



The MoAS

The Minister of Arts and Sciences Newsletter for the Kingdom of Atenveldt
July 2003 C.E., Issue 28

TABLE OF CONTENTS

EDEN'S CORNER

FROM THE EDITORS

EDEN'S PLANNED CALENDAR OF EVENTS

MOAS STAFF

KINGDOM A&S (August, 2003)

ARTICLES:

The Color Purple-I sh By Lady Ilsa von Sonnenburg

Early Medieval Embroidery by Ealasaid nic Suibhne, OL

Florilegium Tile Project by THLord Stefan li Rous, CSM

An Relatively Easily Made Primitive Lathe From The Steppes: by Master Magnus
Malleus, OL, GDH *

Processing Local Clays for Low-Fire Ceramics by Helm of Birka

A&S ITEMS FOR SALE

KNOWN WORLD ARTS AND SCIENCES SYMPOSIUM (September 27-28)

COOL LINKS

GUIDELINES FOR SUBMISSION



EDEN'S CORNER

Hope this missive finds thee and thine well. Well my loves, less than a month now we will embark on the thing that is Kingdom A&S. Are you busy? How many times have you rewritten your documentation? Do you feel that you well never finish? Well take heart....it will happen.

After Kingdom A&S we will be starting a new phase in the Kingdom Competition: Certified Judges....all the kinks are being worked out now. details to follow. Be confident that many are working hard to insure that the art and artisan are protected.

This will be a short letter from me...for, like you I am working hard to organize a competition that will be worthy of the talent that will be presented.

If I have not said it enough...thank you.

See you soon...you will recognize me I will be the one running around like a chicken with its head cut off.

Eden

FROM THE EDITORS

Do we have a lot of diversity in this issue!purple bugs, dirt (clay), woodworking, lots and lots of period embroidery information, and information on the tile project. We still can use articles, though for future issues.

Don't forget to register for the Known World Arts and Sciences in September!

Will see all of you Atenveldters at Kingdom Competition in August...Right????? Right!!!!!!

Dame Fiona Gwyllt Wynne – Editor-in-Chief
Verna Flint
14650 No. 36th Place, Phoenix, AZ 85032

Message phone is 602-482-2767

moasnewsletter@cox.net

Lady Wynne Ni Robert MacEire – Editor
Monica Banks
Monkeewrench@netscape.net

EDEN'S PLANNED CALENDAR OF EVENTS

July 5th Kingdom Children's Collegium

A meeting during the day with staff and MoAS's and or Deputies in attendance with Youth Ministry to ask how we may assist, address and promote Arts and Sciences for the Youth.

July 19th Tri-Baronial Collegium

A meeting during the day with staff and MoAS's and or Deputies in attendance.

August 2nd - 3rd Kingdom Arts & Sciences Competition

There is no planned meeting; if you have need of me please seek me out.

September 6th Crown Tourney

A meeting during the day with staff and MoAS's and or Deputies in attendance

September 27-28 – Known World Arts and Sciences

Attending, teaching, will be available if you have need of me.

MoAS Staff:

Drop-Dead: Mistress Meadhbh ni Dhubhthaigh.

meadhbh@pobox.com

Editor in Chief of the MoAS Newsletter: Dame Fiona Gwyllt Wynne.

moasnewsletter@cox.net

Special Projects Deputy: Lady Cecily de la Warde.

pic2@cox.net

Mentor of Collegia and Editor of Atenveldt Artisans and Teacher's Directory:

Lady Turrela Michelovna Vidmeyera.

turrel@yahoo.com

Deputy: M'lady Tabitha N'Cleary

sistertabby@yahoo.com

KNOWN WORLD ARTS AND SCIENCES SYMPOSIUM

September 27/28, 2003

The symposium will be held in Phoenix at the Grand Canyon University. We are now looking for teachers. See the website at <http://www.kwas2003.com>.

Please check out the website for latest information.

Luncheon will be provided on both days and Saturday night there will be the "famous" Chocolate Revel held by the College of Brymstone. There will be dancing, games, and lots of real food, plus **chocolate**. The Revel will include a buffet which will be ongoing from about 4:30 p.m. until the end of the evening. We have it planned so that participants will not have to leave site at any time for lunch and on Saturday a full buffet will be included in the cost of your registration.

We will now have the elevation of a Laurel and a Pelican at the Chocolate Revel, and there will be a post-party revel off-site after the Chocolate Revel event is over. (I was going to say a Laureling and a Pelicaning...but it just doesn't sound right!!!)

WE ARE LOOKING FOR TEACHERS FOR THIS EVENT. Those offering to teach will need to get their registration in by August 15, 2003. Regular participants (not teaching) have until August 31, 2003 to complete pre-registration. This may seem "unfair" to ask teacher to register earlier, but in order to put together a complete schedule of classes and be able to publish same, we need to have all prospective teachers with paid registrations by August 15.

This is really a marvelous facility, an actual University rather than a hotel and we think it will be a lot of fun! We hope as many of you can attend as possible.

Hotel information has still not been determined but will be posted on the web site as soon as we have it ready. There will be a shuttle to take participants back and forth from the site to the hotel.

Cost for pre-registration will be \$15.00, plus surcharge of \$3 for non-members. There will be no cost for the shuttle. Limited merchant space will be available and we are also planning outdoor fighting classes.

Please contact Dame Fiona at redragon@cox.net, or if you have any questions you may go to the web site www.kwas2003.com. After August 1st, please contact Dame Fiona at redragon9@comcast.net.



YOU KNOW YOU ARE IN SCA WHEN.....

well, readers....anything??????

READERS: Please contribute to this column! I'm sure we have many, many funny stories out there!!!!!!

THE COLOR PURPLE-ISH

By Lady Ilsa von Sonnenburg
Barony of Tir Ysgithr
Atenveldt

Some time ago my family went on a little outing to the Sonora Desert Museum. I had been there several times and had found the place generally informative and a pleasant place to be slowly boiled in your own sweat...:o) This time, however, one of the ancient docents who prowls the grounds doing helpfully informative tours of duty had set up his paraphernalia in a fairly shady spot and was holding forth about the wonders of cochineal bugs. I had heard a few whisperings about cochineal dye, but being mainly a fighter, I don't do a whole lot with the cloth industry. So I was almost completely innocent of any foreknowledge of said bugs.

It seems that the peoples south of our border have for centuries known about the wonders of the tiny blackish looking bug. It feeds on the prickly pear cactus (I forget if there are other species of cactus but I haven't ever found any on other species) and in order to protect themselves, weave a web-like covering over them that looks like wet toilet paper. The Mexicans take whole pads of prickly pear infected with cochineal and 'farm' the bugs. When they get ripe, the bugs are either tossed in a basket and then into boiling water or roasted on a hot metal plate. Apparently the conquistadores picked up more than a few nuggets of gold and some parrots when they came over, as the making of cochineal dyes spread to Spain during the late 1400's and 1500's. Spain basically cornered the market on cochineal for some years. It was highly sought after for use in expensive fabrics such as royal accoutrements, church vestments, and clothing of the rich and famous. The dye is not only light-safe and fade-resistant, but is palatable. It was used in food products under the name of carmine for some years (just what you wanted to know about your devil's food cupcakes...>:o) The making of cochineal has rapidly died out since the advent of coal tar dyes, surviving mainly only in Oaxaca, Mexico.

So all that talk about how period it was and what a lovely purple color it produced caught my fancy in a bug...er...big way. I had visions of going from sheep to...whatever, all dyed a lovely purple. I took my 4-year-old son on a power-walk (designed for better stamina on the battlefield...:o) in the little red wagon and we went on a scouting mission. I first had to find out if there were any of the watermelon seed-sized bugs on any of the gazillion patches of prickly pear infesting our neighborhood. I was in luck! There were several places where it looked like some of the trashy-looking cactus was indeed full of cochineal instead of just old toilet paper like it always looked before...:o)

The next thing to do was to figure out how to harvest some. I had come out thinking I wouldn't be finding any bugs and was thus unprepared. But after a nice jaunt through the stickers (still pulling the wagon) I found a stick and a milk jug. Calloo Callay! We were in business! It even had a lid in case any of the little bounders wanted to escape (how did I know they weren't the Olympic sprinters of the bug world). I went back to the patches of cactus that looked infested and began to try to scrape the little beggars off the pads. Rapidly it occurred to me that not only was my stick way too short (OUCH!!!), but it was wholly unfit for successfully scraping bugs off the pads without scraping bug blood all across the cactus, leaving not a whole lot of bug in the jug. The second thing about using the stick method was that those web-things are truly webby. They stick to EVERYTHING. So there I was scraping the web muck off on the rim of the jug trying to make sure at the same time that none of the bugs got away. I got that web crud EVERYWHERE and apparently slaughtered almost every bug I 'caught'. It turned my hands a nice vermilion color that had to wear off slowly over a number of days (try explaining to people at church that your hands are stained with bug blood...>:o). Not only that, but there was a little bit of milk left in the jug and that mixed with the web-gunk and bug blood turned a nice pink color but stank like the Dallas Cowboys' locker room.

