



The Annals of Eplaheimr

Barony of Eplaheimr Vol. two,
Number 7, July, 2022



The Barony Welcomes Her
Highness Euphrosyne Eirinikina
to Laochra Na Bharúntach.

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Court News from Baronial Games...

Yes, I know, there was a lot going on at the event 😊 As well as awards in court a number of other points of business were seen to.

For Eplaheimr, Court is not just about awards. It is a place to make announcements, recognise people, thank people, and to set tone and direction for what the Barony considers important.

Court started with a welcoming of everyone who attended the event.

A call was then made for Board Nominees for the SCA UK and IRL. The society needs people willing to serve and currently there are no nominees from Ireland. If you are willing to let your name go forward for nomination, please let us know and we will put you in touch with the relevant officer.

As inspired by a conversation with Prince Ranulf at Strawberry Raid, all those who helped others travel to the event were called forward and given coin for their generosity of spirit. Princess Euphrosyne, who made the long journey alone to our shores, was thanked for attending and given a paternoster made by Viscountess Susannah.

The event staff were thanked and Her Highness handled that in more detail in Her Court. Our Neighbours in Dun in Mara were congratulated for a very successful and fun Strawberry Raid event in June.

Then we moved to the awards:

Lord Kier of Eplaheimr was awarded the Tuatha de Corn na Cogadh (the baronial combat award) for his efforts in archery.

Lady Orlaith Chaomhánach was awarded the Tuatha de Charbaid Óir (The baronial Service award) for her many efforts for the barony.

M'Lady Heather Myrkona was posthumously awarded the Tuatha de Charbaid Óir (The baronial Service award) for her efforts in the early years of Eplaheimr, though sadly she passed away before we even reached full shire status, she was pivotal in making Eplaheimr a reality. The Baron and Baroness commanded that she be entered into the Eplaheimr Armorial to record her contributions.

Then a few more items of business:

The Barony was presented with largesse from Viscountess Susannah, Baron Merlin, and Lady Marina. Much thanks were shouted.

Thanks were also given to Viscountess Susannah who had also donated excellent prizes for the tournaments on the day.

Lord Unegen was invested as Baronial Seneschal with a torc of office and Lady Meadhbh was thanked for her tremendous service over her term of office.

We are very grateful to our court staff: Lady Marina who heralded for us for her 1st time and to Lady Teresa for serving as Court Attendant to us.

In other news Lady Hilikka has stepped down as Exchequer. A huge thank you to Lady Hilikka for her diligent service in that role during her time in office.

Insulae Draconis Abú!

Eplaheimr Abú!

Ard Tiarna Etienne agus Ard Bantiarna Melisende



Making an entrance in court

Words from our Glorious past Seneschal, Maebh Róis Inagh Úi Chaoimh



Summer challenge

I have a summer challenge for people who think being a herbalist is difficult. How to make a medieval salad using planters in the garden. Starting small with a few herbs and edible flowers, salad leaves, spinach, some beets, starting small and adding to over time makes a difference. Adding a few more and suddenly you have not only wonderful sells, aromatics, edible garden.

Have you any of the following in your garden, violas, calendula, nasturtiums, borage, lavender and ordinary to goodness daisies, and roses. Do you fancy eating any of these flowers, be aware of allergies.

As the song goes parsley, sage, rosemary and thyme.

My favourites wild garlic and lovage, can often be purchased in nursery on the herb shelf, lovage is a very strong herb, so rule of thumb no more than three shredded leaves.

Mints, spearmint and peppermint in planters for a reason. My favourite Summertime drink with sugar syrup and apple cider or wine vinegar known as Sekanjabin

I love chives, lovely as a garnish, as edible flower, or addition to most dishes. Also, Spring onion chopped and mixed through the salad, not as strong on the taste buds.

Fennel, aromatic, to chew on leaves, flowers and seeds with anise or liquorice taste. Lovely as a tea

Dressing Salad with oil, apple cider vinegar, wine vinegar or verjuice.

This year I started by planting some herbs for my abode in Ballinasloe, along with edible flowers.

Lovage and parsley, sweet cicely, feverfew, rosemary, thyme, my sage died but will try again, having been given Sorrel plants by Baroness Melisende which I had little with some fish.

So whether you are having a barbecue, medieval feast, don't forget to search your garden and see what is edible, in season and fresh.

