



Myrtleholt
of The Kingdom An Tir

THE LEAFLETTE

The official newsletter of the Incipient Barony of Myrtle Holt • FEBRUARY 2017 (AS LI)

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A&S Basket-Weaving



Multi-Purpose Camp Box How-To

By Lady Brynhildr Smidsdottir

As camping season is around the corner, I figured I would share how I made my camp box.

Things you'll need:

- * 1/2" thick plywood (how much you need, depends on what size you're making. I used scraps left over from Bowen's shield making.)
- * tape measure
- * saw
- * small nails (make sure they're longer than 1/2")
- * hammer
- * wood glue
- * drill and bits
- * material for making the handles. (I used spare 550 cord aka paracord, but you can use leather strips.)
- * paint and brushes.
- * pencil
- * graph paper (optional)

First you need to decide on the size of your project. This box will be storage, end table, game table, and if you use a removable liner, cooler.

I still have nylon camp chairs, so I brought one in, and measured from sitting in the chair what a good end table height would be. Mine is about 24" high. The height of your chair will help determine the height of the box.

I also decided to make mine fairly narrow, so the top and bottom panels are 12" X 12".

Mine also has two compartments, but we'll get to that in a bit.

Ok, you have an idea of the height. Round up or down if you wish to make the number a whole one, like mine is 24" instead of 24 1/4. You'll need 4 panels of this, and 3 panels of your width. This will help you determine how much plywood you need. Over is better than under, you can always use leftovers for another project.

Now for the cutting! Something to remember, which I forgot, two of the side panels will be slightly wider, because of overlap. This way, you won't have any gap, and the overall project will look better.

Measure and mark your length and width of the top, bottom, and center panels of the box. Cut these out. Measure, mark, and cut two of the sides. These will sit opposite of each other. The other two sides should be about an inch wider. Best way to figure this out, is to put the bottom of the box on the floor, and brace the two sides in place, then measure. If you have someone who can help, get them to give you a hand or two. Measure, mark, and cut your other two sides.



Multi-Purpose Camp Box... Continued

Next, you're going to cut small supports. You can use some of the scrap for this. They don't need to be very wide or long, they're just for the top, and center shelf to rest on. You'll need 8.

When you have these cut out, you'll need to measure where they will go on the inside of the side panels. The top ones are easy, you'll measure 1/2" (the thickness of the plywood) from the top. You also want to make sure they won't be interfering with the overlap, so bring them in a few inches. The second set of four will go about half way down the inside of the side panels. Mark where you want them, remember the overlap.

Now you can glue them in place. They will sit opposite of each other, so two on one panel, two on the opposite panel. Let them dry.

Next comes assembly. I glued my side panels in place, before using the nails for extra reinforcement. Your panels will go around the outer edge of the bottom of the box. You'll need to brace these, or get those extra hands, again.

Time to break out the drill to make the holes for the handles!

Measure down from the top where you'd like your handles to sit. Mark, and drill your holes. Be sure the diameter of the hole will be big enough for the material you're using for the handles. I used braided paracord (550 cord), with knots on the ends.

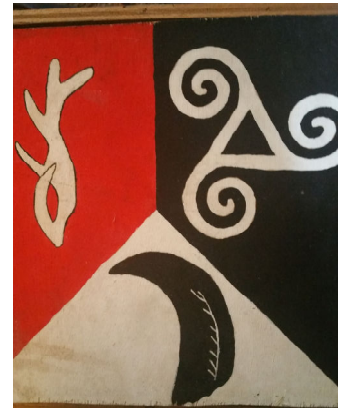
Next you'll want to measure about 1/2" in from the edge on the lid and center lid of the box. Drill a hole for a pull for easy opening of these panels.

Now it's time to decorate! I used knotwork hounds in my colors for one side, Bowen's colors on the opposite side, and our Scadian names in runes on the last two.

Remember where I mentioned game board? Yep, you can make one side of the top a game board. I used Hnefatafl. You'll just want to make a border around the edge, so the lid pull doesn't interfere with the game board. I put Bowen's device on the other side of the lid. Don't forget to clear coat your artwork! I still need to do this step!

