the tosspot

The Barony of Unser Hafen October 2014

BARONIAL CALENDAR

Calligraphy and Illumination Guild
Mondays, 6:30 - 9:00 at Newsom Hall, CSU,
Tuesdays, 7:00 - 9:00 at Wellmark, 3601 El Caminito Court, Loveland.
We will focus on learning new scripts, but anything scribal will work! Calligraphy bears no resemblance to handwriting, so even if your handwriting is terrible, come and give it a try!
Contact Lady Anne Elizabeth Morley for details: monroefischer@icloud.com

Craftsman's Guild
First & third Thursdays, 6:30 - 9:00. See below for more information.
Contact Lady Rosamonde Carver for details and locations: aands@unserhafen.org

December 20th - Baronial Yule 2014
7:00 pm - midnight, at Wellmark, 3601 El Caminito Court, Loveland.

Date	Group	Event	Royal Progress	Autocrat
October 2014				
4	Shire of Aarquelle	Aarquelle Defender	K/Q	Gunnar
4	Shire of Windkeep	Windkeep`s XXX Anniversary Celebration		Conor
11	Barony of al-Barran	Sworded Affair	K/Q	Seigfried
18	Barony of Unser Hafen	Newcomers Silver and Gold		Alexander
25	Canton of Ravenhyrst	Just Desserts	K/Q	Grace
25	College of Saint Golias	St. Golias Feast Day		Felipe
November 2014				
1	Barony of Fontaine dans Sable	Fontaine Toy Box and Baronial Investiture	K/Q/CP/CPs	Mariah
1	Barony of Caer Galen	Danse Macabre		Thorunn
8	Shire of Bryngolau	Coronation	K/Q/CP/CPs	Llywus
15	Barony of al-Barran	Day of A&S		Michael
15	Barony of Caer Galen	Toys for Tots		Jeanne-Marie
16	Barony of al-Barran	Toys for Tots	K/Q	Mordygan
22	Barony of Dragonsspine	Dragonsspine Baronial Arts&Sciences Competition		Nezumi
December 2014				
6	Barony of the Citadel of the Southern Pass	St. Stephen`s Day		Christopher
6	Shire of Windkeep	Hunters Feast		Rhys
13	Barony of Caer Galen	Caer Galen Midwinter	K/Q	Briatiz

20-21	Barony of al-Barran	al-Barran Midwinter and War Practice	K/Q	Rowland
January 2015				
3	Barony of Caerthe	12th Night		Jibra`il
4	Barony of Caerthe	Caerthen War Practice		Jethro
17	Shire of Aarquelle	Viking Vinter Vunderland		Gwenllian
31	Barony of the Citadel of the Southern Pass	Feast of St. Eadric		Tariq
31	Shire of Plattefordham	Plattefordham Candlemas		Christina
February 2015				
14	To Be Determined	StagsCon		
21	Shire of Villaleon	Corazon de Leon IV		Ildaria
24-2	Kingdom of Atenveldt	Estrella War	K/Q	
March 2015				
7	Barony of Dragonsspine	Candlemas		Jeannette
14-15	Shire of Drygestan	Crown Tournament	K/Q/CP/CPs	Somisawhel
28	Barony of the Citadel of the Southern Pass	Southern Pass Faire		Bjornhvitr
28	Barony of Caerthe	Dance Collegium		Elena
April 2015				
11	Barony of Fontaine dans Sable	Kingdom Arts and Science Collegium/Competition		Alamanda
18	Canton of Hawks Hollow	Outlands Heralds and Scribes		Kilian
24-25	Canton of Ravenhyrst	The Golden Thimble		Magdalena
May 2015				
8	To Be Determined	Coronation		
June 2015				
13-14	Barony of Caer Galen	Enduro		Thomas
18-21	Kingdom of Northshield	Northern Realms War		Bran (Outlands Contact)
19	Canton of Ravenhyrst	Ravenhyrst A&S Competition		Fergus

26-28	Shire of Aarquelle	Aarquelle Highlands Rapier Camp	Aegeon/Carmina

Announcements:

Subscription to the Tosspot: if your name needs to be corrected, or to unsubscribe from this newsletter, please email Lady Anne Morley at chronicler@unserhafen.org.