So, start with a pot or two, some compost, that how my herb interest started, so start with some herb plants you like, add to from there. I have a habit of rocking up with a big bunch of herbs to any event I attend, with whatever herbs are in season.



Thyme, time is in the moment, the smell, fragrance, and taste

Verde sauce, bread soaked in vinegar with two handful of parsley with leaf or two of sage, sprig of thyme pounded or liquidised with addition of coarse salt, spices of cinnamon, black pepper, ginger, and nutmeg,

John Gerard 16th century herbalist is a good place to start, he grew plants from all over the world and I know Rothe house in Kilkenny likes his lists of plants as a starting point as does any medieval garden enthusiasts.

I will conclude my challenge simply to say farewell as Seneschal. Maybe I will have a little more time to catalogue my herbs in the garden and come up with recipes for each. I enjoyed the trust and friendship you placed in me as Seneschal for the last two years during time of plague and pandemic. I am happy that we are coming out of the pandemic, somewhat slowly with steps forwards and backwards. But I have many friends in the Barony of Eplaheimr, and I am very proud of the Barony of Eplaheimr and the people it represents for they are not just my friends but my extended family.

Is mise Le meas

Meadbh Rois ineagh Ui Chaoimh



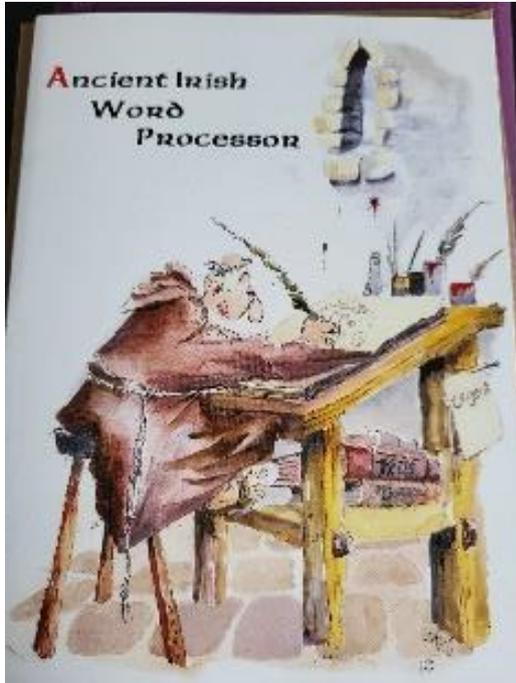
Introducing our new Seneschal:

Court at the Baronial games, welcomed our new Seneschal, Eplaheimr-Jin Unegen (Yann Cousot) His persona is a Mighty Mongol from the steps of Eurasia. In the mondain world, he lives in Limerick and is a chef. He loves to cook Mongolian feasts.

He can be reached at the Seneschal's email seneschal.eplaheimr@gmail.com



News from the chronicler:



It seems that the plague is still with us. The Annals are coming to you from a now cured Chronicler.

We have had a great 3-day event on the 1st to 3rd of July. The first Laochra Na Bharúntach at Petersburg adventure centre was a packed weekend of A&S, fencing, heavy, feasting, going to court and meeting new friend and hanging out with all.

The Baron and Baroness gave out the first champion prizes and made the following part of their court.

Lord Eplaheimr-jin Unegen- Armoured Combat

Lady Marina -Fencing

Etinne the Younger- Archery

Lady Alya – Arts and Science

Aodhán dhá Cheist -Bardic

The hero's portion was given to Lord Robert of Eplaheimr for his constant work at the events. The last years Hero's portion was given to Lady Marina for her beautiful banners.

Now is the time to send your notes, photos, stories, A&S projects to the chronicler for the next Annals. Which will be coming out in October. If you have any announcements of meetings, events, get togethers, send them to the chronicler and it will be sent out on the mailing list. If you want to be included on the mailing list, email the chronicler with your details. (you do not need to be a member to be on the mailing list).

Is mise Le meas

Viscountess Susannah of York

A&S Entry by Kytte of the lake

Title of Entry:

An Illuminated scroll blank inspired by the 15th century English Manuscript, St. Andrews Psalter.

Category: Fine Arts

(Pick one of the 53 listed here: <http://www.drachenwald.sca.org/drupal/node/63>)



An illuminated initial 'E' from the "St Andrews Psalter" (St Andrews [msBX2033.A00](#))



Detail of King David depicted within an illuminated initial 'B' from the "St Andrews Psalter" (St Andrews [msBX2033.A00](#))

What Is It?

