



The Barony of Cynnabar



THE CITADEL

JULY A.S. LIX

THE ARTS & SCIENCES



OF CYNNABAR

[Pictured: Baron Ermenrich regards the preparation of a medieval sandwich adjacent to a roasting fowl at Dame Hannah's Cooks' Symposium of A.S. LII.]

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***HEAR THE WORDS OF THEIR EXCELLENCIES
VALKA AND BJARKI***

Greetings to the Barony of Cynnabar!

The Summer Solstice has come to pass, and as such, the season of archery, combat, and outdoor events full of pavilions is in full swing. The Spring Crown Tournament has given the Midrealm Their Royal Highnesses Kilian Fendrich and Jalida al-Hasannah.

The Barony has been busy this spring! Spring Revel, held April 21, was chilly but sunny with a well

attended armored tournament that included many fighters from beyond the Barony's borders, including newcomers who moved from the Kingdom of Atenveldt and our neighbors in Andelcrag. Duke Dag was victorious over Sir Charles in the final bout with great swords. Ugrath completed his armored authorization. Rapier participants included THL Galen O'Conaill, Warden Kata Aragunnarsdottir, and THL Throckmorton. The yard sale gave several new people the opportunity to pick up garb. Court business included a fealty oath, the opportunity for Lady Caryn to relinquish her role as Archery Champion, Sir Gregoire being made A&S champion, and an announcement of the militia's intentions to prepare for War.

Several archers from the Barony including HE Valka and Dirk attended Smurf Shoot in May, where THL Throckmorton was able to return Papa Smurf after attending him since last year, with the addition of a Smurfing spoon.

HE Bjarki attended Aethelmarc War Practice with Sir Straum, Sir Jasen, and Drogo.



Spring Kingdom A&S Fair saw Ulfrun Barefooted contributing as a scorer, and THL Aeffe Torsdottir entering a beautifully carved wooden box. [Photo left: Aeffe Torsdottir.] Sir Gregoire fought in Crown Tourney, attended by his household, Sir Straum, and Sir Jasen as his man at arms, reaching the Final Four.

The next weekend saw a large attendance at Black Swamp War Games. Forester Dillon demonstrated his atlatl at the archery range. Galen fought rapier, and Max authorized in rapier. Klaus and HE Valka authorized in armored combat. Mihal authorized in two handed weapons before fighting in the Round Robin Tournament and the Great Sword Tournament, along with Sir Gregoire.



[Photo: Dame Hannah Schreiber]

HE Bjarki bestowed Cynnabar tabards to Mihal and Klaus, and HE Valka received her tabard from HE Gregoire and HE Tairdelbach. Cynnabar fielded 8 armored fighters that day, including HE Jorun, Sir Gregoire, HE Tairdelbach, Sir Jasen, HE Bjarki, Mihal, Klaus, and HE Valka.

The weather was warm but breezy, and Cynnabar was told by the lieutenant general that we started out well and improved throughout the day. Great Sword Tournament, along with Sir Gregoire. HE Bjarki bestowed Cynnabar tabards to Mihal and Klaus, and HE Valka received her tabard from HE Gregoire and HE Tairdelbach. Cynnabar fielded 8 armored fighters that day, including HE Jorun, Sir Gregoire, HE Tairdelbach, Sir Jasen, HE Bjarki, Mihal, Klaus, and HE Valka. The weather was warm but breezy, and Cynnabar was told by the lieutenant general that we started out well and improved throughout the day.

Baronial Border Wars was another successful day for Cynnabar, with the populace visible and contributing in every part of the day. THL Throckmorton taught a woodworking class, Mistress Hannah helped with the vigil for the newest Laurel, Mistress Sadb, and Ulfrun Barefooted dedicated much of her day to her role as regional Signet for the Royal Court. Several Cynnabar members created scrolls that were presented, including Ulfrun Barefooted, HE Hannah, THL Diamante, THL Godhit, THL Aeffe Torsdottir, Gavril, and THL Morwen. HE Giovanna stepped in to help a momentarily swamped Gate. Max went from the melee field to the rapier field. The Cynnabar armored fighters numbered 16 on the field: HE Bjarki, HE Valka, Sir Gregoire, Sir Jasen, Duke Dag, Sir Straum, HE Tairdelbach, Master Zygmunt, THL Ulfrun, Sir Adler, Sargeant William Lu Renard, Drogo, Klaus, Mihal, and Ugrath, who received his Cynnabar tabard from HE Bjarki.

Our next outward facing event is the Michigan Celtic Fest, and as the weather begins to cool we will be indoors for St. Cecilia. We are looking forward to our incoming MOAS, Her Grace Annemarie de Garmeaulx and her plans for future A&S within the Barony; we know several workshops are in the works!

