

The Shards

BARONESSA'S LETTER TO THE BARONY

Greetings and May the Summer Sun warm you (but not too much),

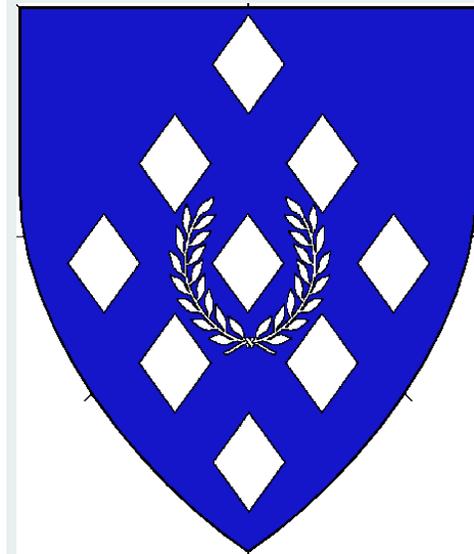
As events start to pick up and we all strive to shrug off our winter and pandemic lethargy, I have a request of you all. Look around you and find the people who make the SCA better, richer, more interesting, more beautiful, and more learned. Take a moment and thank them for their time and service, their craft, their artistry, their research, or even just the warm welcome they offered upon seeing you again.

Once you have done that, please consider if the thing you observed is a pattern? Is that person or group always helping things be amazing in that way? If so, it sounds like you should write them in for an award. There are many awards at the kingdom and baronial level which can be given to recognize the people who help us shine a little brighter. If you are not sure which award someone already has, ask and I can show you how to check. If you think someone is doing great things, but you aren't sure what award to recommend-guess. The Crown can always decide to assign them a different award that they think is a better fit. But they cannot know about the person's good works if you do not tell them. The new Kingdom Award system is much easier to deal with than the old one, so give it a try. Let me know if you need technical help. Nominating someone for a baronial award is even easier, just send me an email letting me know who, what, and why? Keep in mind that there are specific awards for Groups too. If you know of a household, guild, or company which is excelling in some way, consider writing them in for a Fretty or Grove at the kingdom level. Lastly, look outside the borders of Shattered Crystal. Look outside the borders of the Midlands. The MidRealm has pockets of awesome all over the place.

I have a few final questions for you to think about as you attend summer activities and events: When did you last put on sunscreen? Are you drinking enough water? Did you eat? Should you move this conversation a few feet away so that you are in the shade? Take care of yourselves, and others.

Basking in the Sun,

Baronessa Petrona



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Please Pack A Mask!

We'll see you every Tuesday at the Moose Lodge with a mask inside the building.

Canso: Alone I Wander by Melisende de Westemere

Alone I wander through this darkling night.
The dying moon recounts her roll of wrongs.
Bright Dawn approaches; it will not be long
before her coming puts the stars to flight,
brings an end to song.

The weak must ever make way for the strong.

Soft, scented nights retreat before Day's flame.
Brash Day she is a harsh and haughty dame.
Her trumpets blare, her heralds strike the gong
ending Love's sweet game.

Day after day life always plays the same.
No day brings blissful end to all our woes,
except that last to which all mankind goes
unwillingly; the day Death lays her claim
to our finest Rose.

Though Day be cruel, Dear Night brings sweet repose
wherein the flesh may rest, the heart may dream.
Beneath the silver moon it yet may seem
as if it is a gentler wind which blows,
kinder stars that gleam.

L'envoi:

Fairest Lady Night
With your silver song
Keep the day's harsh flame
With its bitter blows
From my heart's best dream.

Canso: Alone I Wander Cont.

Technical notes for the interested or “why what I’ve done here is really cool”:

The Canso was the most common verse form used by the early troubadours. (Courtly poets, writing in Occitanian or the Langue d’oc of southern France from the early 12th century.) The Canso had no fixed form. Each Canso was expected to be something completely new, something never done before. However, once the form was determined, the poet was expected to follow it rigidly throughout the piece.