1. What is your submission?

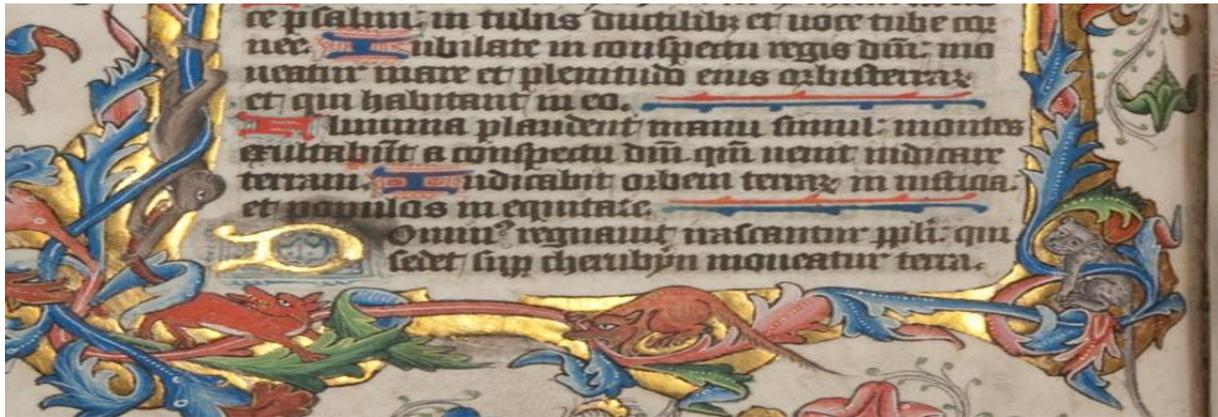
An Illuminated scroll inspired by the believed to be 15th Century Manuscript St. Andrews Psalter from England

2. When and how was it in use?

St. Andrews Psalter is a 15th Century Illuminated manuscript. It can be found in the University of St Andrews Special Collections in Scotland. However, it did not originate from St Andrews. The scroll is believed to originate from somewhere near London in England. The manuscript was brought to St Andrews in the 17th century. The exact date of the manuscript is unknown. However, it is believed to be from the 15th century based on the style of the artwork used in the manuscript.

The manuscript is a Sarum rite calendar together with Psalms 1-150 which is done in an English hand. Books of the Psalms were known as psalters, which often also contained calendars, canticles, prayers, and creeds. They may have been used for private devotions, but they could also have been used for liturgical purposes where all 150 psalms were to be recited each week. Gospels and psalters were originally illuminated to honor God. The artists were usually monks who illuminated scrolls for people to learn from and pray with as well as for missionary work. St. Andrews Psalter has borders in gold that are highly burnished and colours, with illustrations of flowers, humans, birds, monkeys, foxes, dragon, griffin and other creatures. The colours used on the manuscript almost look pastel with stronger primary colours.

Example of the animals from St. Andrews Psalter



times. I still have lots to learn and have been mostly self-thought to date. I am trying to learn how scribes would have painted scrolls in medieval times e.g. paint strokes, how they would have used shading and whitework.

I chose this image from the manuscript as it was complex with many different elements and to give myself a challenge. There is lots of foliage, goldwork, shading, whitework and penwork all involved in the complexity that is this magnificent manuscript.



Example of some of the Foliage, whitework and filigree in St. Andrews Psalter.

When painting I used a size zero brush mostly. I will need to try and source an even finer brush to do the finer white work such as the very tiny dots that can be seen on some of the foliage, one of the animals, and the initial.

This is my first real attempt at doing goldwork properly. I have done one previous award scroll with a small amount of goldwork, but I believe I didn't do that one totally correct and was hoping to rectify that with this scroll.

Overall, I am very happy with the finished piece and how it looks.

I have tried to recreate the image as close as possible to the original and I feel I have achieved this. I would be happy to use this scroll for an award scroll within the Kingdom. I did however leave out some elements of the scroll as to keep the scroll to fit within the space I had for the Scroll. Nevertheless, If I was to try recreating this scroll in the future, I would make the scroll small in order to fit the pen flourishes that I left out.

Overall, I loved the look of the image and wanted to try recreating it. I have figured out that I like this style of manuscript and will try to do further scrolls from this manuscript in the future.

4. What is your submission made of?

Materials:

24 carat gold leaf: From an Italian maker I won.