Barret stayed in the wagon for about the first 2 minutes and then had to get out and 'help'. So I had to find him a (much longer) stick and something to scrape them on. He trundled happily around the cactus patch finding 'toilet paper bugs' and getting stickers in him. I think we scored about the same number of bugs as stickers.

So after getting a wad of (hopefully) bug-filled webbing the size of a credit card we had exhausted our supply of infested pricklys and made our way (still pulling the wagon) out of the cactus patch. On getting all that mess home it occurred to me that I would never be able to get those things out of the jug without the milk and a whole lot of the extra detritus cramming the

web gunk coming with it. In fact, I had no idea how I'd get ANY of it out besides the bodies already wiped on the rim of the jug. Finally I retrieved the kitchen scissors and cut the jug in half.

My next stumper was trying to figure out how the people who normally do this decidedly odd activity divest the bugs of all that web muck. Do they just pop the whole mess in the frying pan? Do they try to pick the bugs out before they toss them screaming into the boiling water? Do they have special bug-pickers whose job it is to carefully peel off the web and sticks and dirt while trying desperately not to pop the little bounders? Who knew? I then took the coward's way out and decided to pack the things, web, sticks, old papers, dirt and all into a film canister and let them die in the relative comfort of a closed, tight container...:o) That way they'd desiccate in there and I wouldn't have to find out just how lovely it is to fry bugs in my cooking pans. Every now and then I opened the canister to check on them, but not being able to see the bugs because of the webs, it was hard to tell (except by smell) if they were 'done' or not. In retrospect I wouldn't recommend this avenue of approach...:o)

At various other times (usually on more of those power-walks) we'd gather more bugs, this time coming prepared. I have no idea if anybody saw us trotting down the road, me pulling the wagon horsy-style and Barret brandishing a good-sized knife and a film canister. But if they did, I hope they just figured it was somebody off on a cochineal bug-finding spree. Right!. (Luckily I can probably out-run the men in the white jackets and the CPS people...:o) To make a long story only a little longer, at last it came time to use the bugs. Instead of my maiden voyage being on a piece of material I had sheared, carded, spun, and woven, it was for use by my cub scouts as egg dye. I figured it was safe to eat so it should be safe to dye with, right? So I ran a little water into the stinky film canister and, armed with the story of cochineal dye, set off on my egg-dyeing odyssey. I figured that if I needed to, I could run the dye through a piece of cloth and filter out the prodigious amounts of impurities, thus saving LOADS of unnecessary labor. I hadn't counted on the wimpy-ness of today's cub scouts. While the boys of my generation were gleefully tearing the legs off grasshoppers and stuffing them down ant hills at this age, our boys fastidiously sit in air-conditioned splendor killing aliens on their Nintendo's. So when I opened the reeking canister filled with dead bugs and offered them a Q-tip with which to paint that stuff on their eggs, they were having NOTHING of it! I couldn't BRIBE them to wipe that blood even on each other (miracle).

So I settled for inflicting it on my fellow den mother and I. Actually the eggs came out pretty nicely, though due to all the stuff I didn't filter out they were a tad brownish instead of the brilliant purple I had hoped for. My egg sits nestled in the egg compartment of the fridge, the only one uneaten to date (?) And I still have a whole canister left of it!

Anybody dyeing for a little experiment? ;o)

FINIS

Early Medieval Embroidery

Ealasaid nic Suibhne, OL
Barony of Atenveldt
Kingdom of Atenveldt

People have been decorating clothing with embroidery since the Iron Age, if not earlier. Embroidery ranges from simple blanket stitches or herringbone stitches worked over seams or the edges of appliquéd figures, to the Blackwork of the Elizabethan era. Embroidery frequently included beads and gems. Beading alone was also used to decorate clothing. Wool, linen, silk, gold and silver threads were used on linen, wool and silk fabrics.

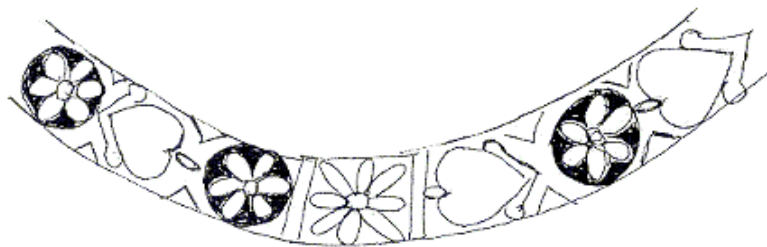
Recreating embroidery styles of the 14th, 15th or 16th century is fairly easy. Any museum will have samples of embroidery from those periods. History of Embroidery books are filled with examples. It becomes more difficult as you move back in time, as fewer garments have survived the centuries. It requires a bit more detective work to determine what the decoration on clothing might have looked like.

All is not hopeless, however. The diligent student can find tantalizing hints in generic Medieval Arts books, archaeology journals and hidden in the back alcoves of museums. As the student collects bits of textiles, certain patterns begin to emerge. Some designs and motifs appear repeatedly. Motifs that appear frequently are scrolling vines, especially acanthus, animal, plant and human figures encased in rondels or medallions, confronting lions, tigers or leopards and repeating patterns of geometric forms.

What follows is a discussion, to the best of my meager knowledge, of those tantalizingly few pieces of extant embroidery from pre-14th Century Western Europe. I have chosen to concentrate, where possible, on secular clothing. Unless there is no other example, I have neglected the ecclesiastical examples of embroidery, as they can be found in all of the books on medieval embroidery. We will also review some non-embroidery early medieval art forms to find motifs and designs that can be translated into embroidery.

7-8th Century Coptic (Egyptian)

In the Victoria & Albert Museum in London, there resides a Coptic roundel called "The Annunciation and Visitation". It is worked on a linen fabric with colored silk threads. The stitches used are satin, stem and long and short.¹ The border of the roundel is a repeating pattern of hearts and daisy-like flowers.



Based on close examination of photographs, this is my best guess as to which stitches were used for each motif.

¹ Warner p. 6

The sketch above shows a portion of the circular border on the rondel. The square flower in the center above repeats four times, dividing the circle into quarters. Within each quarter, the heart and round flower each repeat six times, alternating. The motifs are outlined in stem stitch and filled with long and short stitches. The centers of the flowers are worked in satin stitch. The hearts are shaded, the top and bottom portion are yellow, with a band of rose pink in the center. The stitches follow the top curve of the heart, so that the rosy band has two curves on top, and one curve on bottom.



The interior of the roundel contains Mary and an Angel on one side, and Mary and Elizabeth on the other. Stylized plant forms fill in the background. The fabric is completely covered in long and short stitches, with the stitches following the flow of the design elements.

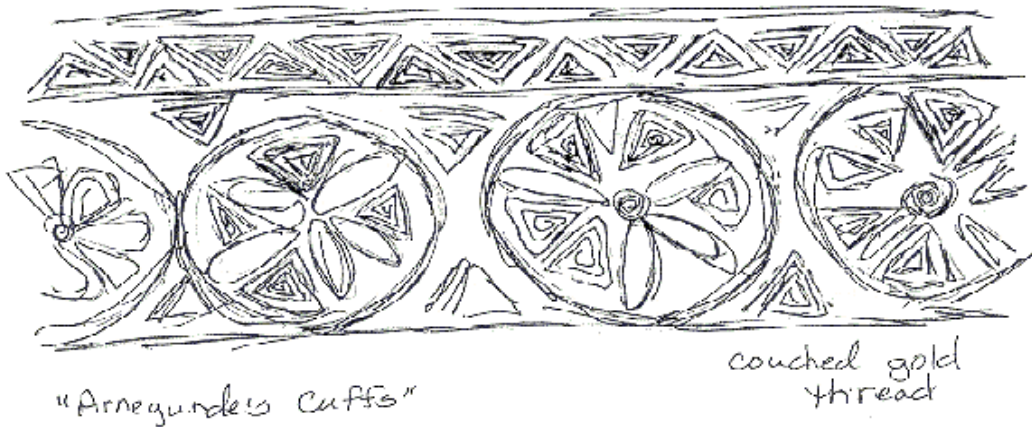
The colors of silk thread used are blue, green, yellow, light yellow, rose pink, brown and dark brown. Or to be accurate, that is how the colors appear in a color photograph.