To begin this piece, I made up a new form: five stanzas, five lines each. The first four lines of each stanza are 10 syllables in iambic pentameter. The last line of each stanza is five syllables, made up of an anapest and an iamb.

Note: an anapest is three syllables in the pattern unaccented, unaccented, accented. An iamb is two syllables in the pattern unaccented, accented.

The final stanza (the envoi, usually addressed to the Troubadour’s love, but under a pseudonym) was to be five lines of five syllables each, made up of an anapest and an iamb.

The rhyme scheme I settled on was:

abbab

bccbc

cddcd

deede

abcde

Having set the rules, I crafted the poem within them. It’s very much like putting together a puzzle with words, and I encourage everyone so inclined to give it a try. I hope you enjoy. ~~Melisende

Meeting The SCA And Being A Newcomer In SCA

Personal comments by Mistress Caroline

On February 18, two things happened to me that had me reminiscing and thinking.

First, I attended the funeral of the husband of an elderly, beloved, former library board trustee who had also been a friend and fellow teacher. I'd had two of their three offspring as students in high school. The son, who is now in theater in Washington, claims to have gotten the "acting bug" when I cast and directed him in a school play as the male lead. It was a fun, successful event and, to this day, he credits me for his start. Seeing him and many other students from decades ago, really made me think back over the past.

Then soon after I arrived back home, one of my rambunctious kittens got into a cabinet and was able to remove some papers from a folder that had been stored there. Among the papers he proudly scattered was a copy of the story I had used in my very first SCA bardic "competition". I calculated that it would have been about 1983 or 4. What a memory.

So, then I spent a lazy afternoon thinking of my early days in SCA, how I joyfully found it, and the first days and the learning days.

I met the SCA at the Jubilee Old English Fair, which had SCA participation. It was held near Peoria, Illinois. To capulate the story, a friend was to be a merchant of herbs at the Fair and needed a helper. She was a licensed herbologist and knew that I liked herb craft and had an average knowledge of it. Well, one of the requirements was that we needed to have medieval garb. I was willing, did a little research, bought a Simplicity pattern, and made a lovely looking outfit of modern fabric with a zipper down the back and fake fur around the hem, wrists and neckline. Hey, it did fine with the ten-foot rule – from the front. We loved Jubilee Olde English Faire.

My friend Faye liked the strange stuff and the wizards. I admired the fighters and entertainers, but really met the SCA when I went to a booth about the medieval ages and the SCA, run at that time by a wonderful lady named Mistress Bianca de Rosemunde. She was articulate, intelligent, and extreme talented as an artist. She became a Laurel for her scrolls and artistry. I was totally impressed. In fact, when she became a Pelican at 50th Year Great Court a few years ago, I spoke for her as a Pelican telling the story of how I met and became involved in the on the SCA through her influence.

That same weekend Faye and I met a few people from the new Shire of Shattered Crystal, which was the SCA group nearest Marissa. One lady was named Cindy and another was Chris. (Chris became the mother of our Lord Alan) They and a few others stayed in touch with us and invited us to shire meetings.

Busy with many other activities in my life; teaching, church work, being the Illinois' coordinator of Future Teachers of America, being on the state board of Illinois Education Association as president of Region 4, taking Middle Eastern dance classes, helping with Boy Scouts, and doing library story hours, I found my life to be pretty full.

Meeting The SCA And Being A Newcomer In SCA Cont.

I was unfamiliar and rather naïve about the Society for Creative Anachronism, but interested. It took several months for me to feel as if I truly was a member of the group and not just an observer. I was only able to attend a few meetings when we decided to put on a big demonstration at Belleville Area College. I was willing to help in my one outfit and did.

We had good press and my outfit attracted a St. Louis photographer, and it and I were part of both TV and newspaper coverage. (The same photographer became a friend and covered several other of our happenings.) I also helped with our first two events. One was at a church in Swansea, and I did a lot in the kitchen and earned “my wings” as a cook.