Winsor Newton Designers Gouache: Primary red, primary blue, permanent green middle, permanent yellow deep, zinc white

Reeves Gouache: Yellow ochre, leaf green, white, ultramarine, emerald. burnt sienna, blue lake.

Derwent Grafik line maker archival ink pen in black, Pergamenata, Watercolor paint brushes in various sizes, and nibs, ruler, 2H Pencil, washi tape, drawing board, pipette ,paint palette and L Cornelissen & son pumice powder .

I used a drawing board rather than a slope.



Materials used

5. What was the original made out of?

The original was made with vellum. I have used Pergamenata as I already had a supply of it. Vellum was usually made from the skin of a calf, sheep or goats.

6. How did you make it?

Which tools and techniques did you use? Did you experiment before starting the final piece?

Skills: Drawing-Free hand, drafting, shading, leaf styles-foliage, miniatures, -animals, Initials, brush strokes, filigree, whitework.

Methods and tools. Freehand drawing. Derwent Grafik line maker archival ink pen.

Step1: Tape Pergamenata to board with tape (I've used masking tape as its what I had at the time.)

Step 2: Draw out the image using exemplar as guide.

Step 3: Outline image with ink (Some scribes don't do this until the end, I prefer to see an inked line)

Step 4: Prepare all the colours needed to use on the piece.

Step 5: Gilding. (Even though I used gouache, I always do gold first even when using gouache as it is good practice and habit for when using gold leaf).

Step 6 Paint image. Start from the top and work down so you do not smudge the image on the Pergamenata.

Step 7: Whitework. Use the smallest brush you can to get clear crisp lines.

Step 9: Finishing touches with ink and cleaning up image. Use ink to clean up any lines if needed. Fill in any paint areas that may have been missed earlier.



Which tools and techniques would they have used? How do we know? Would more than one craftsperson be involved?

Various techniques would have been used in creating such a manuscript. The scribes would have made their own pigments at the time. Pigments such as white lead, indigo, ultramarine, red lead, orpiment, green from verdigris were commonly used in medieval times such as that found in the Book of Kells and the Lindisfarne Gospels to name a few. Micro-Raman spectroscopy has helped to identify for sure what pigments were used on certain manuscripts. Some pigments have proven hard to identify by micro-Raman spectroscopy because of the reflection of some of the pigments on the manuscripts. In some cases, other organic dyes, brown earths, chalk, plus white lead, and precious metals were used. This was done to help achieve a more varied palette.

Why Did You Make It This Way?

8. How is your submission different from the period way of making it?

Did you use different techniques? Different tools? Different materials? Or is it the same?

My submission is different because of the materials I have used. I have used Pergamenata rather than vellum as it was what I already had in my supplies. I also used Derwent Grafik line maker archival ink pen, rather than oak gall/iron gall ink that was used in medieval times. I used this to give me better control of my line work.

9. Why did you make it differently?

I used shop bought gouache as opposed to making my own pigments. However, over the last year I have thought myself how to make my own pigments and will hopefully make more period relevant paints in the future. I have used Pergamenata rather than vellum as I already had some Perg. It is also vegan friendly, so no animals were harmed in the making of it. I do not have the materials to make my own vellum just yet, but this is something I want to pursue in the future. I used water gold size to adhere the gold leaf but in the future I want to learn how to make my own gesso so I can do more raised goldwork as I didn't quite achieve the height I wanted for the gold leaf. I will also investigate using thicker gold leaf also.

10. What are you least satisfied with?

How would you do things differently if you did this again?

If I was to attempt this scroll again, I would use gesso and thicker Gold leaf. I want to make my own gesso to use on my future gilding projects. The original is highly burnished and by using both the gesso and gold leaf, this would give the shiny effect that the gold has in the original. Nevertheless, the gold I did use was effective in giving the effect of a gilded scroll, especially when the light hits it.

11. What are you most satisfied with/would do the same?

What worked really well?

I am happy with the layout of the illumination. I found it difficult to source an image of the scroll facing straight. The images I could find are at an angle. I like to freehand my drawing as this is where I get most satisfaction from rather than tracing a piece. I am happy with the type of colour shades I chose as they complement each other and close to looking like the original.

12. What were the biggest challenges?

The biggest challenge was trying to draw the scroll as if it was facing me straight on as the only pictures I could find were where the manuscript was not fully open. This was most likely done to protect the binding on the book. However, I believe I have achieved a good result regardless of having to make some adjustments. I believe that I made the scroll look proportionally good for its size but in My almost finished piece the future, I will make it slightly smaller to fit in all the pen flourishes.