7th Century Frankish – “Queen Arnegunde’s Cuffs”

A tomb under the Cathedral of St. Denis in Paris contained several small pieces of textiles. Only cloth that was in direct contact to metal was preserved, so there is a great deal of speculation as to what the garments actually looked like. We do not know who the lady in this grave was, but she was wearing a ring bearing the inscription “Arnegunde”. She is popularly called “Queen Arnegunde” because of this. The grave contained a pair of gold embroidered cuffs.²

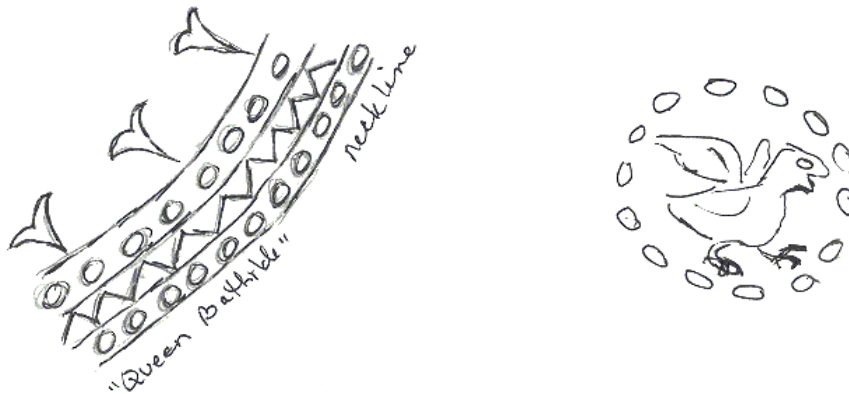
The cuffs are a dark red silk twill and the gold thread appears to be couched. The motifs are a series of circular medallions, with triangles filling the gaps between the circles. There is a border of alternating triangles at one edge. There are a variety of designs within the medallions, though it is difficult to tell if these are actually different motifs, or simply the disarrangement of the gold threads.

² Krupp, p. 30



7th Century Frankish – “Queen Bathilde’s Shirt”

This is a linen shirt embroidered with silk thread, mostly in chain stitch. The embroidery imitates Byzantine jewelry with round medallions containing human and animal figures. There is a border of alternate triangles around the neckline.



The bottom row of triangles appears to alternate with red and gold, while the top row of triangles appear to alternate with silver and copper. The arrowhead shapes above the neckline look to be blue.

Below this border, there is a cross, embroidered with gold thread for the cross, and colored silks for the “jewels” on the cross. On either side of the cross are medallions containing human figures and at least one medallion contains a bird. These medallions are worked in gold, silver and colored silks, all in rows of chain stitch. There are what look like tear-drop shapes below the cross.

Unfortunately, I have found nothing about this shirt other than a picture of it at www.kipar.demon.co.uk/photos. I have found information on Queen Bathilde, however, and she died at the end of the 7th Century. This shirt was found in her tomb, according to the website.

8-9th Century Anglo Saxon

The only examples of Anglo Saxon embroidery I could find are Ecclesiastical clothing. So keep in mind that the common person would not have been wearing embroidery quite this fancy.

The most famous are the Maaseik fragments, possibly part of a casula. This is gold and silk threads embroidered onto a linen ground. There are arches and interlaced designs, both plant and animal forms, as well as what we today call “knotwork”. The gold thread is surface couched with silk thread, the silk threads are worked in split and stem stitches. There were probably pearls worked into the pattern, but they are now gone. The gold threads were a flat gold wire wrapped around a single horse hair³.

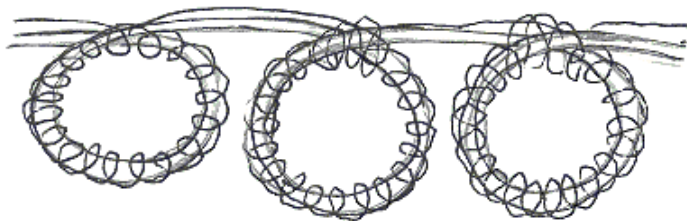
A second example is the stole and maniple of St. Cuthbert. These bear the inscription “Made at the command of Queen Aelfflaed”. Queen Aelfflaed died in 916. Gold threads are worked in surface couching. The gold thread consists of a flat strip of gold wrapped around a silk core. There are also silk threads worked in stem and split stitches. The motifs are figures and lettering. The ground fabric was silk, but little remains of it. The halo of the central figure is worked in gold couching, the gold threads lay at right angles to the gold threads of the background, rather like the Llan-gors’ embroidery. The halo is also diapered, the silk couching threads form a diapering pattern.⁴

9th Century Denmark – Oseberg Ship Burial

Among the many finds in the Oseberg Ship burial was a wealth of textiles. They have not yet been fully published, but here is what is known about them.

There are several fine wool fragments that are most likely part of a garment. These are mostly thin strips, but one is oval in shape and strongly suggests a neckline. There is very fine (small) embroidery along some of the seams. Some may be seams of the garment, others are the seams of an appliqué of blue silk fabric on the red fabric base.

The embroidery is worked in stem stitch and backstitch, in both silk and wool threads. One motif is a series of rings made with one thread, while a second thread wraps around the rings, adding texture as well as couching the first thread down. This style of embroidery was also found in the graves at Birka, on garment seams and appliqué seams.⁵



³ Warner, p. 14

⁴ Warner, p. 16

⁵ Ingstad

There are also two other embroidered fragments of unknown use. The first is worked in a variety of stitches, including stem and possibly chain stitch. There are two rings, each containing an animal, worked in silk threads, this was probably part of a long chain of rings.. Another fragment has a plant motif worked mostly in stem stitch, which covers the entire surface of the fabric. Both are believed to be British in origin.

10th Century Denmark – “Mammen grave site”

In 1868, in Mammen Parish near Viborg, several late 10th Century Viking graves were excavated. Numerous textiles were dug up, but they were mishandled and as a result are damaged more than they need have been. Among those textiles were several embroideries.⁶

It is no longer possible to tell what type of articles the textiles were, whether clothing or wall hangings. However, the technique and motifs lend themselves well to decorating clothing.

There are several partial bits of birds or animals, worked in stem stitch. They are a combination of outlining the design as well as filling in some portions of the design. Where the motif is filled in with stem stitches, it is outlined in stem stitch of a paler color. At this time, the fabric is brown, embroidered in two paler shades of brown. But since fibers tend to turn brown when buried in the earth, we don't know what the colors originally were.

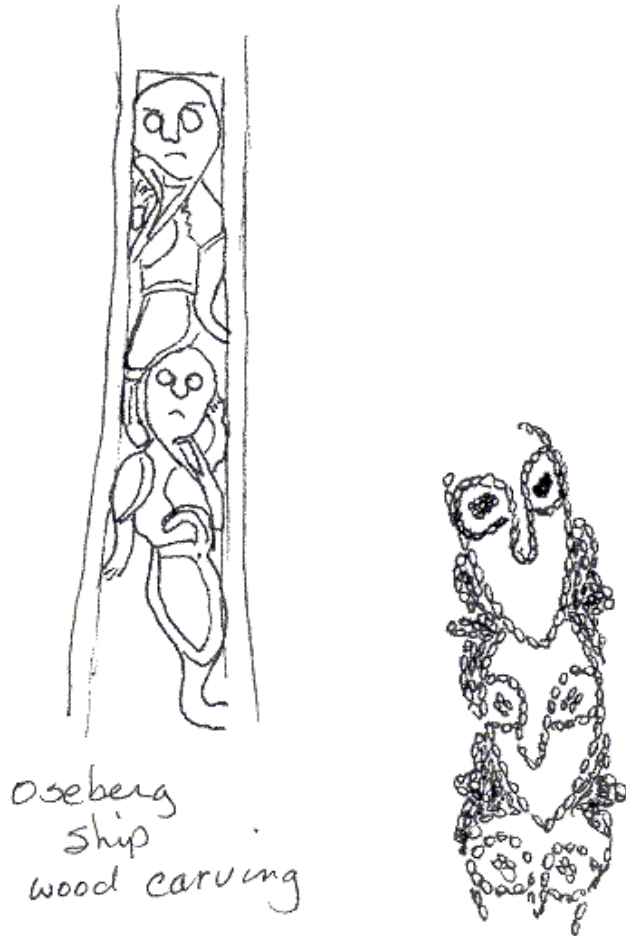
The animals seem to be in the cat family, though the paws and rumps are all that remain. One motif is the back half of a cat or lion, perhaps. The motif is outlined in stem stitch, with several lines of stem stitch laid close together forming the lighter colored stomach. Spots over the side and back of the creature are small circles formed by two rows of stem stitches worked in a close spiral. The two back paws have “bracelets” and the toes are spread and well defined.



