



# The Annals of Eplaheimr

Barony of Eplaheimr Vol. one,  
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Mongol Quiver by Unegen of  
Eplaheimr



Armguard

## *Arts and Science Issue*

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## **Words from out Baron and Baroness**

Greetings Unto the Barony,

We are finally able to see that the light at the end of the tunnel is most probably not just another miner's candle, but in fact daylight! It would seem indeed that the days of the dreaded pestilence are numbered.

That does not mean that we should no longer apply caution and keep safe, but it does mean that things like the recent Archery practice, Tuatha gatherings and planned Baronial picnics can take place, allowing us to gather in safety and in companionship once more.

Could it therefore indeed be time to dust off the cobwebs from bows, swords, tools and garb, spruce and polish things up a bit and throw off the cloak of the hermit? After so long a time barricaded within our own walls, it may feel too daunting to emerge once more into Society.

But we encourage everyone to take heart from the continued good tidings, the onset of summer and the hope of sunshine. The dark clouds shall lift and we will once again rejoice in each other's company.

Eplaheimr Abú!

Ard Tiarna Etienne agus Ard Bantiarna Melisende



## Missive from the Seneschal

To all in the Barony of Eplaheimr,

As we are just past the Midsummer , the Barony of Eplaheimr awakes after the pandemic, the darkness fades and the sun shines. The first tentative steps we are taking, with small groups gathering for Archery in the Clare glens where your Seneschal reauthorised with Micheal and Yaan. I am happy to announce that Unegen is now our warranting Marshal for Archery in the Barony of Eplaheimr. Meeting at Marina cottage in Dromineer and planned picnic at Rindoon in July, we are so happy to be meeting our friends again, out in the open under the skys of Eplaheimr. I would like to thank Micheal for his time at the Clare glens last week. I encourage you to meet in small groups for A&S , in your tuathas or houtholds, little steps, one by one and we will get there safely. Enjoy your Summer, until we meet in person, may the sun shine for you everyday.

Is mise le Meas

Your Seneshal

in service

Meadhbh Rois Ineagh Ui Chaoimh

## News from the chronicler:

Duine Uasal Hail,

This is our fourth Annals for the Barony. We have some interesting A&S articles in this edition, including how not to do A&S, Baron Etienne's introduction to Calligraphy and Illumination, Hillka's tablet weaving so there is no excuse not to start some A&S this summer.

Baron Etienne's class in Calligraphy and Illumination will be a series of extra posting through out the summer. There will also so be updates on get togethers, and events. Information on Rindoon coming soon.

I would like to hear from the Tuithas this summer, so our next Annals can be about all our groups. Thanks to all for their submissions to the Annals.

Slán,

Susannah of York Chronicler

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# Adventures in paper making

By Susannah of York

## The great paper fail, or how not to do an Art or science

At the Kingeslake Christmas revel in 2016 the shire was able to make a number of sheets of A5 paper from linen scraps. These were cut up and made into pulp with a food processor. After burning out one food processor we finally cut the linen fine enough not to burn out the motor. Each of the members present at the Revel got to make a sheet. The sheets came out thick and lumpy, so we either had to find a stronger cutting motor or cut the linen up finer.



The A5 sheets drying.

At our 2017 Christmas revel, we tried again. This time we shredded the linen by hand. It was the consistency of fluff and thin threads. We obtained an A4 deckle and the pulp was smooth.



The sheets were now smoother and of a thin consistency. We thought we had success. After drying the sheets would be starched and ready for calligraphy.

I brought the sheets home and pressed them but it took three days to dry and they were not completely dry when the press was opened. The sheets would not come away from the felt holders. I ended up with a large ball of wet linen fluff. After all our work cutting up the fabric, I decided to try and salvage the linen. I put it in a pillow case, knotted it and put it in the tumble dryer. The knot came apart and the tumble dryer nearly went on fire! **Do not do this at home!**



The ball of wet linen

Why the fail?

