fleshed at one time before having to move the hide again was significantly better, saving time, and the smoothness and resilience to pressure of the water heater tank proved a good work surface, and the pallet very stable. I was indeed thinking this was a good thing.

I then returned the first hide to its swim in slime, and proceeded to one that was back one phase of process. One that needed to be de-haired. The new hide placed upon the smooth curvature and I proceeded to push away the hair that was ready to be slipped from the hide. What I found was slightly concerning. For this step, I generally have donned stylish black elbow length rubber gloves (because slime is a bit caustic and I don't need to parch my own hide) and used my hands to slip off the wool or hair on the hide. If it's really ready, the hair slips right off. If it's not, well, back into the slime until it is. But what I found was interesting, my process was considerably less efficient. Unlike my Dutch counterpart, I'm reticent about applying scraping blade to the hair side during this phase because past experience has oft times damaged the epidermis from the scraping of the metal blade which in the end detracts from the final product's viability. Not a desirable thing.

Furrowing my brow with a bit of concern over my newfound less than glowing results, I undertook to return to my previous beam, and revisit what pleased me about it. The answer was not long in being forthcoming. It was that said beam, my 10' long junior caber, happened to be exactly the same circumferential curvature as my thumb to index finger web, cloaked in its beautifully black

rubbery glove-ness. I was able to de-hair vastly wider troughs of wool from the hide with the greatest of ease. Now, the down side of my caber-beam is that unless you've very carefully centered the weight of the hide on each side, you end up with the hide sliming its way right off the beam into the dirt underneath, and things get, if imaginable, messier than they already are.

So to compensate, the method of de-hairing I've found works best is one where the hide is rotated frequently in a clockwise rotation around the center-point of the hide. So, efficiency of hair removal was faster, but there was more associated hide spinning and balancing.



There are perhaps less significant factors that might be of interest as considerations. When pulling a hide still with hair-on from the slime, it is relatively impossible to drain all the slime from the drenched wool/hair without waiting. I'm not a patiently waiting kind of parchmenter. It's slimy, I'm wearing elbow length black rubber gloves which

seem to elicit sweaty hands even at sub-zero temperatures, and I want to be done with getting messy. Yes, I could conceivably rig up a screen to allow the wooly hide to drain on, or even a small mop-bucket-like squeeze on my slime vat to wring out the hide, but I don't, because I've found no proof that millennia of my parchenting predecessors ever did such a thing, and my hide is always dripping with slime.

So, here's the point of all this lead up. On the new tank beam, one can place a bucket at the low end of the curved surface and because of our friend gravity, almost all the slime tends to drip off that end into the bucket for easy retrieval and return to the vat.

Parchmenter's Corner (continued)

On the caber-beam, with the hide hanging off in its normally ragged way, drips happen all over and there's just no good way to capture your slime solution without a large trough being installed under the caber.

On either beam, one must have access to this slime collection bucket so as to be able to squeeze out the wool that you've removed so that the wool bucket doesn't end up weighing a ton with retained slime. In the case of the tank beam, that bucket is less of an easy reach, or you need an additional bucket that is within reach to squeeze the slime into. Caber beam, well, you put the bucket in an ergonomic location.

To conclude, both beams will be retaining residence in my parchmentorium. The caber beam will still be allowed its annual cleansing and vacation out of the premises to participate in highland games. While the tank beam, well, since it's still not accumulated enough vacation days to have any time off yet, will be plotting...perhaps, to have vacations where it can take over the world!!! Or, at least attend a seminar on telekinetic levitation techniques.

However, most important to those who may not be interested in the parchment-making aspects, remember that extant evidence needs to be sought out, interpreted, and presumed to have the same value as any one particular member of today's society's opinion or method.... In this case, one extant illustration possibly viable as primary reference, is just one artist's rendition (opinion) of just one parchmenter's equipment (his opinion). Not necessarily representative of all parchmenters in all locations at that point in time. Unless the illustration is from a Comparative Parchment Industrial Analysis written by a period Process Flow Analyst. I'm just not certain that I can bring myself to believe such tomes either were written. If they were, it seems unlikely that they survived being used as shopping wrappers in open air markets in war-torn Europe in the more recent past, say late 1800s or early 1900s.

What is most clear, from what extant receipts that have been found, and illustrations like the one mentioned herein is that the socio-economic variables of cost of materials, literacy or the lack thereof, and limited perceived value of opinion on method weigh very heavily in the equation on their potential as subject matter at the time. I'm pretty much of the opinion that my time is not best spent going to look for them. I get the instinctive feeling that just maybe, that the Process Flow Analyst career choice just didn't exist back then. That, perhaps searching for more in-depth parchment-making documentation is akin to looking for the Loch Ness Monster.