⁶ Hald, p.102

The cat figures bear some resemblance to the 13th Century embroideries on the fragments of vestments belonging to Bishop Walter de Cantelupe, to be described later. There may have been a “continuing old tradition” that links the Mammen textiles to the Cantelupe textiles.⁷

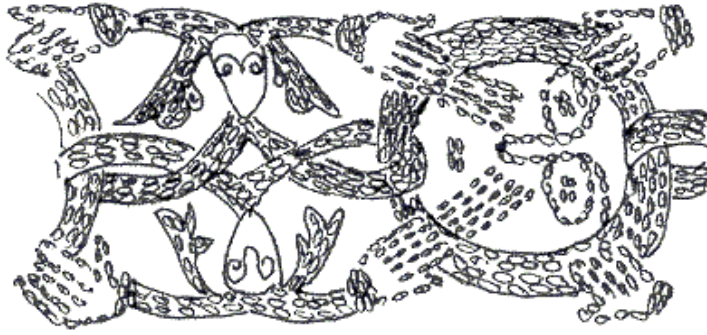
On the same fragment with the cat/lion/critter is a border style pattern of three and a half masks or human faces. The faces are elongated and have very pointed chins. They are worked in stem stitch, with a decorative trefoil leaf pattern at the side of each face filled in with stem stitch. The style of the faces, with the brow line descending to form the nose, is also seen on the figures carved along the stem of the Oseberg ship in Norway.⁸



A second set of linked faces is more complex. Like the first, the brow line continues down the face to form the nose. The faces are encased in circles, which in turn are joined by a bit of interlacing, as well as twined hands, which grasp the edges of the circles. Other hands are touching the faces, fingers laid across the cheeks. In between the circles, are small human masks, very much like the first mask border above, and acanthus leaves.

⁷ Hald, p. 104

⁸ Hald p.105



An acanthus border is found on several fragments. It is a very simple scrolling vine with a single leaf. It appears to be filled in with stem stitch, the same as the other motifs.



Other fragments from graves in Denmark show simpler methods of embroidered decoration. Several varieties of buttonhole stitch are found, both as pure decoration and decorated seams. The buttonhole stitch evolves into needle netting, where the first row of buttonholes are attached to the fabric, but subsequent rows are free, connected only to the previous stitches. Extra twists are added to the buttonhole as the stitch is worked, or thread is twined back through a row of buttonholes to form a cable structure.

The Herringbone stitch was also used, usually over a seam to both disguise and strengthen it. Three ply twine was stitched along seams or fabric edges, stitched with what Hald calls a “cording stitch”. Small stitches catch one ply of the twine, sewing it down in something like a blind stitch. Hald also states that English textiles were highly prized by the Vikings, with English motifs showing up in Viking art.⁹

10th Century Wales – “Llan-gors Embroidery”

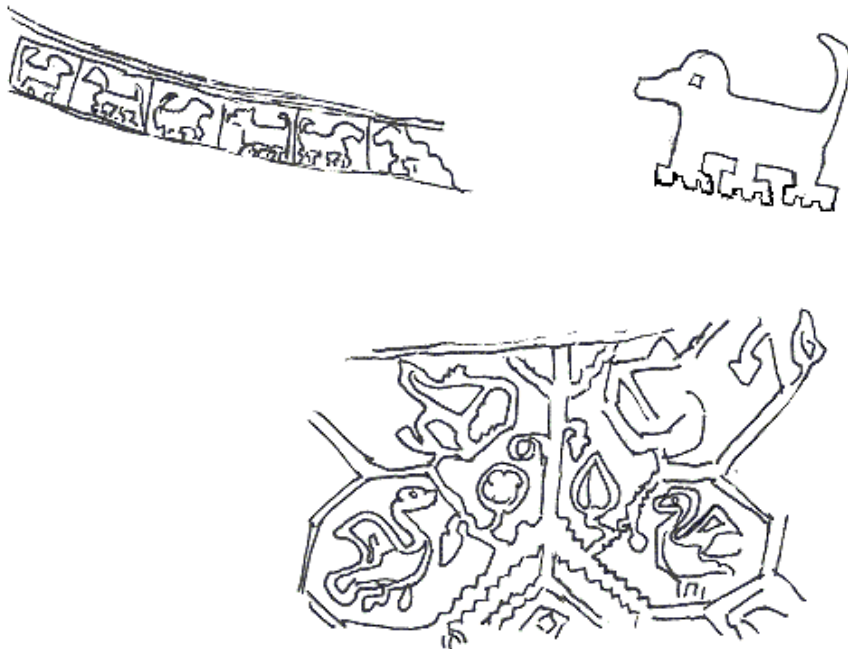
In 1990 a water logged, carbonized clump of textile was excavated at the dig at Llan-gors Crannog. The fabric was burned before its burial in water, which is what preserved the fabric

⁹ Hald p.280

over the last 1000 years. It has also turned the linen fabric and silk embroidery threads black. Louise Mumford separated and documented the layers of fabric.¹⁰

Eleven of the fragments are plain linen and seven of the fragments are completely covered with embroidery. The fabric is linen, and the embroidery is stem stitch, worked in silk. There are in all 780 square centimeters of embroidery.

There are two main motifs. There is a border of three legged, three toed confronting lions, and a larger motif of scrolling vines with leaves and grapes. Inside the circles created by the vines are a variety of birds. They look like geese or swans to me.



Both motifs are worked entirely in “counted stem stitch”. That is, it’s worked in stem stitch, but each stitch covers exactly 3 threads then passes back under one thread. Because of this, the patterns follow the structure of the weave of the fabric. The resultant embroidery looks very much like a style of weaving called “soumak”. This embroidery probably was a copy of a piece of woven silk.

The background is completely covered in stem stitch, as well, but it is worked at right angles to the motif. In the confronting lions, the background is divided into squares, with the direction of the stitches switching for each lion. The first lion is worked horizontally, with the background square worked vertically. The next lion is worked vertically, with its background square worked horizontally, and so on

¹⁰ Granger-Taylor p. 91

The background is worked in a dull, flat silk thread, reeled silk, 2 plies S-plied, possible Z twist to both plies. The motifs are worked in a shinier silk thread, reeled silk, no ply slight S twist.¹¹

This technique of having the ground worked at a right angle to the motif is repeated in the maniple of St. Cuthbert, an early 10th Century English ecclesiastical embroidery. The maniple is worked in gold couched threads, the background is worked vertically and the gold threads in the halo are worked horizontally. The halo is also surface couched with the couching stitches creating a zig zag pattern. The background is underside couched.

11th Century

Unfortunately, I have found no extant secular garments for this period, so we will look at a couple of embroidered wall hangings, the Bayeaux Tapestry and the Tapestry of the Creation.

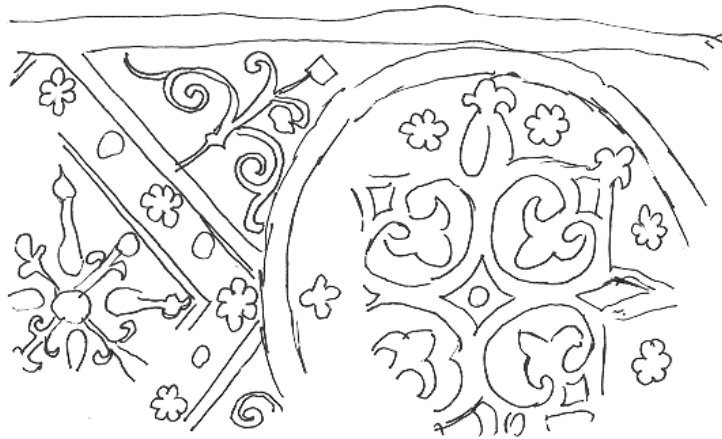
The Bayeaux Tapestry is Anglo Saxon/Norman and possibly one of the best known medieval embroideries. It celebrates the Norman victory of William the Conquerer over Anglo-Saxon England and was most likely worked by Anglo-Saxon women. The ground fabric is linen and the embroidery is worked with wool threads. The stitches are worked in the laid and couched technique, which is sometimes called the Bayeaux stitch. First a modified satin stitch is worked, unlike a true satin stitch, however, the thread does not cover the back of the fabric, only the surface. Then threads are laid at right angles over the satin stitch and couched down.

The Genesis Tapestry, which I believe is also called the Tapestry of the Creation, in Gerona Spain, is also worked in colored wool threads on a red woolen twill fabric. It is worked in split, chain or stem stitches. It is difficult to tell which without seeing the back of the work. You can tell by looking at pictures of the tapestry that the figures are filled in with closely packed stitches. It is difficult to tell small chain stitches from large split stitches or stem stitches in a photograph, especially if there are no close ups. The motifs consist of scenes from Genesis encased in rondels. There are also scrolling acanthus vines.

12th Century – England

From the Victoria & Albert Museum, we have a seal bag, made from a fragment of embroidery, dated 1160-90. Silk fabric, embroidered with silver gilt thread in underside couching and stem stitch.