The linen on the first try was soaked over night in a solution of caustic soda, and then rinsed. The second batch was not soaked overnight and so had impurities that stopped the linen from bonding in the press. There may have been too much water in the pulp also. We will have to watch the ratio of water to pulp.

So it is now back to stage one. Cutting and shredding linen scraps, soaking, rinsing, pressing and trying again.

Rags make paper,  
Paper makes money,  
Money makes banks,  
Banks make loans,  
Loans make beggars,  
Beggars make rags.  
(an old saying)

Pictures by the Author

## Notes on starting Illumination and Calligraphy. Etienne Fevre, March 2021.



Tip 1, always make something – do a shopping list in calligraphy, illuminate a diary entry, put things together as sentences at least – avoid doing pages of a single letter! If you're planning on doing SCA Scrolls in Drachenwald check out these standards: Drachenwald Scribal Standards – Drachenwald (sca.org) Tip 2, It doesn't take a lot of practice to be able to create something nice. Doing something nice beats holding back from doing something perfect. Materials: Something to write on. Paper, Pergamenata, parchment, vellum etc are all options. Whatever you use make sure it will last. Acid free paper in heavy weight is fine. Acid free Cartridge Paper should last 500-1000 years. Standard Watercolour paper absorbs ink and paint and will bleed into the area around where you put it. Its rough surface also means your pen will not write smoothly on it. Hot-press watercolour paper is Ok but has no advantage over cheaper good quality paper in my opinion, so you can use it, but you'll probably save money, for as good an end result, with cheaper but still good papers. Paper was used a lot in period so don't feel you have to use something else. Here are some options. Paper for stand-alone pieces: 100% cotton <https://www.paperassist.ie/paper/product/fabriano-unica/bianco.html> About a Euro a sheet at B2 size (Near to A2 size 50 by 70cm). 250gsm modern smooth paper, 125 sheets for about €37 delivered, under 5c a sheet. Ok but not the best. <https://www.paperassist.ie/paper/product/arena/ivory-smooth.html> 250gsm professional grade plain paper in A3 about €25 or 3c a sheet. Also fine for most use. <https://www.paperassist.ie/paper/product/arcoprint-1-ew/extra-white.html> Paper for books: A2 140gsm about 9c a sheet in pack of 200 (about €23.) <https://paper.ie/products/white-acid-free-drawing-cartridge-paper?variant=32748015943755> Or any of the above listed paper options in lighter weights such as 120-160gsm. Pergamenata for stand alone pieces: 160gsm Natural or Blanco <https://www.paperassist.ie/paper/product/pergamenata/naturale.html> About 85c a sheet for 25 sheets of A4 Pergamenata for books: Go lighter as it bends sharply and is hard to manipulate when folding. 90gsm at A3 is about 85c a sheet as well. Same link as above. Parchment: 5 sq ft parchment is \$100 plus shipping and customs. <https://www.pergamena.net/2017-parchment/calligraphy-goat-parchment> Think of it as about €16-€20 for an A4 sheet in the end. Ink. A good black ink is the most common seen in manuscripts. It must be light-fast, or it will not last. Here are some options. Calli Ink | Calligraphy Ink | Daler-Rowney (daler-rowney.com) Calligraphy Ink 29.5ml Burgundy - Cork Art Supplies Ltd Inks : Calligraphy Inks - K&M Evans Trading Ltd. (evansartsupplies.ie) Set on Amazon UK: DR Cali Ink 6 Assorted Set, JDACALLI6: Amazon.co.uk: Business, Industry & Science Any lightfast ink