The **Althing** has moved indoors, and will include Arts and Sciences activities, music, dancing, and sociasing. Sundays, 2:00 - 6:00, CSU Fieldhouse.

Craftsman's Guild

A new guild for the Barony of Unser Hafen is beginning. Its goal is to learn new skills and complete projects in a variety of mediums utilizing a myriad of techniques and tools you may not have had the chance to try yet. Ever seen something cool and think 'I want one?' This is your chance to make it yourself, and share your creativity and skills with others.

The first Craftsman's Guild will take place at Lady Rosamond's home, 849 E. 4th ST. Loveland Co. 80537, on November 6th , 6:30 to 9:00, and will continue every first and third Thursday of the month.

Lady Rosamund has been able to obtain the materials and tools to start our first project: leather bottles. The cost for the materials will be $15 if you want to make one. If you just want to come and find out how to make one, you are welcome to come and watch. This project should take two meetings to complete so mark your calenders for the 6th and 20th of November.

Some of the projects planned so far are blackjacks (cups) and leather bottles, cast pewter belt

fittings and pilgrim badges in soapstone molds, belt making, period shoes, chip carving, candle making, sliver smithing, basket weaving, period inks and pigments, pysanki eggs dying... and your ideas???

Everyone is a craftsman and everyone has the creativity inside them. We hope you will take these opportunities to come and lean what you can do .

Don't forget:

Thursday, November 6th,

6:30 at Lady Rosamonde''s abode,

849 E. 4th St. Loveland, CO 80537

970-775-7498 lady_rosamonde@msn.com

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GUILDS, ACTIVITIES, GATHERINGS

Archery Practice: See the Unser Hafen Populace Facebook page for Unser Hafen Archers at: Unser Hafen Archers. Contact Lord Thomas Marston, 360.865.7360

Archery Practice in Bofharrach: Contact His Excellency Tracker, Baro of Unser Hafen, baron@unserhafen.org.

Artisan's Day: A gathering of artisans in the Barony. Coordinated by THL EllaAnne de Kari, ellaanne.dekari@gmail.com

Baronial Business Meetings: Third Friday of every month, Perkins Restaurant at Crossroads, dinner at 6:00, meeting 7:00 – 9:00. Contact seneschal@unserhafen.org. For carpooling from Ft. Collins contact EllaAnne de Kari at ellaanne.dekari@gmail.com. From Loveland contact Anne Morley at chronicler@unserhafen.org.

Baronial Populace Gatherings: Quarterly. Contact seneschal@unserhafen.org.

Boffharrach Officer's Meetings: Last Friday of each month, Perkins Restaurant meeting room, 227 Greeley Mall. Contact Lord Nicolaau Machado, bofharrach_seneschal@unserhafen.org

Boffharach Populace Gathering: First Friday of each month, locattion to be announced each month. Contact Contact Lord Nicolaau Machado, bofharrach_seneschal@unserhafen.org

Blacksmithing & Bowyer's Guild: Contact Master Thorfinn Greybeard, 970.667.1284

Brewer, Vintners & Cordials Guild: Contact Master Thorfinn Greybeard, 970.667.1284

Calligraphy and Illumination Guild: Mondays at CSU, Tuesdays at Wellmark in Loveland. Contact Lady Anne Morley, monroefischer@icloud.com

Cantores Lupini: Contact Lady Danielle de la Rochelle, mol@unserhafen.org

Chandler's Guild: Contact Lord Liam MacMillan, 970.622.0132, bill.colby@comcast.net

Craftsman's Guild: the first and third Thursdays of the month. Contact Lady Rosamonde Carver, aands@unserhafen.org

Equestrian Practice: Contact Lady Cecelia O'Connor, 970.420.6652

Althing: Fighter Practice and Populace Gathering. 2:00 pm, Sunday afternoons at the Fieldhouse, CSU.