Sources

You may also include images, either in this section or in the relevant sections above.

13. Which sources did you use?

e.g. names of books, links to specific websites, museums, names of people who helped you or classes you took.

I used a mixture of books, websites and museum visits as my sources of information.

Seligman, P. (2002). The Illuminated Alphabet. An Inspirational introduction to creating decorative calligraphy. Quarto Publishing PLC.

Cennini, C. Thompson, D.V. (1960). The craftsman's handbook.: the Italian "Il libro dell' arte." Translated by Daniel V. Thompson. New York, Dover Publications.

Meehan, B. (2017). The Book of Kells. Thames & Hudson. The examination of the Book of Kells using micro-Raman spectroscopy

Bioletti, S. Leahy, B. Fields, J. Meehan, B. Blaub, W. (2009). The examination of the Book of Kells using micro-Raman spectroscopy .The Journal of Ramen Spectroscopy.

Gameson, R. Beeby, A. Duckworth, A. Nicholson, C. (2015) . Pigments of the earliest Northumbrian manuscripts. Scriptorium., 69. Durham University . pp. 33-59.

Trinity College Book of Kells Musuem , Dublin, Ireland
31/05/2019

My almost finished piece

<https://pacific.st-andrews.ac.uk/>

Last accessed 10/06/2019

<https://archiveshub.jisc.ac.uk/search/locations/e4dc9472-9d7c-3d5a-8f45-815defa019bd>

last accessed 10/06/2019

<https://standrewsrarebooks.wordpress.com/>

last accessed 10/06/2019



Larger images of the materials I used.



Photos from the Baronial Games:







Coming Events:



Easy Demo - Galway City – Sat 6th August

What if you could show what you love about the SCA at a 14th century site from just 10am to 2pm?

We have the opportunity to promote the SCA locally in Galway City next month and would love to have a few people come along and take part at St Nicholas Collegiate Church in the heart of Galway city, as part of a Medieval fair.

Galway city area has 4 or so new members who have been active for the past few years and this is a great chance to develop solid local activity.

We'll be displaying some crafts and hopefully some fencing. The site will have an area roped off and they will set up gazabos for us so we won't even have much setup to do.

If there is something you'd like to show, be it herbalism, fibre arts, costuming, dancing, etc. we would love to see you.

If people want to dance, we have been promised period musicians and the use of the South transept in St Nicholas Collegiate Church, which dates from 1320! It's got a nice wood floor and is well lit by natural light.

But, let's keep it simple. We're asking people to bring stuff around just one area of interest and just talk about that. Don't try and bring too much stuff from too many areas of interest. We want you to have fun on the day not work too hard.

After the demo, we're planning on going for food in the city in garb and making a bit more of a fun day of it

If you'd like to come along and support the Tuatha of Cluain Oir on Saturday August 6th please contact me!

Thanks,
Etienne
Sheriff of Cluain Oir.



Athlone Castle Demo Wednesday the 17th of August for heritage week.

Shine up for 12th century bling, garb, and come along to the Medieval market.

The Theme is “waste not want not”

We are show casing our A&S to show how people in the 12th century used sustainability in their lives.

We will be demonstrating the various crafts:

Book making and leather working

Nail binding

Drop spindling

Viking weaving

Bead making

Oat bread making

Wool fabric selling

If you have any skill you would like to show, please let me know. I am still looking for a knife and armour maker or two. Or just come along in Garb and bring your market basket.

More information to come. Contact Susannah (Sue Callaghan)

Brought to you by the Tuatha of Tir Chrío Robert of Eplaheimr ,Sherriff

Officers of the Barony of Eplaheimr

Exchequer: Lord Robert of Eplaheimr (Robert O' Rourke)

Web minister: Lord Sigtrygg (Timothy Green)

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

Seneschal: Lord Eplaheimr-jin Unegen(Yann Coussot)

Moas: Viscountess Sagadis (Melodi Grundy)

Herald: Baron Merlin Sparhawk (John George)

Chronicler: Viscountess Susannah of York (Sue Callaghan) **Deputy :** Fianna Rua Nic Mhathúna (Davina McMahan- O'Rourke)

Knight Marshal: Lady Marina Claudia Alessandra de Grado (Marina Postir)

Our Officers can be reached by their title.eplaheimr@gmail.com