For now the Barony is turning our attention toward preparations for War! Ready your weapons and attend to your tents; we have been called to join Their Majesties of the Midrealm in the fight against the Kingdoms of the East and Aethelmarc.

We are constantly in awe of the many ways Cynnabar adds to the glory and works of the Middle Kingdom. Huzzah Cynnabar!

*I Godhit Write This:
Commentary by
THL Godhit of Cynnabar, Chronicler*

If you look at the current SCA, Inc. Mission Statement, you'll notice that it specifically mentions skills and arts: "The SCA is devoted to the research and re-creation of pre-seventeenth century skills, arts, combat, culture, and employing knowledge of history to enrich the lives of participants through events, demonstrations, and other

educational presentations and activities." (Source: *Society for Creative Anachronism / sca.org*).

Our Barony of Cynnabar is a mini-colony of artists and crafters and it always has been. Among our populace are several commercial artists and those professionally involved in the Arts: Baron Dabhid, Duke Eli, Duke Dag, Dame Hannah, Mistress Melisant, to name a few that I know of personally. (And omissions are fully due to MY ignorance!)

But from its very beginning – BEFORE it was even a barony, or even “Cynnabar,” Cynnabar was jugglers and musicians, armorers and woodworkers, cooks, mummers, bards, leathercrafters, dyers, brewers, potters, fletchers, spinners, weavers, seamstresses, calligraphers, and the rest of the spectrum of historical “Period” arts, sciences, and crafts. Today’s SCA is supported by many adjunct suppliers – it was no so in the 70s and 80s. We ALL went to JoAnn’s, or Tandy, etc. We didn’t have the Internet: we went to the library for recipes, patterns, and so forth. It was a primitive time!

This issue of THE CITADEL will, I hope, bring you a sense of this proud History and inspire you to think of yourself as a worthy member of the Populace carrying these “maker” traditions onward.

A TALE OF OLD CYNNABAR: IAN MAC IAN AND CATRIONA OF LESLIE TOWER, “MAKERS” OF CYNNABAR

(Contributed by Her Excellency Baroness Valka Iansdottir)

Ian and Catriona found the SCA in September of 1981 through a Medieval Festival that was being staged at the North Campus of the University of Michigan. They began going to meetings and participating in the newly expanding Shire of Cynnabar.

Catriona was active in sewing, playing music, and doing calligraphy. She had already learned to sew as a teenager, and grew up in a musical family, so those things easily translated into the SCA realm. Without internet and Pinterest, her primary sources included books from the library and Raymond’s Quiet Press, which had recipes and simple tunic patterns. Based off of these, she wrote an article for the Citadel about how to make a hood with a liripipe; her pattern included two different colors, one light and one dark, to be reversible. For an example, see Ian Maclan at an event, because he still wears his. She also made several hoods to take to Pennsic to sell for gas money, since, as they have said, most people in the SCA at that time were “broke college kids”, and there wasn’t a lot of expendable income to dedicate. In that vein, acquiring appropriate fabric was challenging, especially in natural fibers and neutral colors; Minnesota Fabrics and yard sales were the go-to places to find materials to use for creating garb. Naturally, there weren’t the online and specialized vendors of today and she said most people did a little of everything out of necessity; it often wasn’t an option to just buy things. One example was that she made a cloak out of green fabric that was previously drapery, and a dinosaur for Halloween from the leftovers. In addition to clothing herself and Ian, she also made garb for her two boys. Catriona made the first banner for Cynnabar of flannel backed satin. The heraldry on the front was hand-embroidered. She said there were no silk banners or pennants, and that is one of her favorite things to see now.

They would learn dances on the spot at revels, sometimes with instruction from the longer-established Northwoods, and she would often play recorder or sing. There was also pre-recorded music on cassette. Skits were performed at the Elizabethan Wassails, and she was part of the group that played music and sang gregorian chants at the Medieval Festival in following years. There were tents striped in Ian’s heraldic colors

of green, black, and gold that she constructed for the Medieval festival, one of which was used for Ian to set up an armoring demo by the pond.

One fantastic resource mentioned was films from the library at U-M that gave detailed instructions in the art of illumination and calligraphy, starting from scratch with creating the quills from feathers and vellum. The films were shown at the Medieval Festival, and were an exciting source of information for people practicing that art within the society. The fact that Catriona's AoA was a ditto and people in today's Society regularly receive handworked scrolls is a testament to the fact that calligraphy and illumination was so widely expanded upon. As many people have observed, the fact that the SCA embodies so many different Arts and Sciences is part of the reason why it is now and always has been a place for people to belong who don't always belong elsewhere, within the rigid confines of other modern societal structures.