The Worshipful Company of Leathercrafters: Contact Lady Cecelia O'Connor, 970.420.6652

Newcomers Revel Silver and Gold

THE COURT OF UNSER HAFEN

His Excellency

Baro Tracker

baron@unserhafen.org

Her Excellency
Barono Meadhbh Daingen int Slebhe

baroness@unserhafen.org

Court Stewards - Clan MacColla
Court Herald - Sir Felix Sniumi
Largesse Coordinator -
Defender - Sir Felix Sniumi
Protector - Don Tristan Grey
Warden - Master Daffyd of Emmett
Equerry - M'Lady Tracy
Arts & Sciences Champion - Lady Anne Elizabeth Morley
Pencerdd Bard - Lady Danielle de la Rochelle
Baronial Guard - Lord Ekkehardt, Sir Kolgrimm Olafsson, M'Lord Morgan of Dragonsspine, Lord Fredrick of Long
Ladies in Waiting - Lady Danielle de la Rochelle, Lady Jennifer

BARONIAL OFFICER LIST

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LETTER FROM THE BARO AND BARONO OF UNSER HAFEN

Gentle Fall Greetings, Unser Hafen!

With fall ahead of us and summer behind us, We look back at the wonderful times we had.

Our thanks to everyone who joined us for Battlemoor. Unser Hafen's presence was known far and wide! We learned so much about Our Populace from evenings around the fire, breakfasts in the sun and wind on Sunday!

We enjoyed Caerthe's hospitality at Grace and Valor, celebrated Windkeep's 30th Anniversary (many thanks for the gentles who gifted them with their new banner), and Her Excellency savored all the sweet treats at Ravenhurst's Just Desserts.

Once again, Newcomers has exceeded its reputation. With almost 200 attendees, nearly 30 of them children, it was exciting trying to keep up with all the new faces. Syr Alexander's organization made the day's activities lively and educational. The Pink Ribbon Tourney showed how the Outlands' generosity and fighting skills go hand in hand. The amount of

Artist's demonstrations was amazing! Lord Wade's feast was a true culinary experience. Once again, Honest Achmed's Bazaar was a great success! So many newcomers were a delight to meet and talk with. Our most heartfelt gratitude for everyone's time, hard work, experience and company!!

In a couple of weeks, We are headed to the Shire of Bryngolau for the Coronation of Hrothgar Monomakh and Ingridr Raudkinn. After that, We're looking forward to the many feasting events that the Winter months bring. We hope to see many of you at Baronial Yule in December.

In closing, We would like to thank the entire populace of Unser Hafen for your confidence as We extend Our service to you until the Spring of 2016.

May the Holidays see you safe!

Tracker and Meadhbh
Baro and Barono of Unser Hafen

Letters from Officers

From the Seneschal:

Greetings unto the Populace of Unser Hafen,

This is your new seneschal Lord Gerrit d'Orleans. I'm hoping you are all receiving this in good health. There are many new and exciting things coming up for the Barony and I hope you all can come out and enjoy them.

I would like to thank everyone who came out to Newcomer's and made it a fun event. We had a large number of newcomers who seemed to be having a lot of fun and here's hoping they stick around to have even more in the future.

Our November Baronial meeting is on the 21st and I hope to see a good number of people there. We are going to talk about future events and rap up Newcomer's.

Our Baronial meeting in December is canceled so everyone can have a good time with friends and family, not sit in a boring meeting.

The Barony's Yule is on December 20th, a Saturday. Hope everyone can make it.

I am excited about the new guild of craftsmen and hope to see a lot of artisans is Unser Hafen in the future. I would like to thank Master Thorfinn for his opening up the blacksmithing for I personally am having fun beating on steel.

Our new website is looking great thanks to Sir Alexander and Lady Anne. Please go check it out at;
Unserhafen.wix.com/unserhafen

Yours is service,
Lord Gerrit d'Orleans
Seneschal of Unser Hafen

From the Arts & Sciences Minister:

Greetings,

A Craftsman's Guild is beginning, which will be meeting the first and third Thursdays at 6:30, starting at my house and then traveling around the barony depending on the project.

The Calligraphy and Illumination Guild, headed by Lady Anne Morley, has been meeting three Tuesdays a month from 7:00 - 9:00 at Wellmark, the home of Countess Rosalind and Master Thorfinn, and is now also meeting three Mondays a month at CSU during fencing practice. There are quite a few interested individuals, with about 10 having attended classes so far. She has organized a very well thought-out and interesting list of classes, and is an amazing teacher.