I'm thinking my time is best spent in this niche of Experimental Archeology, Experiential Paleography. Testing each way, in a world of myriad ways, to achieve similar results, sometimes finding benefits, or perhaps having abject failures. Sometimes having one's wife make unexpected process adjustments, just like it has always been and likely always will be. I'm writing mine down while the writing materials are still relatively inexpensive and there are some portions of society which fain interest in my method and opinions. Hopefully, one less historical re-enactor in about 1000 years won't be making quite so many guesses as to what this picture (primary reference) represents. Or whether, in the end, the parchmenter before me had to give back his wife's antigrav ironing board, cleansed of its surfactant layer of slime, of course.



Investiture Recipes: Vegetables

By *Monique de Toulon* and *HL Aelfric Thorfasson*

These recipes were used as source recipes and may have been “improved” as our Feast Stewards saw fit.

Spaetzle (Food.com)

Ingredients:

2 eggs, lightly beaten
1 1/2 cups flour, sifted
1/2 cup milk
1 teaspoon salt
1/4 teaspoon baking powder



DIRECTIONS

Bring a large saucepan of salted water to a boil. Reduce heat and maintain water to a simmer.

In medium bowl, combine all the ingredients into a batter.

Place a colander over the pan of water. Pour about 1/4 of the batter in the colander and press through the holes into the water with a spatula. When dumplings begin to float, cover pan and simmer about 5 minutes until they appear to swell and are fluffy. Remove dumplings and repeat with remaining batter.

Honey Dill Carrots (Food.com)

Ingredients:

4 carrots, sliced
1 tablespoon honey
1/2-1 tablespoon dried dill
2-3 tablespoons butter (enough to coat after cooking)

DIRECTIONS

In a medium saucepan, cook carrots, covered, in about 2 inches of water for 10 to 12 minutes, or until tender but not mushy. Add honey and dill; stir until coated. Drain off any excess water; stir in butter to coat.

*Note: Cook uses bagged whole baby carrots because it's faster and easier. Recommend double or triple the recipe for family gatherings.

Sauerkraut

Ingredients:

1 pound sauerkraut, drained
5 slices bacon, diced
1 1/2 cups water
1 tablespoon flour
1/2 cup dairy sour cream (optional)

DIRECTIONS

Rinse sauerkraut if mild flavor is desired. **Drain well.**

Fry bacon in a skillet until golden. **Drain off 1 Tablespoon fat; set aside.**

Add sauerkraut to skillet. Fry 3 minutes, stirring often. Add water. Cover and cook 45 minutes over medium heat.

Blend flour into reserved bacon fat. Stir into sauerkraut. Cook and stir over high heat 2 minutes. Stir in sour cream, if desired. Remove from heat.

Basic Armouring Chapter 2: Materials

Basic Armouring—A Practical Introduction to Armour Making
Copyright 2002 By Paul Blackwell

The material provided in these articles are excerpts from Basic Armouring, a book by Paul Blackwell. The contents and images are used with permission and courtesy of Paul Thane-Clarke (Richard the Rampant) of Brighthelm.org

Chapter 2: Materials

World wide period armours were made out of just about anything; cloth, metal, leather, bone, horn, bamboo; basically if it was available and it worked it was used! European armours tend to be less esoteric and generally stick to metal and leather over cloth. When looking for materials shop around, look for off cuts, remnants, or consider buying in bulk. Armour doesn't have to cost a fortune.

Steel

Sheet steel is easily obtainable these days; look in the Yellow Pages under Metal Stockists. In the 1800s Sir Henry Bessemer invented a new process for making steel. Modern steel is therefore very different to period stuff; in fact it's a lot better! Mild Steel is the easiest and cheapest to get hold of and the most convenient to work. For one thing you can easily cold work it - which means you don't need a forge. Mild steel contains less than 0.25% carbon, has a non-fibrous structure and will take a high polish - it does rust however. It comes as either bright rolled sheets which are shiny and hence easiest to polish or hot rolled, which are marginally easier to work and come in a black colour. Galvanised steel is mild steel with a coating on it to stop it rusting which is fine until you scratch it; it is a nasty grey colour and isn't suitable for anything that involves a lot of shape changing. I tend to avoid the stuff! Stainless steel comes to a variety of specifications; it's more expensive than mild and more difficult to work, however, if you get the right stuff it won't rust. If you plan to do anything dramatic to stainless you will need to anneal it, which will require heat, more of which later.