I'm including photos, so you can see where I made mistakes, and how I put everything together. Because I forgot to account for overlap, I had to put two of the sides on the inside edge of the bottom panel. You'll see this in the photos.

Editors note: This project won Lady Brynhildr Smidsdottir her A&S Championship for Myrtle Holt!



Period Fire Starting and Archimedes Death Ray

By Viscount Sir Corin Anderson (KSCA, OP)

This article was first published in issue number 28 of "Cockatrice", the A&S newsletter of the Kingdom of Lochac.

In his introduction to the Catalogue of the Bryant and May Museum of Fire-Making Appliances, Miller Christy writes:

'Probably the very earliest method of fire making devised by primitive man was that of rubbing together two dry pieces of wood. The idea of doing this occurred, doubtless, to the mind of some early savage who chanced to see two dead branches of trees take fire through friction when rubbed together by the wind during a storm - a thing which undoubtedly happens occasionally'.

Having experienced the effort required to make fire by the friction method, I would dispute Christy's assertion that the wind would be ever be likely to make 'two dead branches of trees take fire through friction'. It does seem likely, however, that the friction method of fire making is one of the earliest methods of making fire discovered by humans.

Rather than arising from an observation of nature, the discovery of the friction method seems most likely to have developed as an accidental by product of the solution to a very different problem: how to drill holes.

Simple drilling tools, awls, were a very early invention and many stone examples from as far back as the Neolithic period have been discovered.



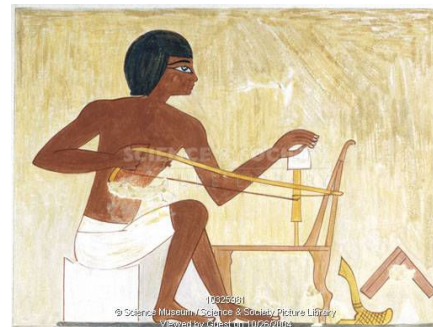
Neolithic Key Awl

Subsequent advances in drilling technology saw stone awl points attached to wooden handles, which assisted with leverage. Later, the introduction of the bow drill made it possible for the awl to be rotated far more rapidly than by hand alone. It seems likely that the friction caused by these rapidly rotating awls as they drilled through timbers would have caused them to smoke and catch fire, thus requiring only a small intuitive leap to see bow drills as a fire making implement.

Being made of wood, which readily decays, it is not surprising that few prehistoric remains of these tools have been found. Some of the oldest surviving examples date from Egyptian grave finds and there are numerous representations of bow drills in Egyptian art.



Carpentry tools, including bow drill and awls, from Egyptian tomb (1300 BC)



Egyptian wall art depicting the use of a bow drill (1480 BC)

To make fire with a bow drill the drill, a spindle of some hard wood, is looped through the bowstring so that, when held in place, a back and forth motion of the bow will cause the spindle to rotate.

The bottom end of the drill is pressed against a piece of softer wood, called the hearth by modern practitioners, and pressure applied at the top end by a piece of hard wood or stone with a socket made to accept the top end of the drill.

As the bow is moved back and forth the bottom of the drill rubs against the soft hearth board, grinding some of the wood into a powder as well as causing heat by the friction.

Period Fire Starting ... Continued

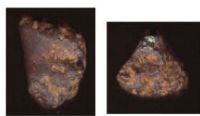
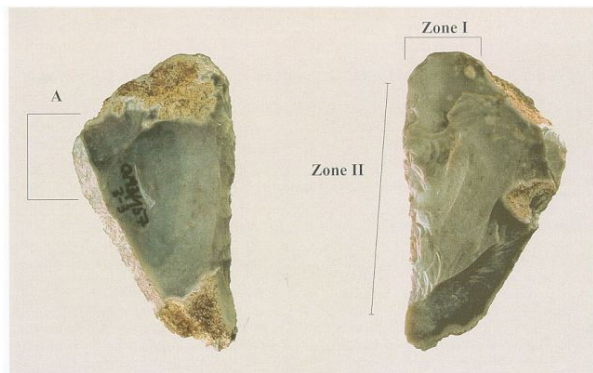
With enough pressure, speed and time the ground wood powder heats up enough to form a glowing ember, which can then be used to start a fire.