There was a Blacksmithing workshop at Countess Rosalind and Master Thorfinn's house on September 28th. Rammes Keep students and those with blacksmithing experience alike came out and worked learning blacksmithing , There were at least 15 who crafted a variety of items from spear points to hammers.

On the 28th Her Excellency Helene held a Garbathon, with about 6 people. The focus was pattern drafting -- they did sets of patterns for two people, helped with research for several, did complete sets of measurements and cut out garments. She is also organizing the sewing of kinsman's favors and called for volunteers to come help with that project for the barony.

Lady Danielle de la Rochelle has been having Choir practices, with 6 members attending.

Elena Isabelle de Glastonbury started dance practices, for the month of October, at the Althing on Sundays.

THL EllaAnne DeKari, Countess Rosalind and I crafted a painted silk banner for to give to the Shire of Windkeep for their 30th birthday.

We had about 15 artisans at the Artisan's Village for Newcomers event.

In service,
Lady Rosamonde Carver

From the Webminister:

You have hopefully found Unser Hafen's new website! If you have not, please Google it and click on the first link. The new website will should open. If you then bookmark that, it will always open for you. The new website is still a work in progress. If you see any problems, or have any ideas, please email me at uhwebminister@gmail.com.

Yours in Service,
Lady Anne Elizabeth Morley

From the Chronicler:

Greetings, revered Populace of Unser Hafen! Here is your quarterly Tosspot. I would be especially interested if you have suggestions for articles, or articles of your own and/or photos to include. Please send them to me at chronicler@unserhafen.org.

Yours in Service,
Lady Anne Elizabeth Morley

From the Seneschal of the Canton of Bofharrach:

Greetings from the Canton of Bofharrach,

We have had some amazing events within our borders recently and they have brought many new and old friends to see us. A big thanks to Sir Alexander and his event crew for an amazing Newcomer's event!!!

The Populace of Bofharrach has been without a normal martial practice during this year and have decided to start hosting a winter archery practice. We have a very promising indoor shooting range that should fit our needs nicely. Please, if you enjoy shooting or want to learn,

keep a lookout for updates as we work to secure the site.

Nicolaau Machado
Seneschal of Bofharrach

The Arts of the Scribe and the Illuminator

by
Lady Anne Elizabeth Morley

Scribes and Illuminators are vital parts of the SCA. And yes, they are separate entities, both true artists in their own rights. The scribe is the calligrapher while the illuminator does the laying of gold and painting. They were never lumped together under the title 'scribe.' Today scribes and illuminators are kept constantly busy creating scrolls to honor the good works of our populace. But who exactly was a scribe in the Middle Ages? Who was an illuminator? What did they do? And what makes good scribes and illuminators in the Modern Middle Ages?

The people that we think of as scribes and illuminators came into being as the Church began expanding from Rome. The priests and monks were, for hundreds of years, the only people who could read, and they required Bibles and prayer books known as a Book of Hours. Gutenberg did not invent the printing press until about 1439, so how were these books to be reproduced for use in churches and monasteries throughout the world? They had to be hand copied; and, just as we enjoy picture books today, often following the meaning by the pictures rather than the text, the books were illustrated. These jobs were originally done by monks and sometimes priests. They would sit for six hours a day in cloisters which are stone walkways around a courtyard with one side attached to the side of the cathedral or abbey. The cloisters, the place in the monastery with the most light, were not glass enclosed and consequently the working conditions were less than comfortable, yet these artisans created amazing works of art, some of which are still in existence after 1300 years. By about the thirteenth century the making of manuscripts would move from the monasteries to secular artists.

The Cloisters at Lincoln Cathedral.
Photo by Marjorie Monroe-Fischer

These books were great collaborations. Someone prepared the vellum (calfskin) or other types of parchment (animal skins) to letter and paint on (paper was considered not worthy of the scriptures as it did not last long enough). Preparing parchment was a nasty, smelly job. The scribe would then use some sort of sharp implement to prick the pages for creating lines, both for margins and to letter on (even though the lettering floated above the lines). The scribe would include space for decoration around all or part of the text, and would leave blank spaces at the beginnings of chapters and paragraphs for the illuminators to add beautifully decorated capital letters. He would usually notate what the letter was to be so that the illuminator did not have to figure it out, and often wrote instructions in the margins for the miniature paintings to be included on some pages, not only of the subject but sometimes about which colors to use. The scribe seems to have been the boss of the project!