¹¹ Granger-Taylor p. 92

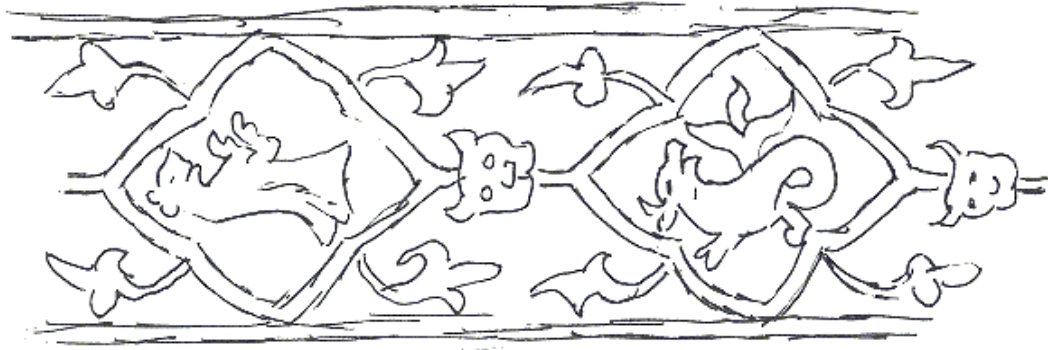


13th Century – England

I have not yet seen pictures, but according to Margarethe Hald in “Ancient Danish Textiles from Bogs and Burials”, there are embroidered fragments of the vestments of Bishop Walter de Cantelupe. The motif consists of two lions, confronting each other, each encased in a circle. Between the circles is twined foliage. The lions are symmetrical, with their tails curving upwards and ending in a lobe. They have strong, accentuated joints. The embroidery is worked in gold and silk threads. The bodies of the lions are filled in with one color and outlined in a different shade.¹²

In the British Museum, there is a 14th Century embroidered belt, probably from Constantinople. This is actually past the scope of this class, but it's too well preserved and too pretty to not include it. It is called the Branko Belt because of the lettering on the belt. The belt is crimson silk twill, embroidered in gold and silver couched threads and colored silk threads. The colors on the belt are gold, dark blue, green, crimson and black, although the black threads have rotted away. The dyes used to produce black thread are so acidic that they destroy the fibers much quicker than other dyes do.

¹² Hald p. 104



There are 18 ogival quatrefoil frames, in which three motifs repeat, a raven (not shown in the sketch above), a wyvern and a helm crested by what looks like a bear. Panther masks separate the quatrefoils and trefoil leaves fill in the background between the quatrefoils.¹³

A picture of this may be seen on the British Museum's Compass website.

In Worcester Cathedral, in a tomb believed to be that of William de Blois, Bishop of Worcester, were found fragments of vestments. Fragments of a pair of buskins were found and are split between the Victoria & Albert and the British Museums. The ground fabric is brown silk and the design is worked in silver gilt thread worked in underside couching and colored silk threads worked in stem stitch¹⁴.



¹³ Buckton p. 208-11

¹⁴ Warner p. 28

Scrolling vines and acanthus leaves encase seated Kings and Saints.

12th-13th Century – German

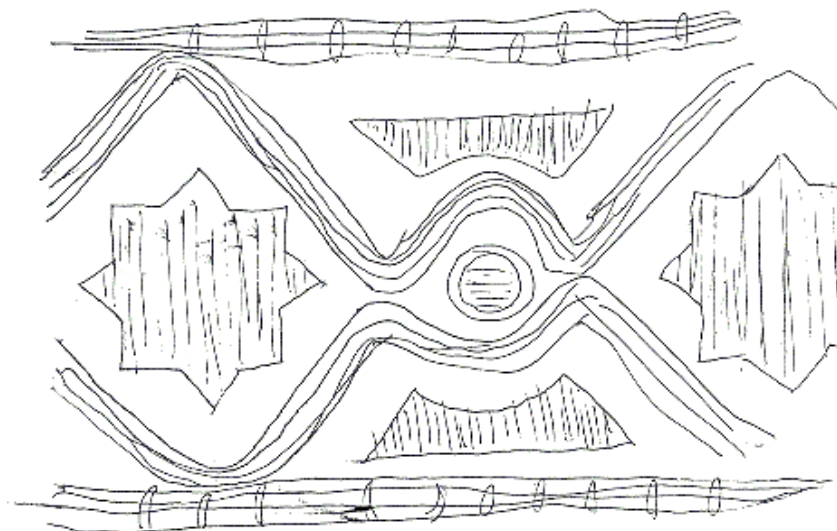
I have found nothing written about the embroidery sketched below. It is in the Victoria & Albert Museum and is dated 13th Century, probably German. The ground is silk twill and the embroidery is couched gold threads. A picture of this embroidery may be seen at the following website:

<http://home.earthlink.net/~wymarc/asoot/band/band1.jpg>



The motifs are a wyvern, lion and a four-legged, winged, serpent tailed creature.

Also on this website is a 12th or 13th Century band, which also appears to be red silk twill. The eight-pointed stars are gold thread, worked in underside couching, as is the center of the circle and the geometric shapes above and below the circle. The other motifs are worked in gold threads and are surface couched.



Creating your own “medieval” embroidery

So, where do you look for inspiration? For the most part, you can look in the same places those long ago embroiderers looked for inspiration. Look to the patterns in woven fabric, and the borders of the illuminations from your time period. Look at the architecture of the time and place for which you are recreating clothing. For pre-14th century, you are much more likely to find illuminations and stone carvings than you are to find extant garments or embroideries. Look at trade routes. A 10th Century Asian silk fabric was found in a 10th Century Anglo-Saxon grave. So your persona just might have seen a piece of Chinese silk and copied the design. Embroidery frequently did imitate woven silks from the East.

How do you decide what colors to use, what types of thread? It helps to understand how dyes and fibers react. Silk tends to take natural dyes much better than wool, linen or cotton. So if you want bright, vibrant colors, you would want silk embroidery thread. Or if you want the look of silk, but not the cost of silk, then use cotton embroidery thread. But understand, that prior to the mercerizing process, cotton was very difficult to dye. So in period, it is highly unlikely that cotton floss was available. Wool tends to be more subdued in color than silk. This does not mean that you can't use bright colored wools, simply that silk is brighter and more vibrant than wool.

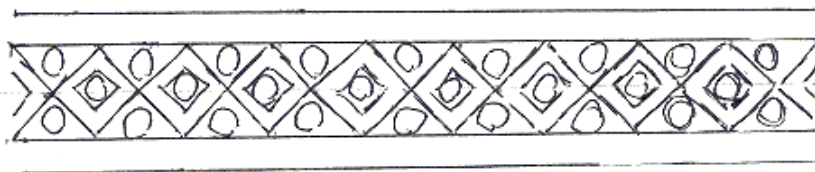
In choosing your colors and the placement of your design, remember the rule of 3. Use 3 colors, not 2, and if you place the design in two places, find a third place to also place the design. Odd numbers seem to be more pleasing to the eye. For example, if you want a gold design embroidered on a red fabric, use two shades of gold in your embroidery. Whenever you have a solid colored motif, it will give the motif more definition and make it “pop” if you outline it in a slightly darker color. If you want to embroider the neckline and cuffs of your tunic, also do the hem, or a band just above the elbow.

One particularly rich source for the first half of the 12th Century is the Spanish ivory carving called “The Adoration of the Magi”. Mary’s dress has several different types of decoration that would work well as either embroidery or tablet weaving. The patterns are geometric, squares and small circles. The small circles could very well represent pearls or other precious jewels.

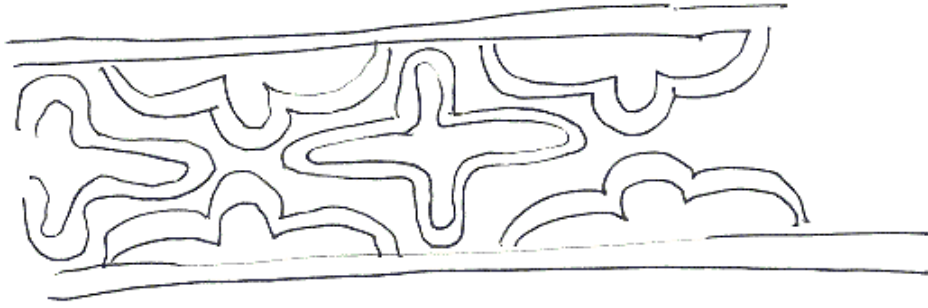
There is a more complete article about this carving, with better illustrations, by Master Richard of Wymarc that can be found at :

<http://home.earthlink.net/~wymarc/>

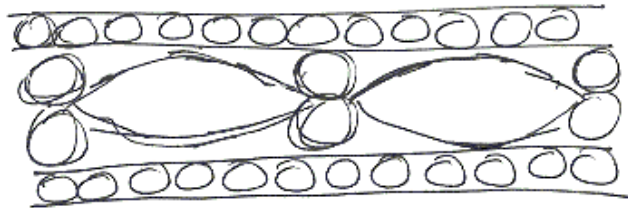
The over tunic hem:



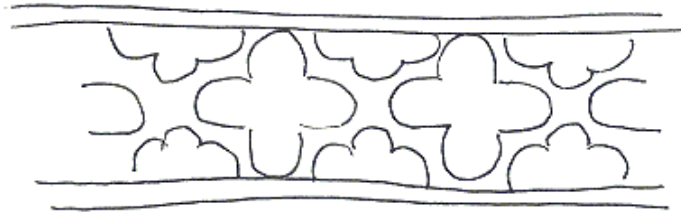
This motif is repeated at the sleeve edge, with an extra border of “pearls”. The edge of her cloak has a cross and trefoil design that is seen in many variations in early medieval art:



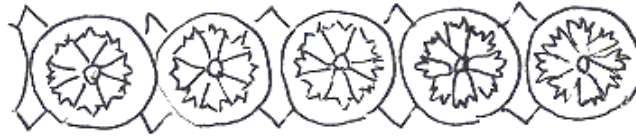
And her headdress consists of ovals and circles, perhaps representing precious stones and pearls:



A German portable altar, 1160-70, made from porphyry mounted on wood, shows a crucifixion and several saints. The Saints' long under gowns are plain, but the shorter over tunics have decorated hems. One is a cross and trefoil design reminiscent of the one on "The Adoration of the Magi":



The Verdi Casket in Constantinople dates to the 10th or 11th century. It is a carved ivory box. A border is repeated around the edges of each side, the ends and the lid. The motif is a series of medallions, encasing an eight petal flower. Each petal has three points.