By all accounts, and from personal experience, the bow drill method of fire starting requires a degree of skill and patience.

This difficulty is perhaps the reason why, certainly by the medieval period, bow drills fell out of favour as a method of fire making to be replaced by flint and steel.

The use of flint and steel to strike sparks has its precursor in the same prehistoric period as the bow drill and may, in fact, be older. When flint is struck against rock containing iron, such as haematite or iron pyrites, it can produce sparks. Caught on suitable tinder, these sparks can set the tinder alight and be used to make fires.

Evidence for the prehistoric use of flint and iron bearing rocks to start fires comes from the many gravesites in which worked pieces of the two types of rock have been found. Microscopic analysis of these finds have shown the pyrites or haematite to have traces of flint embedded in their surfaces and vice versa, demonstrating they were indeed struck together.



Hematite object Top view

Paired flint and haematite from a Neolithic gravesite.

It seems probable that the discovery of the ability of flint and iron bearing rock to produce sparks came about, like the discovery of the fire drill, accidentally during the routine manufacture of tools.

If, for instance, iron-bearing rock had been inadvertently chosen as a hammer stone for shaping flint tools it would be inevitable that the action of striking one on the other would produce sparks.

From the advent of the Iron Age the haematite or pyrites was replaced with a hardened steel striker. Flint with steel strikers became the most common method of lighting fires up until the invention of modern friction match in mid eighteen hundreds. Thousands of these strikers, from the Iron Age to well past the 16th century, still survive.



Viking Age fire steels from the Birka Graves (10th Century)

The most advanced use of flint and steel to light fires in the period before 1600 occurs in the form of the wheel lock pistol. In the wheel lock pistol a steel wheel connected to a spring is wound up and locked in place by a trigger. A piece of flint is held against the wheel by a sprung arm. When the trigger releases the wheel the wound spring causes it to spin against the flint producing a shower of sparks and, hopefully, igniting the gunpowder in the pan.



Wheel lock pistol (Brunswick, 1555).

Period Fire Starting ... Continued

The mechanism of the wheel lock exists to this day, albeit without the spring, in the thumb wheel of modern disposable cigarette lighter.

Another method used in period to light fires relied on focusing light from the sun. Three variation on this method; crystal and glass lenses, water filled glass globes and parabolic mirrors where certainly known prior to 1600.

A forth method, the use of multiple plane mirrors to focus the suns rays has a parallel in modern high temperature solar furnaces and, by some accounts, a far more sinister application in ancient history.

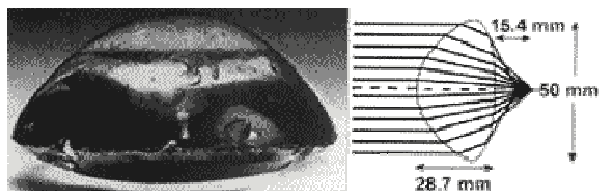
Crystal lenses go back in antiquity at least to ancient Greece. The Greek playwright Aristophanes (c 420 BC) writes in his play *The Clouds*:

STREPSIADES Have you ever seen a beautiful, transparent stone at the druggists', with which you may kindle fire?

SOCRATES You mean a crystal lens?

STREPSIADES That's right. Well, now if I placed myself with this stone in the sun and a long way off from the clerk, while he was writing out the conviction, I could make all the wax, upon which the words were written, melt.

Although no crystal lenses from ancient Greece have been found there are examples of Viking age lenses, thought to have been fashioned with the use of a pole lathes. It is likely that their only purpose can have been for lighting fires since they lack the clarity required for visual magnification.



Viking age turned rock crystal with diagram of refracted light.

