



Myrtleholt
of The Kingdom An Tir

THE LEAFLETTE

The official newsletter of the Incipient Barony of Myrtle Holt • DECEMBER 2016 (AS LI)

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December Business Meeting, Tea and Fancy Hat Party



This business meeting mixed business with pleasure—tea (some quite fancy!), spiced cider, delightful noms, a gingerbread house activity, fancy hat competition, holiday guessing game, and ornament exchange!

Pictures courtesy of Jennet and Nim

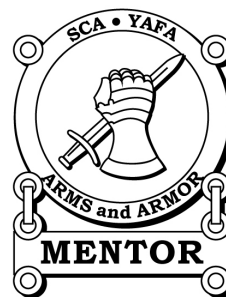
Introducing YAFA

*By HL Alizand Thorgeirsson née LeFevre, AoA, CLA, GdS, CSD, CSC, GoS
Kingdom Family Activities Coordinator*

The Youth And Family Achievement program is coming to An Tir.

Have you ever wanted to teach our youth how to do the things you can do?
Well, have we got the program for you!

The program is designed to guide and encourage young people and their families to stay involved with the SCA.



Token areas include:

Equestrian, Family Life, Archery, Arms & Armor, Music, Pottery, Woodworking, Agriculture, Costuming and Accessories, Basketry, Calligraphy and Illumination, Cooking, Dance, Fighting, Games, Glassworks, Heraldry, Herbalism, and Medicine, Metalworking, Paper making and Bookbinding, Jewelry – Lapidary, Rapier, Siege Weaponry, Textiles, Thrown Weapons, Leatherworking



YAFA is actively seeking Mentors- people willing to pass along the knowledge they've gained to our young people.

Have a skill or art? YAFA needs you!

Do you have an SCA activity you particularly enjoy? YAFA needs you!

Laurels, Pelicans, Apprentices, and Protégés- students, merchants,
A & S Champions- YAFA needs you!

You don't have to be an expert- just knowledgeable in your area. There are 3 Levels of instruction to choose from- and your curriculum is already designed for you! Simply follow the steps as outlined. Mentors and parents commit to a schedule they can both agree on, and the Mentor sets the pace and number of youth they chose to teach.

YAFA will aid in the development of the next generation of the Society's artisans and craftsmen. Go to yafa.sca.org and sign up to be a Mentor today!

Keep An Tir Arts and Sciences vibrant and prolific! Help our youth stay interested and connected.



Ye Olde Help Wanted

DEPUTY EXCHEQUER:

Exchequers are responsible for maintaining the financial records of their branch and for ensuring that all funds are spent to further the Society's non-profit, educational purpose. Branch Exchequers must maintain permanent, detailed books and records of all financial activity.

DEPUTY CHRONICLER

Branch Arts and Sciences Officers facilitate S.C.A. members in their artistic and scientific endeavors. They do this by being a resource, arranging to have classes taught on diverse subjects, holding competitions and finding other ways to inspire people's interest in the arts and sciences.

DEPUTY CHATELAINE:

The job of the *Chatelaine* is composed of many parts: welcome wagon, font of knowledge (both Society and historical), Public Relations officer, and friendly face of the SCA.

DEPUTY CHRONICLER

Learn how to put together things you like to learn about and share it with The Leaflette's readers.

Blackwork Class at Hogmanay

By Anja Snihova', Alpine Scholar, OJL, MI, OGS

Blackwork (Holbein-work, doubled-running work, Spanissh work, punto scritto) is a counted thread technique made popular in England in the 1500's by Catharine of Aragon, the Spanish first wife of King Henry VIII of England. It was immortalized in the incredibly detailed portraits done by the court painter, Hans Holbein, whose name is given to the stitch used, which is just a running stitch that doubles back on itself at the other end of its "journey."

Blackwork can be anything from a simple line drawing to more intricate patterns and on to designs so complex no one seems to know how to do them! It was usually done with silk thread on a white even-weave linen, and despite the name of the technique, was done in every colour of the rainbow, although black was the most popular colour, followed by red and blue. The most peculiar thing about this technique is that, done properly, the design repeats on both the right and wrong sides of the fabric, making it perfect for collars, cuffs, veils and ribbons where both sides need to look nice! (C)1992-2016 M.