should be OK. Beware that Indian Ink often gums up pens. Tip 3, Take a bit of time and make a template for lining, then line a dozen pages and it'll be much easier to practice or make something with that step out of the way. Pens. Felt tipped pens are ideal to practice with but not for something you want to last. I recommend using them to get comfortable with how to form the script and then moving on to a fountain pen or quill with a good quality ink. Most cheap calligraphy fountain pen sets are rubbish. Sheaffer have made some good sets but I haven't used them in years so hopefully they still are Ok quality. Parker makes quite good ones for not too much money. I use these for most work unless I'm using a quill. Using a quill is mostly for authenticity value. They are messy unless you're skilled with them. Expect to do a good bit of practice to get fast with one. Once you're comfortable with your calligraphy let me know and I'll happily cut you a quill when I have feathers to hand. Modern dip pens offer no real advantage and are slow and messy as a quill. I'd avoid them if I were you. Here are some options: Start with an easy pen. I recommend a felt tipped calligraphy pen (Really only for practice but it will make your life much easier and your calligraphy is likely to improve more quickly): <https://www.ebay.ie/itm/Edding-1255-Calligraphy-Pen-Set-Wallet-of-3-Pens-Black-Ink-2mm-3-5mm-5mm/303907374502?hash=item46c24a85a6:g:YBoAAMXQQhRe4w~> Then get a fountain type calligraphy pen. I find Parker to be reliable and Sheaffer can be good. Most others are rubbish. <https://www.ebay.ie/itm/Parker-Vector-Calligraphy-Fountain-Pen-Set-3-NIBS-2-blue-2-blackCARTRIDGES/203296360169?hash=item2f556846e9:g:vWAAOSwVL5gQWr~> Sheaffer Calligraphy Maxi 3 Fountain Pen with 3 Nib Gift Set: Amazon.co.uk: Office Products Paints. There are a lot of options. Designer Gouache is probably the best overall choice. They are easy to use, not too expensive, and stay usable even after they dry. You can mix up a colour and return to it days or years later and just wet it and continue using it. This is great for having a range of colours available by mixing rather than having to buy every colour. You can use acrylics and they will look nice too, but once mixed and dry they can't be used again so it's always from the tube to start with, and if you have to match a colour it can be hard. Watercolours tend to be very weak and building up layers wets the paper a lot and it can crinkle so I don't recommend them. Period pigments are hell to work with. I've used many ground stone pigments and they tend to be very hard to get consistent. They rarely mix with water well and it takes many layers to build up a good coat with some of them. Here are some options:

Gouache: Winsor & Newton Designers Gouache 14ml - Winsor Newton Designer Gouache - Watercolour Paint - Paint (artmaterials.ie) Gouache : Gouache Paints - Cork Art Supplies Ltd On Amazon, Ebay, or anywhere else search for: designer gouache Winsor and Newton. Tip 4, Keep your first few practice pieces. Put them away for a couple of months and then look at them side by side with your most recent efforts. You'll see your progress this way and are more likely to be happy to keep developing. Drawing materials. Pencils, fine nib black pens for lining (must be lightfast ink in them), ruler, eraser, and masking tape will be a help, as will as board on a slope as it makes it easier to write. No links here as these are all easy to get and don't require any special quality. Resources. Email me at EtienneSCA@Gmail.com and I'll send you PDF's of:

- Prelined paper you can print for the sample Gothic hand.
- Sample Gothic hand that fits the lining space in the prelined paper above.
- Prelined paper you can print for the sample Celtic hand below.
- Sample Celtic hand that fits the lining space in the prelined paper above.
- Sample numerals for both hands.
- Step by step simple Acanthus decoration
- Step by step simple Ivy Leaves and how to build up a simple border.

In closing here's a link to a good source of info for starting scrolls:



Brigit Greywolf's guide: [sribal\\_layout\\_design\\_by\\_bridget.pdf \(sca.org\)](https://www.sca.org) Tip 5, Make yourself something. Don't give away all your art. It's amazing how many people give away their work. Enjoy some of it yourself too. Final thought: If you did 30 min twice a week you can expect to be a competent calligrapher and illuminator inside a year. It's fine to be unhappy with your skills at the start (because we usually don't have any skill at that point), but we get good by doing. Enjoy the journey. Make some nice small pieces to build enthusiasm and morale. Compare to your 1st efforts not the Book of Kells or the Tres Riches Heures. Once you've mastered the basics, I can point you at the masters who can teach you more. Have fun and produce something.