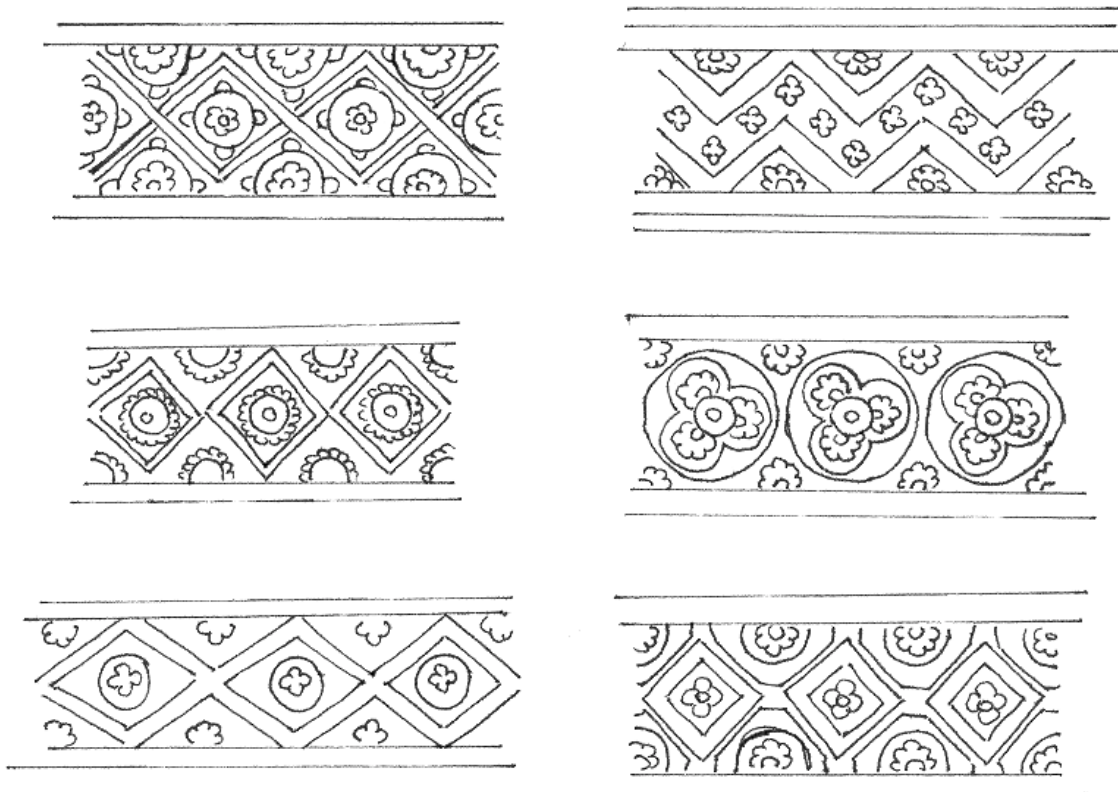


A piece of woven silk, dated to the 7th or 8th century from Western Asia bears a motif of two confronting lions. Silks of this type were found in Anglo Saxon burials of this era. The Llan-gors embroidery was probably a copy of one such silk fabric.



Several decorative enameled plaques from the Rhine and Meuse Valleys, dated 1160 to 1200, offer a variety of designs for borders on hems, sleeves and necklines. The motifs are made up of squares, diamonds, circles, and flowers.¹⁵

¹⁵ Sotheby's p. 22-3



Bibliography

Byzantium: treasures of Byzantine art and culture

D. Buckton, editor
The British Museum Press, 1994

A Fine Quality Insular Embroidery from Llan-gors Crannog, near Brecon
Hero Granger-Taylor and Frances Pritchard

Patterns and Purpose in Insular Arts

Edited by M. Redknap and N. Edwards

Ancient Danish Textiles from Bogs and Burials, A Comparative Study of Costume and Iron Age Textiles

Margarethe Hald
The National Museum of Denmark
1980

Oseberg Dronningens grav (Textiles of the Oseberg Ship)

Arne Emil Christensen, Anne Stine Ingstad, Bjørn Myhre

1992

Translation by Marieke van de Dal at:

<http://www.forest.gen.nz/Medieval/articles/Oseberg/textiles/TEXTILE.HTM>

The Victoria & Albert Museum's Textile Collection:

Embroidery in Britain From 1200 to 1750

Donald King & Santina Levey

Canopy Books, a division of Abbeville Press, Inc., New York

The Compleat Anachronist #59: Women's Garb in Northern Europe, 450-1000 C.E: Frisians, Angles, Franks, Balts, Vikings and Finns

Christina Krupp

Carolyn A. Priest-Dorman

1992 *The Society for Creative Anachronism*

Medieval Craftsmen: Embroiderers

Kay Staniland

University of Toronto Press

Art of Embroidery: History of Style and Technique

Lanto Synge

The Royal School of Needlework/Antique Collectors' Club

Guide to English Embroidery

Patricia Wardle

Victoria & Albert Museum

Embroidery: A History

Pamela Warner

B.T. Batsford, Ltd. London

The Keir Collection of Medieval Works of Art

Sotheby's Sale 7056

New York, Thursday November 20, 1997

Master Richard Wymarc's Embroidery Page

<http://home.earthlink.net/~wymarc/asoot/>

7th Century Frankish Textiles

<http://www.kipar.demon.co.uk/photos>

Suggested reading:

Codex Manesse

Edited by Ingo F. Walther

Early Medieval Art

John Beckwith
Frederick A. Praeger, Publishers

The History of Beads: From 30,000 BC to the Present

Lois Sherr Dubin
Abradale Press

Assisi Embroidery: Old Italian Cross-Stitch Designs

Eva Maria Leszner
B.T. Batsford Ltd., London

Medieval Manuscripts in the British Library: The Luttrell Psalter

Janet Backhouse
New Amsterdam

Old English Tile Designs for Artist and Craftspeople

Edited by Carol Bealeanger Grafton
Dover Publications

Ecclesiastical Pomp & Aristocratic Circumstance: A Thousand Years of Brocaded Tablet woven

Bands

Nancy Spies (Mistress Ingvild)
Arelate Studio

Here be Wyverns

Nancy Spies (Mistress Ingvild)
Arelate Studio

Suggested Websites:

The British Museum
<http://www.thebritishmuseum.ac.uk/compass>

National Museum of Denmark
<http://www2.natmus.dk/>

Exposition du Musée Guimet (Coptic Textiles, French Website)
<http://www.u-bordeaux2.fr/meb/antinoe/antinoe.htm>

J.P. Getty Museum
<http://www.getty.edu/museum/>

Metropolitan Museum
<http://www.metmuseum.org/home.asp>

Museo del Prado
<http://www.mcu.es/>

York Archaeology
<http://www.yorkarchaeology.co.uk/>

Jorvic Viking Centre
<http://www.jorvik-viking-centre.co.uk/Home.htm>

Anglo-Saxon and Viking Works of the Needle
<http://www.cs.vassar.edu/~capriest/asvembroid.html>
<http://www.cs.vassar.edu/~capriest/vikembroid.html>

Atlantia's Embroidery Guild
<http://groups.yahoo.com/group/AtlantianEmbroiderersGuild/>

Master Richard Wymarc's Embroidery Page
<http://home.earthlink.net/~wymarc/asoot/>

7th Century Frankish Textiles
<http://www.kipar.demon.co.uk/photos>

I have set up a yahoo group to store links to reliable websites and to store backup copies of my class handouts. Please feel free to browse the links or to download any class handouts:

<http://groups.yahoo.com/group/ealasaidsp/links>

(links are open to all, you don't have to join the group, or even have a yahoo account, to see the links.)