The earliest English writer to mention crystal lenses for the correction of vision was Roger Bacon in his 1268 work 'Opus Majus'. By the 1400's spectacles were common in Europe and were now made of cheaper ground glass rather than rock crystal. The market for spectacles advanced the technology of lens production and seems likely to have made the burning lens a commonplace item.

Although Roger Bacon is credited with the first English recording of the magnifying properties of convex lenses, there value was appreciated much earlier than that.

The Roman Seneca, a contemporary of the Emperor Nero (1st Century), described the magnification of writing produced by a globe of water. He wrote the following:

Letters, however small and indistinct, are seen enlarged and more clearly through a globe of glass filled with water.

It seems reasonable that and understanding of the optical qualities of water filled glass globes would lead to their use for starting fires.

Another kind of fire starting device for which there are early references is the parabolic mirror. Diocles, a Greek, wrote his mathematical treatise 'On Burning Mirrors' around 200 BC. In it he describes the geometrical qualities of parabolic mirrors and how their shape concentrates light.

In his introduction to 'On Burning Mirrors' Diocles' writes:

Pythian the Thasian geometer wrote a letter to Conon in which he asked him how to find a mirror surface such that when it is placed facing the sun the rays reflected from it meet the circumference of a circle. And when Zenodorus the astronomer came down to Arcadia and was introduced to us, he asked us how to find a mirror surface such that when it is placed facing the sun the rays reflected from it meet a point and thus cause burning.

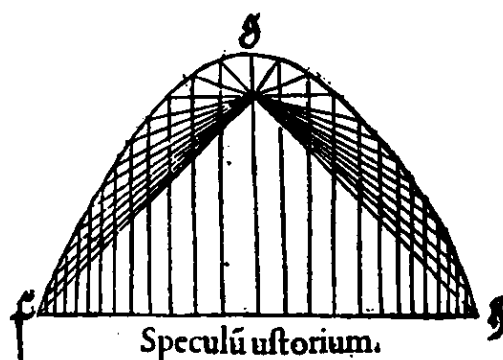


Diagram from a medieval copy of 'On Burning Mirrors'.

Period Fire Starting ... Continued

The burning effect of parabolic mirrors was certainly known in the renaissance. In 1515, at the age of sixty three, Leonardo da Vinci wrote about burning mirrors and how, forty five years earlier, he had witnessed the use of parabolic mirrors to solder together the segments of the large gilded copper ball that adorns the dome of the Santa Maria del Fiore in Florence.



The gilded copper ball atop the dome of the Santa Maria del Fiore in Florence.

Arguably, the most sinister record of the use of burning mirrors comes from descriptions of Archimedes and his role in the defence of Syracuse against the Romans in 212 BC.

An example of such account comes from the 11th century historian Johannes Tzetzes.

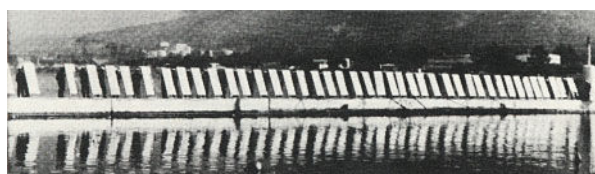
When Marcellus withdrew them [his ships] a bow-shot, the old man [Archimedes] constructed a kind of hexagonal mirror, and at an interval proportionate to the size of the mirror he set similar small mirrors with four edges, moved by links and by a form of hinge, and made it the center of the sun's beams – its noon-tide beam, whether in summer or in mid-winter. Afterwards, when the beams were reflected in the mirror, a fearful kindling of fire was raised in the ships, and at the distance of a bow-shot he turned them into ashes. in this way did the old man prevail over Marcellus with his weapons.

Earlier accounts from Lucian and Galen (both 2nd century A.D.) also mention the burning mirrors:

And Lucian, speaking of Archimedes, says, "that at the siege of Syracuse, he reduced by a singular contrivance, the Roman ships to ashes." And Galen, "that with burning glasses, he fired the ships of the enemies of Syracuse."