Bartlett <https://mabscreations.wordpress.com/>

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*Mab's Creations has several lines of products aimed at embroiderers who like Holbein-style blackwork. There are pattern card sets, pamphlets with projects for your workbasket and related kits, plus various tools for the needleworker and the occasional finished piece for sale, plus *lots* of ideas. You can find our blog (and the product line in the menu) at <https://mabscreations.wordpress.com/> "*

Recipe: Raspberry Scones

HL Aelfric Thorfasson shares his Fancy Hat Tea Party Recipe

Ingredients:

2 cups flour
1 1/4 cups heavy cream
1/3 cup sugar
1 tablespoon baking powder
1/2 teaspoon salt
2 tablespoons unsalted butter, melted
1/4 cup raspberries or (blackberries or blueberries)
1/4 cup chocolate chips (optional)



Instructions:

Preheat oven to 400 degrees F. Mix flour, sugar, baking powder, and salt.

Pour in cream and berries and/or optional ingredients and mix gently until dough just comes together. If berries are really juicy, put a little less cream in the recipe.

Turn out onto lightly floured board and pat into a 10x 1 1/2 inch round. Cut into 8 triangles, brush with the melted butter and sprinkle with sugar. Place one inch apart on parchment-lined baking sheet.

Bake for approximately 12 minutes or until lightly browned on top.

Basic Armouring Chapter 8: Padding

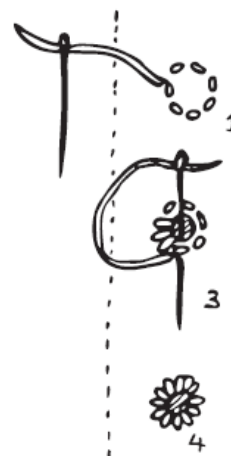
Basic Armouring—A Practical Introduction to Armour Making

Copyright 2002 By Paul Blackwell

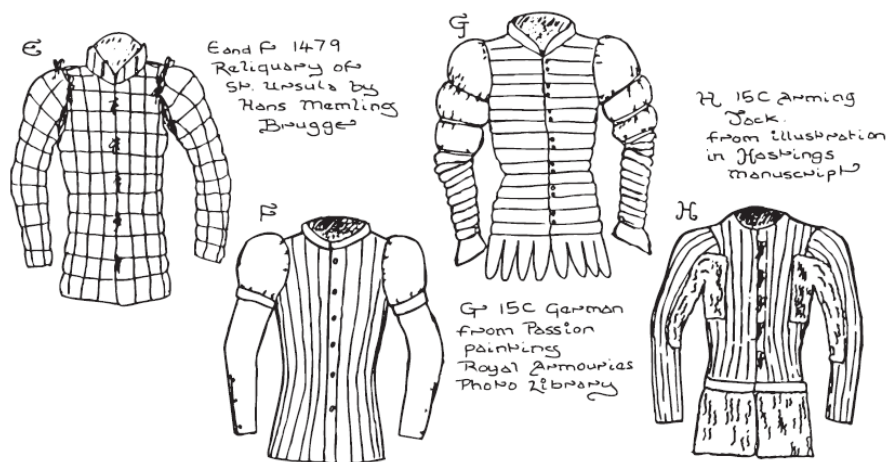
The material provided in these articles are excerpts from Basic Armouring, a book by Paul Blackwell. The contents and images are used with permission and courtesy of Paul Thane-Clarke (Richard the Rampant) of Brighthelm.org

Sewing an arming point

1. Work from the right (outer) side of the fabric. Make a circle of stab stitching round the eyelet position; finish by bringing the needle up just outside the circle.
2. Now push a sharp point (scalpel, scissors point, stiletto...) into the centre of the circle and start forcing it through, working from both sides alternately until the hole is almost as big as the outline stitching.
3. Put the needle down through the hole and back out a little further round, whipping over the edge of the hole and the outline stitching. Pull each stitch tightly as you go round. The stitches should just touch as they pass through the hole and radiate out a little.
4. To finish off make one or two small stab stitches from back to front, then lose the end in the stitching at the back. You should have a firm slightly raised ring.



The best thread to use is firm cotton or linen thread, 40 gauge or thicker; synthetic threads fray too much for hand sewing.



Limb Padding

Armour, by itself, will absorb a portion of any blow hitting it. The purpose of padding it to reduce what remains to an acceptable level; where you don't get hideous bruises but you can still feel the blows; yes you can over pad things! You have two choices; either you allow what is below the armour (gamberson, padded hose, flesh) to absorb the remaining impact; or you add extra padding to the inside of the armour. Felt, leather, or closed cell (backpackers' sleeping mat type) foam can all help, experiment until you find what suits you.