© 2003 Mary Elizabeth Jenkins

Permission is granted to make and distribute verbatim copies of this document for non-commercial private research purposes provided the copyright notice and this permission notice are preserved on all copies.

FLORILEGIUM TILE PROJECT

- **Looking for a fun project for this summer?**
- **Want to show off the art form you do, but find the usual A&S displays not to your liking?**

- Thinking about trying something new, but you haven't found enough incentive to do so?

Enter a tile in the Florilegium Tile Project.

What is it? Well it is a somewhat wacky display showing what the many talented gentles in the SCA do in the way of various period Arts and Sciences. It is also your opportunity to try something new.

The idea is for those interested to create one or more tiles using an art form done during the period we study. Oh, you say. Ceramics. No, it is not limited to an art form that they used in period to create a tile. *Any* art form that can be done on a tile 8 inches by 8 inches, between one and one and one-half inches thick. Thin art forms such as embroidery can be put on a backing tile.

How about a tile with your device on it made of sugarpaste? Or one carved into wood? Or done in tooled leather? Or blown into glass? Or if you tend to break ceramics, a tile mosaic? Are you better working with embroidery or calligraphy? Thin media can be backed with another material to create a stiff tile of the appropriate size. How about copperworking or other metalwork?

Anyone may enter as many tiles as they wish, except you may have only one tile in any one media or art form.

We will be holding three displays at a three separate events across a wide expanse of the Known World. We are planning displays at Lilies War in June, the Pennsic War in August and the Known World A&S Collegium in September.

Not going to one of these events? Well, this contest is open to all SCA folks whether you are attending one of the events or not. Just send your tile or tiles to the event with someone who is going. We are also working on the possibility of being able to handle tiles by mail.

More details can be found on the Florilegium or at this site:
<http://www.mindspring.com/~tripper/serena/TileProject/>

There is even a maillist set up for those who would like to discuss the project, find some useful references, or simply ask questions or make suggestions. To subscribe use: FlorilegiumTiles-subscribe@yahogroups.com

THLord Stefan li Rous, CSM
Ansteorra

AN RELATIVELY EASILY MADE PRIMITIVE LATHE FROM THE STEPPES:

Happened to be reading a book called *_Nomads of Eurasia* this week (one I bought from the late Master Finn's estate). There is an interesting lathe in it that is extremely simple to make and use to turn bowls and cups with. Knowing how some people love primitive projects out there I may as well describe it. People loved the home-made forge article. It's not every day you can lie or sit down at your work either. Pick a dry day. ;)

Similar round mandrels are known to be used on medieval lathes from York. Bow and spring pole lathes for example use them for turning bowls. I have books from Russia, Germany, and England showing turning waste and objects and lathe parts

What I am referring to as the beam is actually a large chunk of tree trunk with a flat bottom backed by two stakes. All adjustment is done by knocking the end of the main mandrel in the beam and tightening or loosening it with the wedge.

For metal lathes a 60 degree point is generally used. That would not be a bad point in the case of this little lathe. If you have a half inch drill and a grinder you could put a half inch piece of steel rod into the drill chuck and rotate it against the grinder to make the conical ends. Use eye protection and be patient. The other ends could then be driven into a half inch holes several inches deep.

If it were me I would use a mallet or a board and not hammer the mandrel points with a hardened hammer and dull them. You would need to pre hole the turning blank and the upright post at the end of the round mandrel. Given the primitive circumstances the holes wouldn't have to be perfect, just centered. There are drill bits made for drilling these holes for mounting on lathes. Ask at a machinery supply house like Enco or MSC - Manhattan Supply company. In fact you can buy some lathe centers for less than \$10 each from Enco. Usually these fit Morse Tapered Holes. #1 is the smallest size, #2 is generally used. #3 and up are for larger metal lathes. They both sell tool steel if you care to grind or forge your own tool bits. If I were starting out I'd simply buy some Sears turning chisels and re-handle them for this application in a longer handle. In the case of the nomad it was held under his arm and shoulder.

The medieval turner would have axed the corners off his blanks wherever possible.

All you need to cut anything is something harder with a sharp edge. Turning chisels and gouges are available from Sears quite cheaply although for this application you would want to put them in a longer handle with a steel ferrule or ring at the end to keep them from splitting

Rings could be made of steel pipe couplings or if you have access to a pipe cutter pieces of steel pipe cut to length. For the turning mandrel I would use 3" diameter steel. The larger the diameter the easier it is going to be to twist it back and forth.

If you hook the turning mandrel up to a motor and it cold cocks you or someone else, don't come crying to me. These things aren't meant to operate at motorized revolutions per minute. Wear eye protection and gloves.

Master Magnus Malleus, OL, GDH, Atlantia © 2003 R.M. Howe

**No reposting my writings to usenet newsgroups, especially rec.org.sca, or the SCA-Universitas elist. I view this as violating copyright restrictions. As long as it's to reenactor or SCA -closed-subscriber based email lists or individuals I don't mind. It's meant to help people without aggravating me.* Inclusion, in the <http://www.Florilegium.org>, Atenveldt MoAS newsletter, or Regia's Chronicle as always is permitted.*

It generally helps if you want to ask me a question to put an * in front of the subject line. I read by list, not by date generally and I never catch up.

There are three kinds of men. The one that learns by reading, the few who learn by observation, and the rest of them have to pee on the electric fence for themselves. - Will Rogers

Processing Local Clays for Low-Fire Ceramics

Helm of Birka

wshirley@nycap.rr.com

Before I go into the subject of this paper, I should probably mention my credentials. I have been extracting clay from the earth and firing it into objects since I was a young child. This may sound odd, but hear me out. I grew up in and around Phoenix and therefore I grew up around irrigation canals and ditches. Many of these ditches we use today were built on the same paths as the canals used by the ancient native population. Accordingly, many of these ditches are in the neighborhood of ancient settlements. These people made simple ceramic objects and I discovered early on that after a good rain some shards would migrate to the surface and I collected them. I would travel to the Heard Museum on my bicycle and compare my shards to the ones in the cases and ask about how they were made. Then I would go home, dig out clay from the canal banks and make little pots and statues and then burn them in a fire pit. Sometimes they would not explode and I was a happy boy. Most of the time they did explode and I wondered why. I studied some books from the library, tried drying them out before firing them and that improved my luck.

Since that time, several decades later, I have moved to upstate New York near Albany in the Hudson River valley. This is an area rich in clay deposits and with a long history of ceramics. Being a sculptor, I began to get interested in the idea of playing with clay again. As it turns out our two acre parcel has a small stream running through it which meanders and which through the many years has deposited a great deal of clay in its bed. In point of fact, when you are digging fence holes nearby you hit an unlimited amount of deep red clay at about 4 feet down. This is the same clay that went into the bricks that built most of the buildings in the Hudson River valley. Even now it is mined for glazing material under the name of (surprisingly enough) Albany Slip.

Having headed the College of Sciences for a few years and being in the SCA a 7th century Swede, I naturally wanted to build a period kiln. In order to avoid my childhood experiences of exploding statuary I signed up at Skidmore College for an art degree, specializing in ceramics. For the next three years I was the manager at the studio, one of the best ceramics departments in the East Coast, if not the nation. I learned firing kilns using every known type of kiln you can imagine, with the exception of the Asian multiple chambered variety. I studied the Greek terra sigillata red and black ware, salt firings and raku as well as basic gas and electric firing techniques. Then I went home and built a kiln. When that fell down I built another, better kiln. When I was satisfied with that one I built a three chambered noborigama or dragon kiln. Last year I built a small anagama or tunnel kiln. I also have a large brick lined pit for firing in the manner of the

Pueblo natives of Arizona and New Mexico. My next project is a mid-sized single chambered kiln that can double as a brick oven for baking bread. So I'm pretty good on kilns. I am also pretty poor, as any other artist can tell you. So to obtain clay I have often resorted to taking a bucket out to the back yard and mining my own materials. Oftentimes I mix this local low fire clay with stoneware to obtain dramatic color and texture effects. I also carve soapstone and save the dust produced for use in ceramics. I carve in wood and save the scraps for firing my kilns. So, bottom line, I have a few decades of experience in mining clay, building kilns, and firing kilns.

In order to understand the process of turning clay into useful or beautiful objects, or both, for that matter, you should have some idea of what makes up clay.

I like to tell my students that clay is the dried blood of the mountains. Here near the Adirondacks we have mountains which have risen, fallen, and been worn by glaciers for millennia. As the rivers flow back and forth, changing their beds with the rise and fall of the earth, they have ground down the rocks and pebbles into finer and finer particles. Particles in suspension tend to separate by particle size, the larger and heavier ones being put down first while the light stuff is carried away and laid down in shallow slow moving estuaries and pools. The material consists of whatever the local mountains are made of. Thus in some parts of the world poor in iron the clay is a light color, and in areas such as the Hudson River Valley, the clay takes on a rust red color. Noting the red hills of Arizona you can expect the clay there to also be red.