While we may never know the authenticity of the accounts, several modern researchers suggest that it was certainly a possibility.

In one experiment a Greek scientist, Dr. Ioannis Sakkas, curious about whether Archimedes could really have used a "burning glass" to destroy the Roman fleet in 212 BC lined up nearly 60 Greek sailors, each holding an oblong mirror tipped to catch the Sun's rays and direct them at a wooden ship 160 feet away. The ship caught fire at once. Sakkas said after the experiment there was no doubt in his mind the great inventor could have used bronze mirrors to scuttle the Romans.



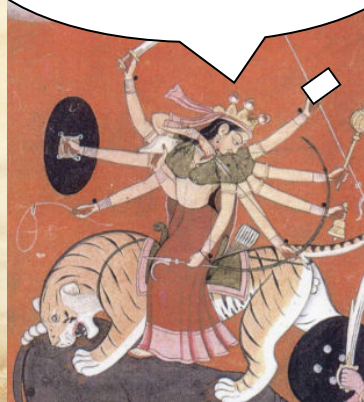
Greek sailor line up to burn a wooden ship in Sakkas' experiment.

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Myrtle Holt Business Cards Now Available!

If you drop your business card and have to disembark the Tiger, exits are here, here, here, and here.... Watch your step and have a nice day!



Basic Armouring Chapter 9: Head (Continued)