Basic Armouring Chapter 8: Padding (continued)

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

Joint Padding

Joints are susceptible to damage and should therefore be well protected. Extra protection can be built into your under garment; an extra pad worn under the armour, such as one from a sport like hockey or skate boarding; or padding added to the inside of the armour, such as sleeping mat foam. Again experiment until good protection and mobility are achieved.

Helmet Padding

The amount of padding required depends on how hard and how often you expect to be hit on the head. (For further information see Chapter 18.) The way you pad it depends on personal choice, there are three basic ways; line it with foam or felt, build the padding into a coif (close fitting cap) or else build a leather suspension ring like the inside of a modern combat helmet. Of course you can always use combinations of the above. To keep things simple I'll just describe padding for the most extreme case, tourney fighting. For this you need a layer of closed cell (backpacking sleeping mat) foam with either, extra reinforcing pads (made of less dense foam) or a coif.

Padding the Pot and Great Helms is fairly straight forward. Cut the foam to the shape of the individual panels of metal and fit them inside. First put in a layer of closed cell foam against the steel. Then add open cell (mattress or packing type) foam where needed to make a snug fit.

To pad a curved top helm make a liner as follows:

1. Measure the circumference of your helm at about brow level. This gives you your base line. Next measure up from the brow to the crown of the helmet (the top most point). This gives the height. Divide the baseline into four segments and turn each segment into a triangle with rounded edges. Measure the depth of the rest of the helm and add this to the bottom of the triangles. Allow a hole for the face.

2. Cut the resulting shape from closed cell foam. Trim as necessary to get a good fit inside your helmet then duct tape together.

3. Take strips of open cell foam and put a strip across the brow, at the back of the head, at each side and put a disk of foam at the top. Leave plenty of room between strips for air circulation.

4. Try the helm on and see how it feels. Trim padding until a snug and comfortable fit is achieved



← Base Line →



Outer liner of
closed cell foam



placement of
internal reinforcing
pads



Waxed Tablets—Why You Want One and How to Build One

By Ulf de Wilton, *Quarterly Gules and Argent*

Why

Ever been at an event and wanted to write down something you don't want to forget? How many times have you wished that the words to a poem or suchlike weren't written on an obviously modern piece of paper. (Well, knowing some of you, probably not often). The answer to these problems is the waxed tablet.

A waxed tablet is a way of preserving temporary writings until they can be written down on something more permanent, or used as a medium for shopping lists that you aren't going to keep.

Waxed tablets were used throughout the SCA period. They are a convenient erasable notepad that is reasonably cheap, and are very useful. The British Museum holds 2 tablets from Egyptian tombs that use clear wax rather than coloured wax. *2 Kings xxi, 13* describes the destruction of Jerusalem by referring to the obliteration of a waxed tablet. A box of more than a hundred tablets was found in the ruins of Pompeii. Pictures can be seen on vases from classical period Greece. Julius Caesar wounded some of his lethal assailants with his stylus. In the 6th Century St Benedict set in the rules of his order that the abbot should provide each monk with a stylus and tablets. In 878 a Monk by the name of John Erigenes was murdered by his unruly students who stabbed him to death with their styli. St Augustine himself used them to rough out his letters before the final draft was written out by his scribes. There was a guild of tabletiers in Paris in the 13th century, who were forbidden by their charter to mix tallow or other inferior material with their wax. Tablets are also mentioned in Chaucers "Somonours Tale" in the 14th century. Paintings from the late 15th century depict geometry problems being worked out on large waxed tablets. Although less common tablets were still in use in France up to the 17th Century. As you can see wax tablets in some form are known and used throughout all of the SCA's timeframe(1).



Big and Small Tablets on Display in Copenhagen

At their simplest waxed tablets are pieces of flat wood or bone (or ivory if you are being really keen) with a section carved out on one or both sides. The carved out section is filled with beeswax dyed with lamp-black, to give it a dark hue.

Period examples average 7.5cm by 6cm, but vary from 32mm by 56mm(2), to 35cm by 30cm, more commonly on the small side, about fist sized, which gave them one of their common names of "pugillare" for fist. (Note that some small tags of about an inch by an inch and a half may have been used as luggage tags for marketed goods in sacks.)