Mild steel is the best stuff to start off with. It is sold in sheets (generally 2 x 3 meters) of various thicknesses. To be confusing these are often referred to as gauges — of course there are different gauge systems from around the world and the British gauge system changed when we went metric! Best way round this is to tell the stockist what thickness you want and let him sort out the rest! The table below gives you an idea of what is suitable; the 1.5 to 1.6 mm for 16 gauge is because the old imperial stuff was 1.6mm and the new metric is 1.5. You can still get stuff rolled to the old size if you are lucky! Toughness wise stainless is roughly equivalent to the next gauge up of mild steel.

Mild Steel for Armour			
Thickness (mm)	Gauge (UK)	Used For	Notes
1.0	20	Edging shields, body plates	Light weight, dents easily
1.2	18	Arms, legs	Will dent, but isn't too heavy
1.5–1.6	16	Elbows, knees, helms	Nice for dishing, can be used for arms and legs
2.0	14	Helms	Starting to get heavy!

Last Call

Janet's Learn & Teach Challenge: Janet challenges our members to learn something new and teach it.

While we're sad to see that HL Robert Buffle and HL Rathyen de Bures of Acton step down as the EQ Officers this year, we're glad they'll be able to join us for more classes and more activities.

A&S Meetings are being scheduled at Jerome Prairie School for the second and fourth Tuesdays of the month. January's dates are the 12th and 26th.

Next Business Meeting—We're back to Sunday!

Marie Hill Conference Room, Community Corrections, 510 NW 4th St, Grants Pass OR.
SUNDAY, February 7 at 1:00pm.

Officer Excerpts

Reminder to all Officers—Quarterly Reports are Due this month

MOAS: Deputy MOAS needed.
Seneschal: Replacement Seneschal being sought.
YAC: Filing extension
Equestrian: Stepping down
Chronicler: Send in material anytime. New email in Meeting Minutes
Chatelaine: New email in Meeting Minutes

More detailed Officer Reports are posted in the Meeting Minutes.

Looking Forward

St. Egberts April 9 2016

Primary Event Steward: HL David de Rosier-Blanc
 Secondary Stewards: Lord Tristan & Bronwyn Awbrey
 Primary Feast Steward: Pending
 Assistant Feast Steward: Lady Brynhildr Smidsdottir


ARC Autumn 2016

Event Stewards: The Family of
 Lord Uilliam Mag Dhuibhfhinn



Calendar

January

Dates	Event	Branch Locations
02	Hogmanay Scottish/Gaelic New Year	Shire of Myrtle Holt
08-10	   An Tir 12th Night (Event's Web Site)	Barony of Dragon's Mist
16	Lion Stage	Barony of Lions Gate
16	The Feast of St. Bubba (Event's Web Site)	Barony of Wyewood
23	Gentle Arts	Barony of Seagirt
23	Midwinter Feast	Barony of Adiantum
29-31	Ursulmas (Event's Web Site)	Barony of Aquaterra

February

Dates	Event	Branch Locations
06	Briaroak Birl	Shire of Briaroak
06	Candlemas	Barony of Blatha An Oir
06	First Court of Sebastiaen and Erika	Barony of Three Mountains
06-07	Winter's End (Event's Web Site)	Shire of False Isle
13	 Candlemas	Barony of Dragon's Laire
13	Carnevale	Barony of Dragon's Mist
13	Festival of the Red Lanterns	Shire of Dregate
13	The Masque and Steel	Barony of Vulcanfeldt
19-21	 Tir Righ February Investiture (Event's Web Site)	Principality of Tir Righ
20	Feast of Fools	Canton of Silverhart
20	  Founding Revel	Barony of Stromgard
20	Lunar New Year Tea	Canton of Bearwood
27	Canterbury Fayre	Barony of Lions Gate
27	Feast For Winter's End	Shire of Coill Mhor



Find These Events and Their Links at:

<http://antir.sca.org/Upcoming/index.php>

Myrtle Holt Officers



SENESCHAL

Lady Brynhildr Smidsdottir
(Megan Blattel)



ARTS & SCIENCES

HL David de Rosier-Blanc
(David Bianco)



GOLD KEY

Constance Campbell
(Christina Hager)



SCRIBE

HL Keara Rylyn Buchanan
(Loree Day)



HERALD

Lord Bjolan Bjornson
(Rev. James A. Otto Sr.)



HEAVY MARSHAL

Bowen Doyle
(Albert Wessels)



WEBMINISTER

Lord Thorlof Anarson
(Josh Plater)



EXCHEQUER

HL Caterine Mitchell
(Kattie Cole)



CHRONICLER

Lady Nim
(Sarah Givens)



DEPUTY GOLD KEY

Alina MacMurrich
(Amanda C. Cowin)



CHATELAINE

Lord Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



HERALD IN TRAINING

Eric Liefson
(Glenn Allen)



TARGET ARCHERY MARSHAL

Lord Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



EQUESTRIAN MARSHAL

(Vacant)

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