Since part of this is being told to help new people and those who influence recent attendees, I want to add that I had taken my son, who was early junior high age, along to the shire’s event, to get him involved. He helped out during the day and was down as a server for the feast. Unfortunately, as an athlete and a high honor student, and at an age where he “did not suffer fools”, he was serving a table where some of the guys he served were boastfully talking fanciful nonsense, and were rude and rather crude. I know it was an excuse, but he felt that they were not the type people he wanted to be around. From then on, he was supportive of me, but declined to participate.

You never know how your actions may affect someone else.

As a newcomer myself in the early 80’s to the Shire of Shattered Crystal, I wanted to try everything I could about the Society. Enter the Arts and Sciences. They gave me the opportunity to experience some of the things that I didn’t really have much of an outlet for in everyday life. As I said earlier, it was about 1983 that we held what was probably a regional A&S day in Mascoutah. I was encouraged to enter a dance piece and a bardic piece by Leonard and Alice, (The basic shire workers then were Barb, Leonard, Cindy, Teri, Bill, Larry, Chis, Alice and Cindy). The background information that Leonard had given me said that a bardic story could be a medieval theme or style, and I had found a story by Jane Yoland called “The Hundredth Dove” that I thought fit the bill. Two of the judges were members of Shattered Crystal who had never judged before, and who tried to be helpful. They were very complimentary, but felt that they needed to make suggestions, and they told me to memorize the story. I was a bit taken aback, but thought that they knew what they were talking about. It was a real task memorizing the story, as I had been a story teller for a while and memorized special parts but not a whole, long story.

As the coordinator of FTA, and a Regional president of IEA, I had some state meetings that I had to attend before the Kingdom A&S. I recorded the story, and as I traveled, I would listen to sections and memorize them until I had it in hand. My method was to start from the beginning each time and add the next part.

Then we went to Eastern Illinois University for the next round, and we had more experi-

Meeting The SCA And Being A Newcomer In SCA Cont.

So, for new people, don't be discouraged; keep trying. And for the not-so-new people, please have the right information in hand or available, and be encouraging.

During that day in February 2022, remembering the past few decades in SCA and the pleasure they have brought me, I even decided that some day soon, I would copy the story "The Hundredth Dove" for The Shards. By the way, when I was put of vigil for my Laurel, it was for "storytelling, research, and A&S activities". I'm a backer and believer in all three.

Special Ideas

1. New people should talk with several SCA'ers and not just take the opinions of one person.
2. Ask people about what they are doing or like to do. Listen for other references they may give you.
3. Remember that our technological advantages bring information and resources right to us now. Research has become easier. Be willing to take the time to do some. But, please also use books as well as the Internet.
4. Help other newcomers feel welcome and share interests.
5. Attend events in other places and see how SCA has different ways of doing things and different outlets.
6. Be willing to have your talents be demonstrated, participate in A&S fairs, make largesse, enter novice tournaments. All those things will bring comments and helps.
7. Be willing to take part in classes on new subjects. Learning fresh things might lead to an additional love.
8. Whatever you do in SCA, do it because you have fun and it brings you satisfaction.



Beginning Silk Painting: A Foundational Guide to Prepare for your project

Instructor: Petrona da Mancio

Email: PetronadaMancio@gmail.com



My background: I am NOT an artist, in fact, I cannot draw. Not a straight line, not a circle, not even a passable stick figure. But I can cheat and I will show you how. My scribe friends remind me that tracing is period, so it is ok. I am also nearly completely self taught in this art, so ask questions. I learned by messing up, you shouldn't have to.

Required materials:

Silk, Frame, Gutta, Gutta applicator, Dye/paint, paintbrush, Fixing agent or steamer.

Silk: It is possible to use nearly any silk for this type of painting. However, the heavier silks like Noil and Dupioni are difficult to get gutta to penetrate which makes them likely to bleed across lines. The best (and cheapest) is Habotai or China Silk in the 5-8 mm range. The higher the weight (mm) of the silk, the better the color comes out on the habotai.