Etienne EtienneSCA@Gmail.com



### **A tablet woven belt for Lady Meadhbh Roís inghean Uí Chaoimh By Hilikka Susinen**

A while ago Lady Meadhbh Roís inghean Uí Chaoimh asked for a tablet woven belt. The primary colour choice was gold and purple, Lady Meadhbh Roís inghean Uí Chaoimh's personal heraldic colours, to which I added some teal blue for accent, and to have a third colour for the pattern to stand out.

For the material I chose to work in cotton to avoid any allergy related issues.

Making this belt gave me the opportunity to try out a technique I hadn't worked in before; rolled edging, or tubular selvages, thus adding extra material to the sides of the belt and make it less likely to turn in on itself.



The pattern I used is based on a find from Kaukola, Kekomäki; KM2489: parts 67-68, 107 (H1), a find from Finland. It is published in “Tablet-woven treasures – Archaeological bands from the Finnish Iron Age” by Maikki Karisto and Mervi Pasanen.

It follows the publication of “Applesies and Fox noses”. Where there are fewer patterns in the second book, it focuses heavily on textile analysis and techniques used in the creation of the original bands.



The finds from the graveyard of Kaukola, Kekomäki date from around 1100 to 1300 CE. Today only fragments remain of the textiles, including tablet woven bands, which were used for decoration as well as serving practical purpose.

To roll the edge of a tablet woven band, the first few cards – here two on either side – are separated from the pack before every passing of the shuttle, and then the weft is passed underneath the entirety of the warp threads of the cards, before re-emerging before the third card, and following out the entire row in the central opening of the warp, created by the card’s geometry.

The tassels were created by separating the over lengths of the warp into roughly equal strands, and with a piece cut from the warping yarn, approx. 40cm / 16” in length, hitching around it. This secured the ends of the woven band and stops the weave from becoming loose, or even unravelling at the ends.

Hilkka Susinen

### **Up coming Events:**

Sunday the 24<sup>th</sup> of July: Picnic down the Rabbit hole, Rindoon, St. John's Wood Co. Roscommon.

Join the Barony of Eplaheimr for a journey down the historic rabbit hole in the abandoned wall city of Rindoon. Picnic in the gate house or castle. See Facebook for details or contact Susannah at [chronicler.eplaheimr@gmail.com](mailto:chronicler.eplaheimr@gmail.com)

Sunday 8<sup>th</sup> of August: Picnic at Portummna Abbey Portummna Co. Galway.

Join us for a day out in the Historic Ruins of Portummna Abbey. Enjoy walking around the later castle and lovely gardens. Details to be sent by email and Face book soon.

Lady Gytha is looking into a date for a pilgrimage up the hill of Ushnach in Westmeath. Details will be sent out later.



Rindoon Castle

### **Officers of the Barony of Eplaheimr**

**Exchequer:** Lady Hikka Susinen (Hilde Sinboeck)

**Web minister:** Lord Sigtrygg (Timothy Green)

**Chatelaine:** Lord Culainn of St.Elmo's fire (Ian Healy)

**Seneschal:** Lady Meadhbh Róis Ineagh Uí Chaoimh (Ger Clarke)

**Moas:** Lady Fianna Rua Nic Mhathúna (Vina Mc Mahon) **Deputy-** Viscountess Sagadis (Melodi Grundy)

**Herald:** Baron Merlin Sparhawk (John George)

**Chronicler:** Viscountess Susannah of York (Sue Callaghan)

**Knight Marshal:** Lord Unegen of Eplaheimr (Yan Coussot)

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