Ian contributed largely with armoring. Catriona remembers the distinctive repetitive ping of metal being hammered echoing across North Campus during the Medieval Festival. The first piece of armor that he made was an elbow cop, formed over his ball hitch in the parking lot of married housing, out of the bronze kickplate scavenged from a scrap door. He made body armor for Albrecht Reinlowe His first helm was a Spangenhelm, and he said learning how to pattern the triangles to fit together was a watershed moment for him. The first Pennsic for Ian and Catriona was 11, for which he made a set of several shield blanks which they sold onsite. He said that since they joined in September, several people had just returned from Pennsic with tales of how amazing it was. Pennsic 12 was the first year that Cynnabar had the shield wall, using shields made with a shield press he built and metal cut at the art school. A patch showing calipers to denote his office as Minister of Science was added to his new surcote that year.

One teaching opportunity was a stained glass demo, using sodders he had made with a wooden form. A lantern built using stained glass panels is still a fixture in their house. He also often taught about making armor once he learned what he was doing, and helped many new people get outfitted in order to fight. Ian learned many of his metalworking and blacksmithing skills in metals classes at U-M, and was able to use the metal studio until Cynnabar came together to create a workshop. He used his dad's lathe to make some of his own tools, and even built a forge to help with that process. Again, they had to go right to primary sources like the armor displayed in museums in Cleveland, Detroit, and Chicago, or else find what they needed in books. Ian discussed the importance of A&S exhibitions to see new projects or get new ideas, and stressed the need for self-sufficiency for getting what you wanted to create or further a persona, since many resources available today simply didn't exist.

The SCA first and foremost is a learning society, and the early days exemplify the opportunities for creativity and resourcefulness to thrive. In many ways technology has certainly improved the experience within the SCA; ie a lightweight, battery powered bluetooth speaker with a curated list of songs to tap for dancing, or the availability of durable and cheap armor to begin fighting. The massive spread of information has made research and inspiration more accessible. But arguably the greatest resource is the work that people have put in over the years: researching, documenting, teaching, distributing, exhibiting, and wearing or using their work so that others can see it and become inspired to create their own. At its core, that's the joy and purpose of the Arts and Sciences, and one of the traditions of Cynnabar is the many (many) artists and artisans over the years that have been part of building Society's foundation of knowledge.

*MISTRESS KATHRYN THE "BASKET LADY": SOME
PARTICULARLY FOND REMEMBRANCES,
SHARED BY
THL DAYE INGEN AEDA*

"I HATE TICKS!" We had just arrived at her friend's home. It was fairly rural and the back lot was overgrown with willow saplings and tall grass. Kathryn and I were on a mission. We wanted to weave wattle fencing. We were there (with permission of course) to gather raw materials for this next level of basketry. As we clambered out of her vehicle and rounded the back of her friends' garage; she suggested we tuck our pants into our socks/boots. The grass was tall. That equalled ticks. She muttered about hating ticks the whole time. I understood her concern, but it started to be a running joke. We spent about an hour mucking about with bypass loppers and measuring willow saplings against the thickness of our thumbs to finally decide that the available material was not acceptable, in fact, we weren't even sure if this grove was the correct species: salix trianda or purpurea, which would keep the same thickness of growth up the entire stem. We were pretty sure this stand was salix cinera or most likely salix alba. Resignedly, we abandoned the gathering idea and went for ice cream. NO TICKS were discovered. It was one of my favorite afternoons ever.

Kathryn was so much fun. Her dry wit and ever helpful attitude was truly apparent when she was teaching. One time we were working in the sunroom/studio of her home and I was struggling to get my project shaped properly. She giggled a little and whispered in a faux scandalized voice, "Snuggle it up there like a baby, it will understand." She gestured with her own half finished basket that I should clasp the damp reeds to my bosom. With the basket braced against my ribs and now with a better center of gravity, lo and behold that was exactly what I needed to guide the wall of the basket and shape in the weft exactly the way I wanted.

Another time we were making berry baskets. My first misshapen attempt looked as if it might have been trampled by a moose. I fretted. She replied, "Will it hold berries?" "Yes?" I said hesitantly. "Then it is a berry basket!" she declared. From an early workshop wherein she bought kits for everyone to make pencil holders to the gorgeous gift baskets she made for the Royalty Room at a long ago Grand Day of Tournaments; Kathryn was generous not only with her materials and experience, but also her knowledge and skill.

A different project she and I concocted together were grape vine baskets. Working under the "use what you have to hand" philosophy we of course clipped our own grapevine. We stripped it of its bark and soaked it in giant bundles of awkward yardage that dried hanging off her back fence. We made a huge mess and it was an absolute delight.