Scribes wrote on desks set at a steep angle to allow for proper ink flow. They used ink made from oak galls and lettered with quill pens. Only the feathers of large birds, the goose or the swan, would work well, and it had to be from the correct wing to fit in the hand. Using a specially sharpened knife (ever heard of a 'pen knife?') they would trim the end of the feather down to just the size that they wanted for their lettering. As they lettered they would use the knife in the other hand to hold down the vellum which had a tendency to curl, and to be readily available to scrape mistakes off of the sheet or sharpen their quill. Fortunately, many drawings exist of both scribes and illuminators at work, helping us to understand how they created their masterpieces.

Mid 12th Cent - The ‘prince of scribes,’ the monk Eadwine working with pen and knife. Probably a self portrait.
From a Psalter created in Canterbury.
Photo from *A History of Illuminated Manuscripts.*

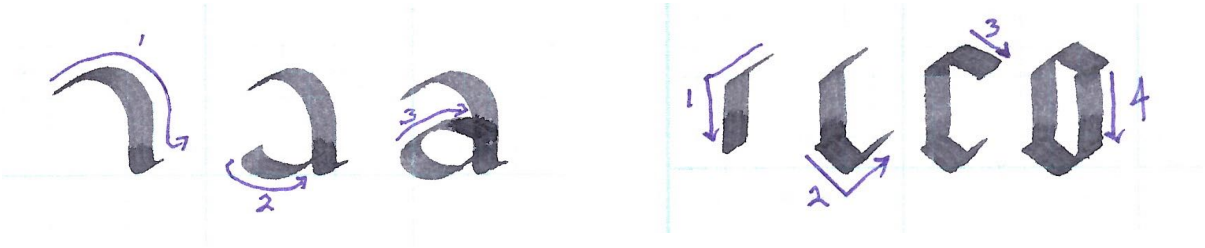
Quills were stripped of all or most of their feathers, cut shorter on the feather end if too long, heated slightly to harden the end that was attached to the bird, and cut into shape. The nib, or writing tip was broad-edged rather than today’s pointed end to allow for thicks and thins in the letters.

Each nib could be made as wide or as narrow as needed according to the size of lettering required. Large books, meant for church use or music had larger lettering, while small books were lettered much smaller. Perhaps just for fun, some books exist, complete with text and paintings that are extremely tiny. Books meant to be read by many singers at a time might be up to 30 inches tall.

A French prayer book, c. 1520. It is 35x20 millimeters!
Photo from the British Library Online

1448-9 – From 'Mare Historiarum. A gradual for a mass. Note the scribe, Leonhard Wagner, and illuminator, Nicolaus Bertschi the bottom left corner. Bertschi painted this self-portrait, including his wife bringing him a drink.
Photo from *Medieval Illuminators and Their Methods of Work*.

In calligraphy letters are drawn, not written as we write today. Each letter takes multiple strokes of the pen to create it. An 'a' for example takes three separate strokes to draw. The 'a' is from the Foundational modernization of the Humanist script, while the 'o' is from a Gothic script called Textura.



Each stroke must be drawn in the correct order to help with the spacing of the letters, and in the correct direction, down and towards the right. Pushing a nib, especially a metal nib, causes a large splatter of ink which ruins the lettering.

From the Hours of Catherine of Cleves, c. 1440. The Queen of Sheba fording a stream. Photo from *The Hours of Catherine of Cleves.*

The Book of Kells, c. 800. A page from St. Matthew's Gospel with two lions drinking from a chalice.
Photo from *The Book of Kells.*