Frame: Any rigid frame in the needed size and shape. PVC and wood are common. I use wood and cover it in packing tape to protect it from the dyes. Pins and rubber bands may be needed here depending on style.

Gutta: Many types are available depending on the effect you want. Water soluble and non are available. The non-water soluble (Gutta Percha) is more period and what I generally use unless the piece is going to be worn. Gutta is available in black, clear, gold, silver, and dyeable.

I have had good luck with Jacquard Gutta and Pebeo Water soluble resist. These are my preferences.

Gutta applicator: I use small bottles with a metal tip to apply thin lines. These can be purchased in several widths. A paintbrush can be used as well.

Dye/Paint: There are several brands of silk dye available: SetaSilk, Jacquard Red, Jacquard Green, DyNaFlow, and DuPont are the most common. Any acid or procion dye can also be used. It is important to note that some dyes go on like ink and some like paint. Be certain to determine what method is used to fix the color. Some dyes use a chemical fixative, others steam. There are pros and cons to both. My preference is for DyeNaFlow OR SetaSilk, as I can heat set it in the oven.

Paintbrush: Whatever artists brush you have will do. Foam brushes are great for large areas.

Fixative or Steamer: Depending on what color you have used, you will either steam the silk on the stove for about an hour or place it in a water and chemical bath. With the Jacquard Green use Jacquard Dyeset Concentrate. When using DyeNaFlow, I prefer to bake the piece, wrapped carefully in muslin and placed on a cookie tray, in the oven. Set to 275 degrees and let it go for 35 minutes (including the preheat).

Suppliers:

Dharma Trading Company at www.dharmatrading.com

-Good prices purveyors of all supplies including silks and many product lines

Dick Blick Art Stores at www.dickblick.co

-Several dye lines, guttas, applicators, brushes, etc

Mulberry Silks at www.mulberrysilks.co

-Most needed items

Vogue fabrics at www.voguefabricsstore.co

-for silks

Your local fabric store for silk and your local hardware supply for frame materials

I also recommend your local library for books on silk painting. Particularly those by J. Venable.

CURJA CALL

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July 2022

Sun Mon Tue Wed Thu Fri Sat

					1 A Simple Day	2 A Simple Day
3 A Simple Day	4	5 Meeting	6	7	8 Tyger Hunt 37 Push for Pennsic	9 Tyger Hunt 37 Push for Pennsic
10 Tyger Hunt 37 Push for Pennsic	11	12 Meeting	13	14	15	16
17	18	19 Meeting	20	21	22	23
24	25	26 Meeting	27	28 Business Meeting	29 Pennsic	30 Pennsic
31 Pennsic						

August 2022

Sun Mon Tue Wed Thu Fri Sat

	1 Pennsic	2 Meeting Pennsic	3 Pennsic	4 Pennsic	5 Pennsic	6 Pennsic
7 Pennsic	8 Pennsic	9 Meeting Pennsic	10 Pennsic	11 Pennsic	12 Pennsic	13 Pennsic
14 Pennsic	15	16 Meeting	17	18	19	20 Hunt for the White Stag
21	22	23 Meeting	24	25 Business Meeting	26 Constellation Academy of Defense	27 Constellation Academy of Defense
28 Constellation Academy of Defense	29	30 Meeting	31			

September 2022

Sun

Mon

Tue

Wed

Thu

Fri

Sat

				1 Mounted War Games	2 Mounted War Games	3 Mounted War Games Middle Kingdom Academy of Defense
4 Mounted War Games	5 Mounted War Games	6 Meeting	7	8	9 Baroness Wars Harvest Days King's Company of Archers	10 Baroness Wars Harvest Days King's Company of Archers
11 Baroness Wars King's Company of Archers	12	13 Meeting	14	15	16 Vikings Come Home	17 Vikings Come Home Pferdestadt Rapier Classic
18 Vikings Come Home	19	20 Meeting	21	22 Business Meeting	23	24 Fall Coronation
25	26	27 Meeting	28	29	30	