Basic Armouring—A Practical Introduction to Armour Making

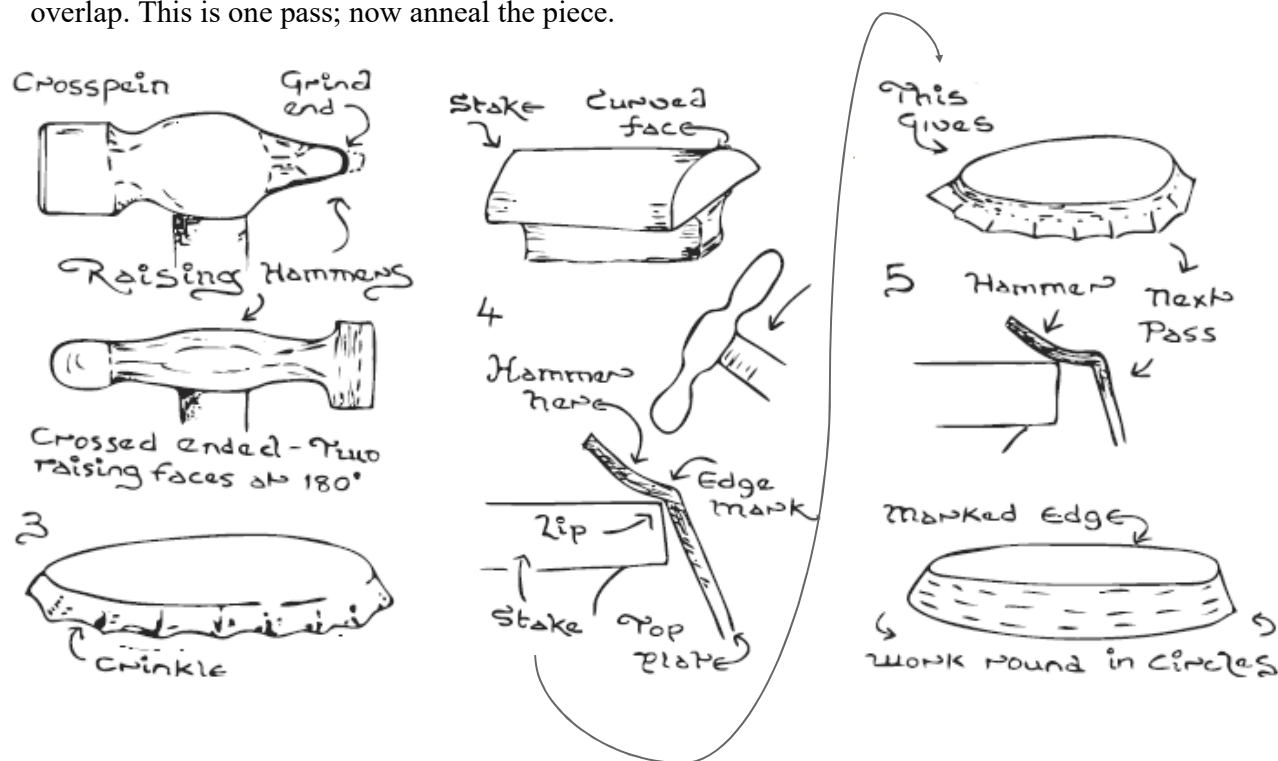
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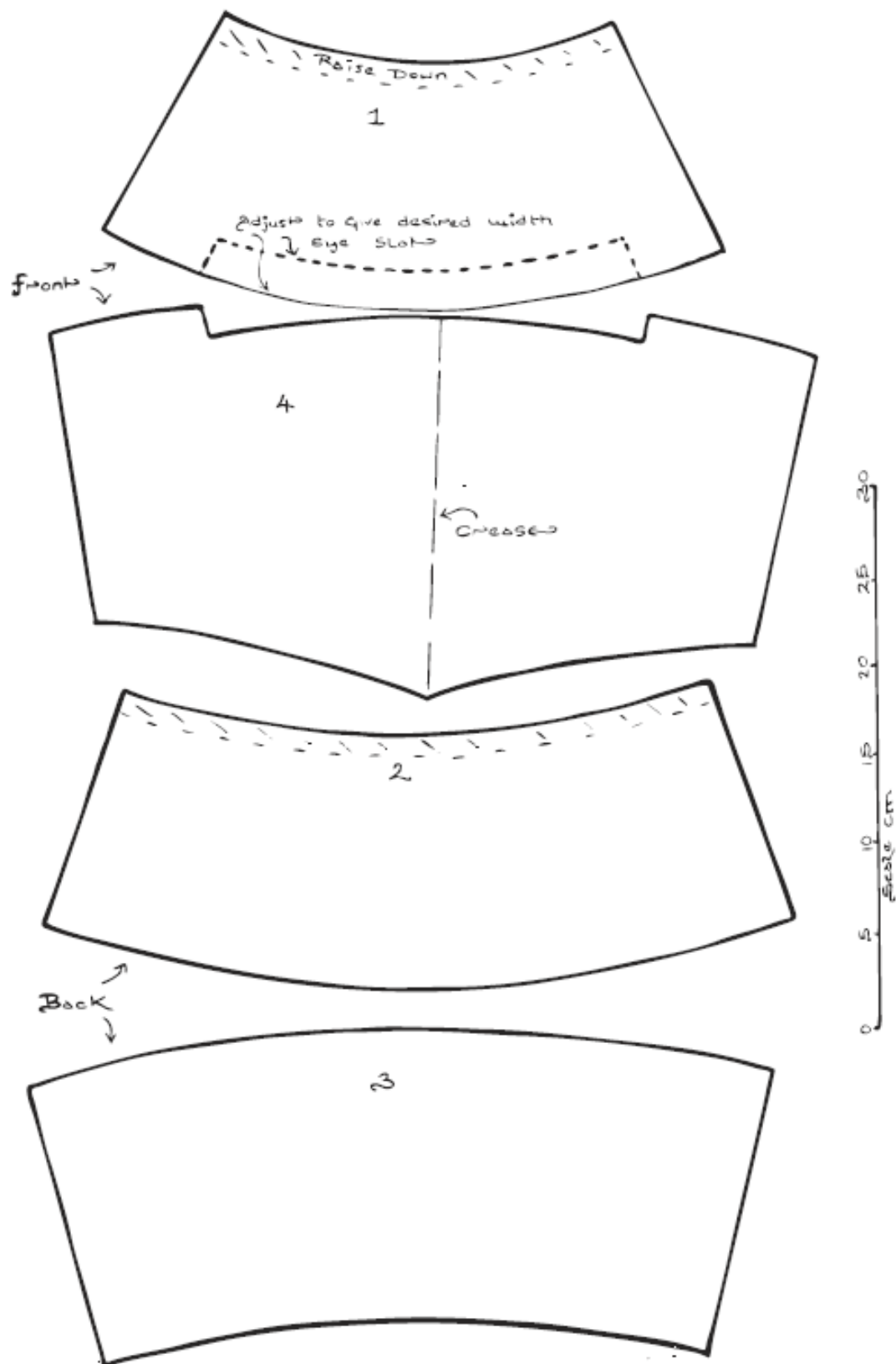
Raised Helm Top