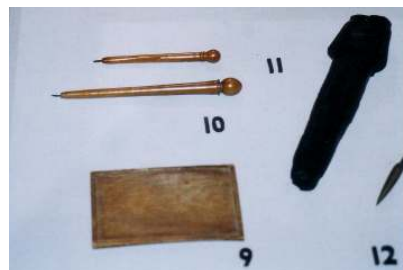
Other names for them include Diptycha, ceracula and tabellae.

Tablets usually come in at least a set of two panels, each carved on one side, so that the wood might provide some protection to the writing thereon. More commonly they had 3 panels with the middle panel carved on both sides, but there are examples with at least 8 panels where all the internal ones were carved on both sides.

Waxed Tablets (continued)

As well as the panels there is a stylus that is usually wood or bone or ivory, often with an iron or steel point inset in the end to give a clean crisp indent in the wax, and a rounded end for smoothing out the wax.

You can erase the writing in the wax by rubbing the wax reasonably gently with the reverse end of the stylus. (This works a lot better during warm weather than it does during the dead of winter.) I find that writing on wax tablets is easier to read out of doors than it is under modern multiple source lights, as the shadows are less distinct indoors.



*Waxed Tablet and Styli
Display in the Tower of London*

Making them.

The Tablet.

You need to start with some flat, thinish wood. I bought mine from a hardware store for about \$10 for 2 metres. It was about 10cm wide and about 10mm thick. Although some period examples are often only 5-6mm thick, it pays to start with a thicker wood until you get the hang of the carving. Generally I think it is better to have a harder wood, as this carves with a crisper, cleaner edge.

Period examples have been found in box, beech, sycamore, maple, lime, lemon, pine, cedar, ivory, or even of metal.

Cut (at least) two tablet sized lumps of wood. At this stage it is a good idea to smooth them down and make sure they are the same size. Mark on them the limits of where you are going to cut. Generally I leave at least 5mm gap to the edge of the wood. Any less and it is too easy to accidentally chip the edge off, making the tablet less than perfect. Along one long edge, leave a bigger margin (or gutter), as in the simpler format the tablets are held together with string or thong, and we want to drill some holes in the tablet on one side. At this point I clamp together the tablets and drill the binding holes to make sure they match!

Start carving. I use some carving chisels of the sort that my teachers tried unsuccessfully to teach me to use back when I was 11. The three I found most useful were the straight edged chisel I used for forming the edges, the gently curved chisel for scooping out the wood, and the angled chisel for defining the edges of the cut out.



Small Roman Tablet—Display in the Tower of London

Be careful when chiseling. Chisels can be sharp. I used a mallet and gently tapped the chisels a lot. It is much better to tap it 5 times and take a little bit of wood off, than to try and get a lot off with one hit and accidentally chip the edge clean off. Do not bother yourself about making the floor of the hole too smooth, as the wax needs some roughness to stick properly to the wood. The hole needs to be about 2-3mm deep.

After the holes have been finished, smooth up the tablets with files and sandpaper. I have been told to rub them with boiled linseed oil, and I find that gives a pleasing smell as well as looking nice and protecting the wood. You don't need to oil the wood before the wax is poured, but you definitely need to get the sawdust and sanding dust off the tablets, as these will be bad for your wax.

Waxed Tablets (continued)

DO NOT oil the inside of the hole as this will make it harder for the wax to stick properly.

The Wax

Take some beeswax: I put in a good handful of beeswax lumps per tablet that I'm going to pour. You also need some lampblack or activated charcoal. If you are using charcoal, grind it up until it is powder. You can use a mortar and pestle for this, although I ended up using a hammer and chopping board, since that was what I had. On the whole I found making lampblack easier.

(Take a smoky candle, put a smooth surface (the bottom of a ceramic cup) when it's suitably black, scrape it off with a knife... hey presto! lampblack!)



Waxed Tablet—Display in the Tower of London

You want about a flat tablespoon of powder per tablet, depending on how dark you want your wax. Using a double boiler or water bath, heat the wax until it melts. Remember that wax is flammable, so don't apply heat directly to the wax. Wait until the wax is molten -- this can take a while -- then slowly add the lampblack until you like the colour. Pour some wax into a hollow of a piece of aluminum foil, and let it cool. It will start off with a much lighter colour than it eventually gets when it is cold. Although most references are to black wax in the tablets, there are also references to people using green wax in their tablets because it is easier on the eyes. The more carbon you add, the blacker it gets.