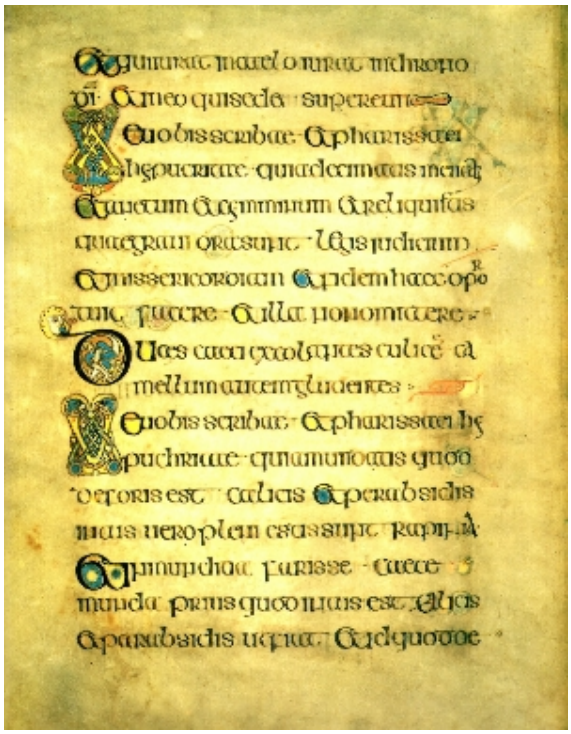
After the pages were lettered they were passed on to the illuminator. 'Illuminated manuscripts' got their name from the use of pure gold which sparkled in the light. Technically, manuscripts which do not use gold of any sort are not called 'illuminated.' Many very early Celtic manuscripts contained no gold as seen in The Book of Kells.

Enough unfinished manuscripts exist to tell us exactly what steps were taken and in which order. The process began with pictures or borders being sketched in charcoal or graphite, then inked in lightly. Sometimes the designs were copied from earlier manuscripts.

The gesso, a lead-based (therefore poisonous), adhesive was drawn or painted onto the parchment, the gold was laid over it, and then

burnished to a high shine which is still shiny after more than a thousand years in some cases.

After the gold is laid the colors may be added (if the gold is laid after painting has been done the gold will stick to the adhesive in the pigment, ruining the painting). Often the darker colors were laid first, then lighter colors on top to show depth and light source, and white highlights were added at the end



An illuminated letter C from the *Winchester Bible*, c. 1160-1175, showing Micah wrestling a lion. Note the gleaming gold around the figure of Micah.
Photo from *The Winchester Bible*.

Once the illumination was finished the pages would go to another person to be assembled and bound into book form, using dyed leather, gold and often metal corners and clasps.

How does all of this history apply to the modern day SCA scribe and illuminator? If one is attempting to recreate period clothing, one researches to find out as much as possible about patterns, materials and methods to enable the recreation of the garb. The same goes for any of the arts and sciences. What, then, should the scribe and illuminator do? Many books have been written on the subject making research very easy. Now many manuscripts have been well photographed and published on the internet for viewing and study

The careful study of original manuscripts ensures understanding of the illumination and script of each period. How big were the margins (sometimes difficult as some manuscripts were cropped in later years for rebinding)? What was the style of script? What were the illuminated letters of that period? What was the style of the borders? Would you put an Elizabethan ruff with a Viking apron? Neither should you put a script with illumination of a different period. They simply do not work together.