Want even *less* cutting? Then raise the top plate edge over:

1. Turn the helm over onto the steel sheet and trace around the outside of the helm. Add about 2 cm overlap to this and cut the resultant shape out. This is the top plate for the helm.
2. Mark the overlap onto both sides of the plate. Draw a few intermediate lines on the outer surface.
3. Cut a 2.5 cm wide groove into a thick piece of wood. Using this as a former beat the overlap into V shaped crinkles.
4. Take a raising hammer (a cross pein with the back smoothed will do) and a convenient stake (ideally with a curved face and a flat end). Place the top plate onto the stake so that the marked edge is at the lip of the stake. Strike the overlap, immediately next to the marked line, so as to force the metal at this point down onto the surface of the stake. This will force the metal inwards. Strike in an identical manner evenly all around the top of the overlap until you come back to where you started.
5. Move the top plate further out (this is where those intermediate lines help) and hammer another circle down. Repeat this process hammering further out each time until you reach the far edge of the overlap. This is one pass; now anneal the piece.

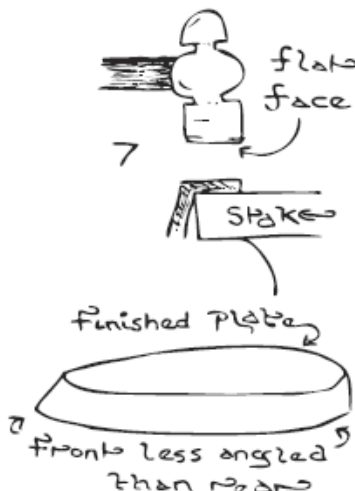


Basic Armouring Chapter 9: Head (Continued)



Basic Armouring Chapter 9: Head (continued)

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



6. Starting at the inner edge each time do enough passes to bring the overlap into the correct shape to fit the helmet top.

Note: you have to raise more at the back than at the front.

7. When the plate is the right shape planish the hammer marks out by placing the lip over the stake and striking it evenly with a flat faced hammer. If the top plate is not entirely flat, a likely event especially on your first try, place it upside down onto a flat wooden surface and beat it into a better shape. Hammer or file the lower edge until it is even.

8. Rivet in place. Enjoy.



Recipe: Buttermilk Chocolate Bread

*HL Aelfric Thorfasson and HL Monique de Toulon share
their Fancy Hat Tea Party Recipe*

Ingredients:

1/2 cup butter, softened
1 cup sugar
2 eggs
1 1/2 cups all-purpose flour
1/2 cup baking cocoa
1/2 tsp salt
1/2 tsp baking powder
1 cup buttermilk
1/3 cup chopped pecans

Chocolate Honey Butter:

1/2 cup butter, softened
2 tbsp. honey
2 tbsp. chocolate syrup

Instructions:

In a large bowl, cream butter and sugar until light and fluffy. Add eggs, one at a time, beating well after each addition. Combine the flour, cocoa, salt, baking powder, and baking soda; add to creamed mixture alternately with buttermilk just until moistened. Fold in pecans.

Pour into a greased 9-in x 5-in loaf pan. Bake at 350 degrees for 55-60 minutes or until a toothpick inserted near the center comes out clean. Cool for 10 minutes before removing from pan to a wire rack.

In a small bowl, beat butter until fluffy. Beat in the honey and chocolate syrup. Serve with bread.