When you are happy with the colour of your wax, you need to make the tablets ready to pour into. Put the tablets on something flat, like a chopping board with the charcoal wiped off, and shim it up so that it is flat. Check this with a level, as it will affect how good your tablets are. If you don't have a level, try a Coke glass with some water in it. If the water level appears to be level compared to the lines on the glass, then the board is probably flat. (remember to check both axes!) Wedge old butter knives under the board if necessary to make it level (or shims if you're feeling technical).

Then (assuming the wax is still molten) pour the wax into the tablets. Do them one at a time, with a reheat between them so the wax doesn't cool too far. Use a chopstick or similar implement to guide the wax into the corners and up to the edges. It is better to pour slightly too little wax into your tablet than too much, since you don't want the wax rubbing against the wax on the opposite tablet.

Now that you have poured the wax, let it cool a little and then scrape it all out with a spoon, and put it back in the double boiler. You may have noticed that there are quite a few bubbles under the wax, these are caused by the wood releasing gas as it is heated by the wax, or so I am told. They do make writing on the tablet more difficult. Reheat the wax, and when it is all melted again, pour it again, and let the tablet sit to cool gently. If there are still major bubbles you may want to scrape it out and repour it again. One tablet I scraped and repoured 6 times, and still didn't get all the bubbles out. Sigh.

The Stylus

Styli were made in a variety of different styles and patterns. I've made simple ones out of wood, but you could also make them out of bone. There are a number of patterns available, varying in complexity. Start with a broken arrow or similar bit of wood. Cut it to length. This should be a bit shorter than your tablets so that you carry them together you don't stick yourself. Carve it so it resembles one of the patterns (generally a blunt end and a sharp end).

Waxed Tablets (continued)

The blunt end should be as smooth as you can make it since you will be using it to smooth the wax when you are erasing writing (an early example of rubbing something out?), while the pointy end should leave a flat bit at the end for the meantime, as you will need to insert the "iron" tip. I have used a tapestry needle to make the nib. Using a pair of pliers, break off the eye of the needle, and then insert it into the pointy end of the piece of wood.



*Roman Metal Styli
Display in the Tower of London*

By holding the needle with the pliers near the broken end you can push the needle into the wood without bending it. Leave about 3 or 4 mm of needle sticking out. I have used normal needles, and a couple of different sized tapestry needles, and I find that a number 24 tapestry needle is about right. Much thicker and the writing needs to be quite big to be legible, much thinner and it is difficult to write without digging too deeply. Give the stylus a good rub down with boiled linseed oil.

Now you need to tie the tablets together. There are a couple of ways I've seen. the first way is to run a thong through the holes drilled in the tablet, with enough slack that you can wrap it around the tablet and hold your stylus in place with it. Another I have seen⁽³⁾ appears to have been bound somewhat like a book, with a leather spine holding 8 plates together, and still other examples are just placed in a small leather bag to protect them without being bound together at all. Leather bags do seem to be popular to store them in.

Writing on your new tablets does not require much pressure. If you press too hard it becomes quite difficult to erase properly. Enjoy writing on your tablets the first time - unless you re-pour them they will never be quite that smooth again.

When you write, often you will find that curls of wax stick to your stylus as you scrape them out of the wax. Rub them off in one corner of the tablet, and keep them for when you want to rub the writing out, to help fill in the deeper furrows made by your writing. This is another reason not to be too worried if there's a little bit less wax than would fill the tablet completely.

Ulf

Throughout this article I have drawn extensively on some articles published in the AS XXVII edition of the Arts PikeStaff of the Kingdom of the East, and private conversation with some of the authors, Mistress Thora Sharptooth, and most particularly Master Dofinn Hallr-Morrison, without whose encouragement I might never have got my act together enough to complete one.

(1) *On some Waxed Tablets said to have been found at Cambridge*, by

TMcKenny Hughes Esq (1895) describes a set of 6 tablets, the middle 4 of which were carved on both sides. Measuring 2 and a quarter inches by 1 and a quarter inches, and each leaf being 1/4 inch thick (about 6mm). The handwriting appeared to be cursive.