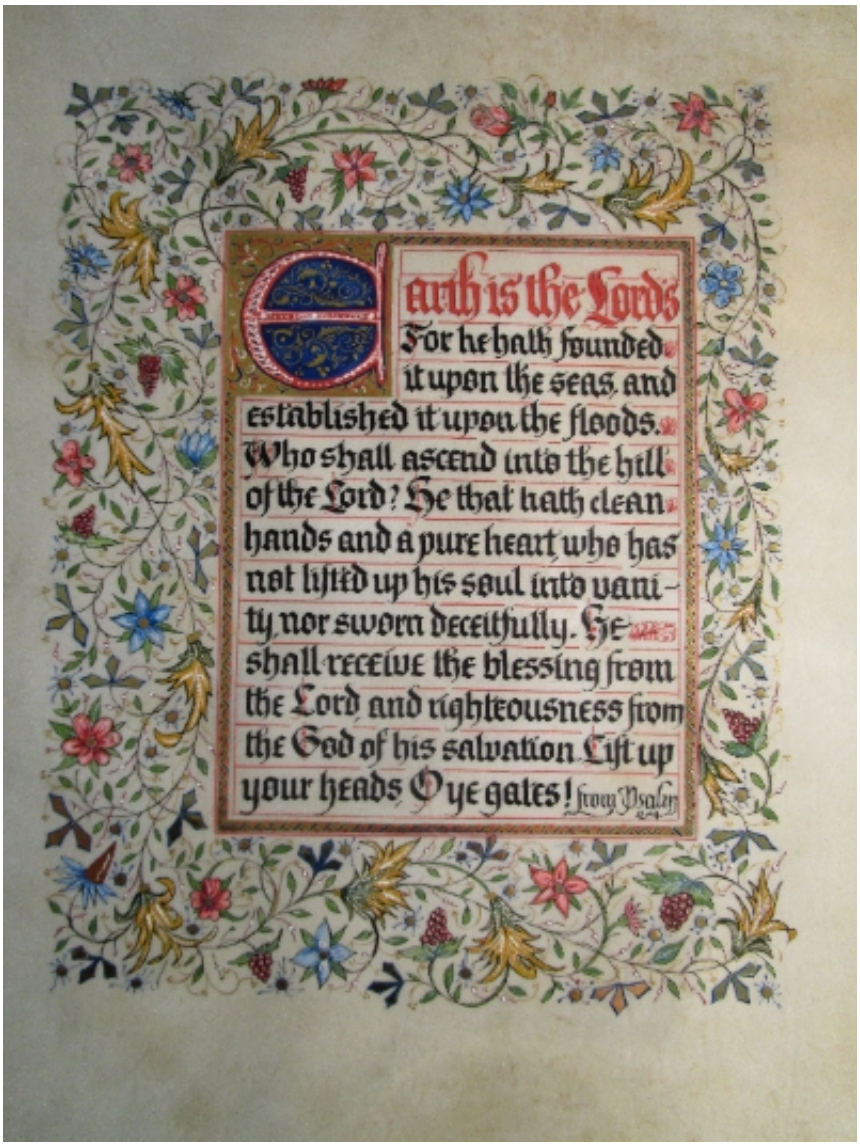
Books and manuscripts tell us a tremendous amount, as does trial and error. But nothing helps as much as watching and learning from an experienced teacher. Also, using good materials makes a huge difference. Pergamenata paper emulates vellum almost exactly, and with a little instruction, is easy to use. Period pigments are wonderful, but gouache can make a very good alternative. If you do not wish to spend the money for gold leaf or shell gold (and they are expensive!), there are many alternatives which give a good approximation. The cheapest material probably will not. Inks using period recipes are fun, but extremely corrosive, eating through not only your metal nibs but also eventually through your paper or vellum. In my research no one quite knows why some ink ate through the vellum and some did not.

All of that being said, rules can be broken. Knowing and understanding the originals helps one know when to break the rules. Scrolls are not period documents, so must be adjusted accordingly. Many manuscripts include the owners device which helps in understanding how they were incorporated into the design.

When designing a scroll, whenever possible take the recipient into account. Are they Celtic, Viking, Tudor? Do they like a certain animal, a certain flower, music, fencing? Can those likes be incorporated into your design? Of course, but with discretion. Unusual things were often drawn in margins, or even within the border design. A little research will help understand how scrolls can be personalized to both the award and the recipient.

Professional calligrapher Maria Helena Hoksch outlining the raised gold in the border of her illuminated manuscript.

Below is her finished manuscript.
Photos by Marjorie Monroe-Fischer



A scroll is a work of art, requiring much skill, study, practice and expense. One tenth-century scribe described the work thus:

The labor of the scribe is the refreshment of the reader: the former weakens the body, the latter profits the mind. Whoever you may be, therefore, who profit by this work, do not forget the laboring one who made it….Because one who does not know how to write thinks it no labor, I will describe it for you….it mists the eyes, it curves the back, it breaks the belly and the ribs, it fills the kidneys with pain, and the body with all kinds of suffering.
(by Florentius of Valeránica in *Moralia in Job*. Translated by Professor Catherine Brown, University of Michigan, and printed in *Introduction to Manuscript Studies* by Raymond Clemens and Timothy Graham.)

If you are the recipient of a scroll, be certain to thank the artisans who created it for you! It is a labor of love, but a little appreciation goes a long way!

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