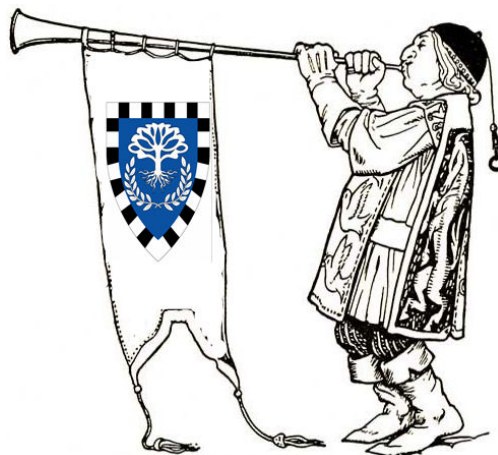
Last Call

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, March 5 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

Seneschal: Check out the An Tir Events App

Chronicler: Warrant extensions are expiring for Marshal, Chatelaine, Archery Officer, and Chronicler. Many of these positions are needed for Barony .

MoAS: Our newest MoAS, HL Monique de Toulon, encourages you to look for news of the upcoming March A&S night.

Marshal: Needs a Deputy—No Heavy experience needed. Practices are starting to pick up due to the start of Tourney Season.



Looking Forward

St. Egberts **April 2017**
Event Steward: Maître David de Rosier-Blanc
Feastocrats: HL Monique de Toulon and HL Aelfric Thorfasson

ARC **July 2017**
Outrider Event Steward: Lady Brynhildr Smidsdottir. Seeking shadow.

Winter **December 9-10, 2017**
Investiture Event Steward: Visc. Vestia Antonia Aurelia

Hogmanay **December 2017**
Event Steward: Needed
Feastocrat: Needed



Calendar

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

March-2017

Dates	Event	Branch Locations
04	Carenvale	Barony of Dragon's Mist
04	Inlands Exchequer Training	Barony of Wastekeep
04	Newcomers Day	Shire of Midhaven
10-12	Kingdom A&S/Bardic Championship	Barony of Dragon's Lair
12-20	Gulf Wars XXVI	Kingdom of Gleann Abhann
17-19	Summits March Coronet	Shire of Coeur du Val
18	Daffodil	Barony of Seagirt
18	Desert War	Barony of Wastekeep
18	Oasis War	Shire of Ambergard
24-26	Quest for the Golden Fleece	Shire of Ramsgaard
25	Mountain Edge Defenders Tourney	Shire of Mountain Edge
25-27	Spring Crown Council (per TRM's Option)	-Branch TBA-
25	Wastekeep Seargent's Trials	Barony of Wastekeep

April-2017

Dates	Event	Branch Locations
01	Canterbury Fayre	Barony of Lions Gate
01	Glymm Mere Lyceum	Barony of Glymm Mere
01	Madrone Baronial Banquet	Barony of Madrone
01	Spring Feast and A&S Championship IV	Shire of River's Bend
07-09	Baroness' War IX (Hopping Phules)	Barony of Vulcanfeldt
08	Feast of St. Eggberts	Shire of Myrtle Holt
08-09	Spring TUTOR Session	Shire of Hartwood
20-23	Art of War	Barony of Aquaterra
21-23	2017 West Coast Culinary Symposium (Event's Web Site)	Kingdom of Caid
21-23	Bar Gemels	Barony of Terra Pomaria
21-23	Honor War	College of Lyonsmarche
22	Spring Ball & Tavern	Barony of Seagirt
28-30	Embers and Ambrosia	Barony of Blatha An Oir
28-30	Kraken's Beltane	Shire of Krakafjord

Myrtle Holt Officers



SENESCHAL

HL Keara Rylyn Buchanan
(Loree Day)



ARTS & SCIENCES

HL Monique de Toulon
(Laura Dollarhide)



GOLD KEY

HL Uilliam (Liam) Mag Duibhfhinn
(Morris Givens)



SCRIBE

(Vacant)



HERALD

Lady Brynhildr Smidsdottir
(Megan Blattel)



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)

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