(2) (2) *Ibid*

(3) *Medieval Archaeology XXXIV (1990) Plates XIII, A and B*



*Tablet on Display
in Copenhagen*

Articles and photographs courtesy of Ulf de Wilton, New Zealand

Last Call

Check online for A&S Meetings and Fighter Practice schedules

Next Business Meeting

Marie Hill Conference Room, Community Corrections,
510 NW 4th St, Grants Pass.
SUNDAY, January 8 at 1:00pm.

Deputies needed for Chatelaine, Marshal, Archery Marshal, Chronicler, Exchequer. Interested in learning new things, meeting new people, in being part of something greater? Contact the officers on the last page of The Leaflette to help.

Officer Excerpts

Exchequer: Annual budgets have been voted on.

Seneschal: Deputy Needed. Training is coming up!

MoAS: Mend, Make, or Improve your Garb. Bring your projects to A&S.

Marshall: Needs a Deputy—No Heavy experience needed

Chronicler: Still searching for a deputy.



Looking Forward

Hogmanay **December 31, 2016**

Event Steward: Jennet McLachlan of Loch Fyne
Mentor: David de Rosier-Blanc
Feast Steward: Keara Rylyn Buchanan
Feast Steward Assistant: Bowen Doyle

St. Egberts **April 2017**

Feastocrats: HL Monique de Toulon and HL Aelfric Thorfasson

ARC **July 2017**

Event Steward:

Winter **December 9-10, 2017**

Investiture Event Steward: Visc. Vestia Antonia Aurelia

Myrtle Holt Business Cards Now Available!

*PSSST! I think they might be on to us...
I felt something drop out of my pocket
when we climbed into these barrels.*



*I told you to be careful with your
new business cards!*



Calendar

Find These Events at: <http://antir.sca.org/Upcoming/index.php>

January-2017

Dates	Event	<u>Branch Locations</u>
06-08	West Kingdom 12th Night (Event's Web Site)	Province of Silver Desert
13-15	An Tir 12th Night	Barony of Wyewood
21	Adiantum Midwinters Feast (Event's Web Site)	Barony of Adiantum
21	Cranehaven Jaggerfest	College of Cranehaven
21	Gentle Arts	Barony of Seagirt
21	Tavern night	College of Lyonsmarche
27-29	Ursulmas (Event's Web Site)	Barony of Aquaterra

February-2017

Dates	Event	<u>Branch Locations</u>
04	Briaroak Birl	Shire of Briaroak
04	Feast of St. Bubba	Barony of Wyewood
04	Winters Tourney	Shire of Lionsdale
11	Candelmas	Barony of Blatha An Oir
11	Candlemas	Barony of Dragon's Laire
11	Feast of Fools	Canton of Silverhart
11	Winters End	Shire of False Isle
17-19	Tir Righ February Investiture	Shire of Lionsdale
18	Lunar New Year Tea	Canton of Bearwood
18	Madrone Arts, Sciences & Bardic	Barony of Madrone
21-27	Estrella War (Event's Web Site)	Kingdom of Atenveldt
24-26	Summits Arts and Science and Bardic Competition	Shire of Briaroak
25-26	Feast for Winter's End	Shire of Coill Mhor
25	Festival of the Red Lanterns	Shire of Dregate
25	Lion Stage	Barony of Lions Gate
25	Mask and Steel	Barony of Vulcanfeldt
25	Stromguard Founding Revel	Barony of Stromgard

Myrtle Holt Officers



SENESCHAL

Lady Brynhildr Smidsdottir
(Megan Blattel)



ARTS & SCIENCES

HL Monique de Toulon
(Laura Dollarhide)



GOLD KEY

Constance Campbell
(Christina Hager)



SCRIBE

HL Keara Rylyn Buchanan
(Loree Day)



HERALD

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



HEAVY MARSHAL

Lord Bowen Doyle
(Albert Wessels)



WEBMINISTER

Lord Thorlof Anarson
(Josh Plater)
(Josh Plater)



EXCCEQUER

Visc. Vestia Antonia Aurelia
(Barbara van Look)



CHRONICLER

HL Nim
(Sarah Givens)



DEPUTY GOLD KEY

Alina MacMurrich
(Amanda C. Cowin)



CHATELAINE

HL Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



HERALD IN TRAINING

Eric Liefson
(Glenn Allen)



TARGET ARCHERY MARSHAL

HL Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



EQUESTRIAN MARSHAL

(Vacant)

The Leaflette is not a corporate publication of the SCA and does not delineate official policy.



This is the December 2016 issue of The Leaflette, a publication of
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