Pure clay, or kaolin, is not only white but, being as it contains no iron, is highly refractory. That is, it needs a great deal of heat to melt it into a vitreous state. Red clay, the kind common in most parts of the area contains materials such as iron whose proximity to the kaolin causes the firing temperature to lower in much the same way salt will lower the boiling temperature of water. Often you will find gray or blue clay and that stuff is the result of organic material being mixed in with the clay. This is very common in stream deposits. Organic material does not affect the firing temperature, but does affect the plasticity. That means that while white clay is pretty, it is hard to build something without it breaking up. This is why while you see many pots of white clay or porcelain, being thrown on the wheel or cast in molds; you mostly use darker clays for building sculpture. The relative rarity of pure white clay is also why most ancient ceramics is of the red variety.

Now, recalling that the desert has few rivers, you expect to find little clay. This is true, but the rivers have for the most part been around a fairly long time and there are deposits to be found. The best way to locate clay on your own is to look at a map for a meandering riverbed. A slow moving river will deposit its material in sufficient amounts to make clay deposits. Even smaller creeks may have a good amount of clay under the sandy bottom. I have found clay by walking along a stream and looking at the bed as well as feeling the quality of the bottom. Sand shifts and you sink in, but a clay deposit will feel solid, perhaps slippery. If you look at the firmer bottom it may look like the surface of a lake with unmoving ripples formed on the material. Reaching into the base you will feel a classic, sticky material that will be a little hard to dig out. When you rub it

between your fingertips the particles will be so fine as to form a creamy fluid. If it is a dark gray in color it may smell like sewage or even cheese. This is because anaerobic bacteria live in the clay to protect themselves from the poisonous oxygen in the water. Oxygen is not poisonous to people, though, so don't panic. But don't bite your nails. The bacteria are poisonous to humans. You may find small scratches on your arm or hand get red and inflamed from the clay. A topical antibiotic will take care of it. It is something to be aware of, especially if children are going to be using the clay. If you are worried about it for that reason you can mix Clorox into the slurry while processing the clay to disinfect it. The chlorine will evaporate in the sun and will not be a problem.

Having found some clay in a creek you quickly realize that digging in the middle of a stream has some strong disadvantages, not the least of which is the weight of wet clay and the slippery nature of your footing. Take a sharp stick and poke it into the clay and note how it feels. Now progress toward either shore, poking as you go. There may be good deposits of clay in the embankment that is not obvious due to undergrowth or topsoil. This clay is easier to extract and use.

Clay is fairly heavy even when not saturated with water, so I use a five-gallon plastic bucket and only fill it half way. Now that you know where the clay is you don't need to try to take home huge amounts. Two or three bucket loads should give you plenty of clay for most projects.

When you get the clay home the first thing to do is to pull out any obvious contaminants such as stones or plant material. Stones are important for obvious reasons, but the plant material is more forgiving. A small bit of a leaf will be no problem for hand-built pots or sculptures. For small amounts of clay take an empty bucket and place a frame covered in screening over the top. Now take a handful of the clay and, rub it across the screen back and forth while pouring a little water over it. Larger particles will be left behind. Eventually you can have enough clay passed through the screen to do something creative. Set the bucket aside and let the clay settle for a week or so. Now gently pour off the water from the top. Remove the soft clay, or slurry, from the bucket and let it dry some more. You can do this by placing it on a flat surface, like a concrete pad, but avoid plywood since that may introduce splinters or other wood fragments. Another traditional way is to place it in a cloth bag and hang it up. When the clay feels hard enough you just turn the bag out and dump the clay. A simple modern way to store this clay is a plastic bag inside another plastic bag. Clay bins lined with plastic or metal is another means of storage.

Larger amounts of clay are sometimes processed in beds about a foot deep, a few feet long and wide. The fresh clay is allowed to dry hard and then pounded into powder using the rounded end of a post or the blunt end of a small sledgehammer. You mix the powdered clay with sufficient water to make it pour able and then pour the slurry into a shallow bed. Using a rake to stir the mix you slowly go back and forth, allowing the heavier particles to settle to the bottom and the organic material to float on the surface, where they can be skimmed off. If the water evaporates or you add more powder, you also add more water. In time you can stick your hand into the clay and rub the material

between your fingers. The top few inches will feel smooth and creamy and the lower layers will feel slightly gritty from the sand and such. You allow the water to evaporate down to the top of the creamy material and carefully remove the top processed clay and store it as above. You don't actually need to remove the lower matter, simply add more slurry and repeat the process. This way any lighter material which was missed in the first gathering up will be captured by the second and so forth.

If you have gathered up your clay on a flat surface you will find that the thinner outer regions are drying faster and forming hard crusts. Generally what we do here is grab a handful of the clay that is crusty along with some clay which is too moist and knead them together. In some cultures they do this with their feet like a wine vat! If you are going to be making large vessels or sculptures I would suggest that you try to estimate how much clay you are going to need, and bag that amount. If you simply bag up small amounts and later try to combine them, you may find variations in color. This isn't really a problem for most vessels, but can be problematic for sculptures. A few years ago I broke several bones in my right wrist and now I find that wedging clay, or mixing by hand, is too painful. I therefore tend toward smaller sculptures or coil built vessels. You might want to consider that.

Essentially, that is all there is to processing clay from the ground. Most clay is found in deposits and most deposits are large enough to process by hand. When you gather clay from a streambed you may get a fair amount of sand mixed in, but if the particles are small enough, this merely adds "tooth" to the final ceramic material. Other additions could be discussed in the context of building objects from this clay, but aren't really important in the context of this article. I'm speaking of things such as cattail fibers, wood ash and soapstone powder. My next article will address these matters.



Here is a shot of the little anagama kiln being fired and a small picture of it blocked up after the firing.



A&S ITEMS FOR SALE

Craft books of all descriptions. Send me the titles & authors you are interested in & I can probably get them for you. Orders of 5 or more of the same title will get your group a discount. Also certain craft tools are available such as: *Inkle/Card Weaving Looms, shuttles, weaving cards, weaving yarns, Lucets, Kumihimo Looms, Tama & Counterweights, Lace making bobbins, Tapestry bobbins, Knitting needles & Crochet hooks made of bamboo, Needles for leather sewing, Tassel makers, ceramic Pin Cushions, etc. Again the group discount applies. Inkle Looms are only made to order. *

Thank you,

Lady Morgan O'Cinneide the Celt (Teri Kennedy), Aquarian Arts Studio, 2998 W. Wilson Dr., Flagstaff, AZ 86001, 520_779_1291, AquarianArts@msn.com www.aquarianarts.com

www.reddragontraders.com Looking for Medieval Game Boards? Tablero, Gluckshaus, Asalto, and more! We have feathers, games, shirts, bells, belts, fans, and more. We are Scadians who stand behind their work. Email: monica@reddragontraders.com

COOL LINK



Be sure to check out the article by Baroness Mistress Ealasaid....she has many, many links listed.

If you have links you would like to share, please send them to us at moasnewsletter@cox.net.

GUIDELINES FOR SUBMISSION

1. Anyone can submit. .You do NOT have to be an MOAS or from the Kingdom of Atenveldt
2. The newsletter is viewed via web, therefore drawings or photos can be included.
3. You may send your articles on your email, or you can send attachments. We have **Word 2002** and can accept **Works 6.0**, **WordPerfect 8**, and probably **WordPerfect 10** as it can be converted to **Word 2002**.
4. Please include your full SCA name, mundane name and Kingdom on all submissions. (Barony, Shire, Canton, etc. would be nice too)
5. All work must be yours, or if quoting another individual, that individual must be named.
6. All submissions must be by the 15th of the month to go into the upcoming issue, any submissions after the 15th of the month will go into a future issue

SNAIL-MAIL

This newsletter is for one and all. It is FREE online; however if someone would like a snail-mail (hard) copy, the cost is \$5. This cost is to cover shipping and a small bit of printing cost. You are welcome to print out the newsletter and share it with others who may not have email. Please, see Disclaimer at end of newsletter for posting regulations.

(You do not have to be from Atenveldt to get a copy)

For a hard copy please send name and shipping address to :

Verna Flint

14650 No. 36th Place

Phoenix, AZ 85032

Include \$5 worth of stamps or \$5 money order made out to Verna Flint

DISCLAIMER

This newsletter is a private means of communication for the Minster of Arts and Sciences and other interested parties within the Kingdom of Atenveldt and the Society. It does not denote official policy of The Kingdom of Atenveldt, nor the SCA. All articles are the sole ownership of the author. If you wish to reprint an article for public use, contact the author and/or my self. Do not reprint an article without authorization. Please inform us as to what publication it is going into. If you have trouble contacting an author please contact us.. General historical information and Event Information can be used without prior authorization. Copies of this newsletter may be shared for teaching and informational reasons privately, person-to-person. Do not post this newsletter to an open list. If you have any questions regarding reprinting or reposting the information in the newsletter, please contact us.