[Photo: ValDay 2016, Godhit of Cynnabar]

Her mischievous twinkle and stubborn determination collided one Pennsic after we decided to extend our wattle fencing obsession to the image of a chicken coop we saw in the "The Four Seasons of the House of Cerruti" translated by Judith Spencer. Our ultimate goal was to see if a live chicken would actually "do well" in a wicker hut. Our research left us scratching our head, not only at the bizarre perspectives and proportions of 14th century artists, but how the rooster contraption depicted on pg 115 was supposed to function. To top off our confusion, somehow, during the multiple build sessions we never communicated that I would be camping with Northshield, not Cynnabar. When it was time for A&S display of our chicken "cat carrier" she was so worried because that I wasn't there. I heard all about it! She was TICKed! Thankfully she forgave me and we went for ice cream! I miss her and she will never be forgotten.

**VOICES OF THE POPULACE:
LADY AMYON OF CYNNABAR,
CHATELAINE 2010-2012**

I raised my hand, a vote was taken. And I was given the honor of being Chatelaine for the Barony of Cynnabar.

I was delighted.

I had finally met other Medieval-minded people. Each of us wallowing in the details of the era we had each chosen. I love being able to learn and have fun in the same place. Looking for places to show the world what we were about was my purpose. I wanted people to experience the fun of dressing up and "pretending for real."



I was always so proud of how the Barony would show up for themselves and the rest of the world at demos and events. I discovered the SCA by chance. Many years ago I attended a Renaissance food demo at a grocery store in Windsor, Ontario. The presenter mentioned that she was doing a presentation for a Medieval group in Detroit. That's where I discovered the Barony of Roaring Wastes.

And through them, The Barony of Cynnabar. I was so excited. This was before the social media explosion. All communication was done by email or in-person. Our meetings moved around through the years. We met in schools and pubs and performed demos in libraries and parks. It was my joy to lead the way. Whenever I needed a ride to an event or meeting someone in the group was always willing to offer a seat. *[Editor's note: Lady Amyon studied Interior Design and Fashion Design at the Paris American Academy in Paris.]*

**VOICES OF THE POPULACE:
MAESTRA GIOVANNA ADIMARI,
CYNNABAR SENESCHAL**

I officially joined the SCA in 2002. I had attended a Val's Day event nine years previously with Mistress Zaynab, but then life had moved forward and I hadn't had a chance to revisit this interesting group.

In 2002 I found myself with a 2 year old, and a lot of free time, and I needed a new group of friends to become active with. I found that Cynnabar was holding a "Newcomers' Revel" and I thought that I would attend. Ironically, although I was given garb to wear (and keep!) I didn't really have anyone talk to me. But I was stubborn and not to be deterred, so I started coming to meetings back when we were in the EECS building on North Campus (U of M). At the time, there were so many people attending. I think business meetings often had 30 - 50 people at them. Usually there was a workshop for an hour before the meeting, and then the meeting commenced.

Often after a meeting we would go out to eat, too. Only a couple weeks into participating in meetings, the group was looking for someone to run a "Renaissance" type event for the School of Music. Sir Midair pointed at me and said, "She looks like she would like to do something like that!" I had never run any SCA event, but I did have a degree in Stage Management, so I thought I could probably handle it. And so I did! It was a lot of fun and I was able to meet and get to know a lot of the Barony through this activity. I eagerly got involved in all sorts of activities through the Barony. I went on to run more events, became a deputy to the Baronial Chatelaine, attended dance practice, and donned armor and fought as an armored combatant. That is how I met Sir Gregoire. He was at fight practice one day. I could really see his face because he was wearing a closed-face helm, but I thought his eyes were cute, particularly when he smiled. We fought and he kicked my butt. But that's another story for another day.

Since being in the SCA I have served as a Baronial, Kingdom and Society Chatelaine. I have served as a Baronial and Regional Seneschal. I look forward to seeing where my participation will lead me in the future. Whatever it does, I'm sure it will lead to more fantastic stories!"

[Editor's note: Maestra Giovanna also served as 2nd Territorial Baroness of Cynnabar with Baron Gregoire de Lyon, succeeding founding Baron and Baroness Straum and Ute.]

**VOICES OF THE POPULACE:
LORD GALEN O'CONAILL,
LEATHERWORKER**

[Editor's note: Lord Galen, best known for his rapier skills, is a prolific worker in leather. Here he narrates the true spirit of the "maker culture" in the SCA, finessing one's own kit.]

On my craft desk right now, I have several projects in some sort of progress. A dagger sheath that has just finished wet forming and is ready for the next steps, one bazuband that has been dry fitted and temporarily sewn in place to make sure that it fits the way I think it should, and the wooden slats for a larger scabbard that are not much more than a plan at this point.

I also have bits and pieces of different experiments and trial pieces I am working on. I read about a new way to dye leather, so of course I must try it out, and in several different shades, and brands and leather thickness to see if any of those variables make any difference to the outcome.

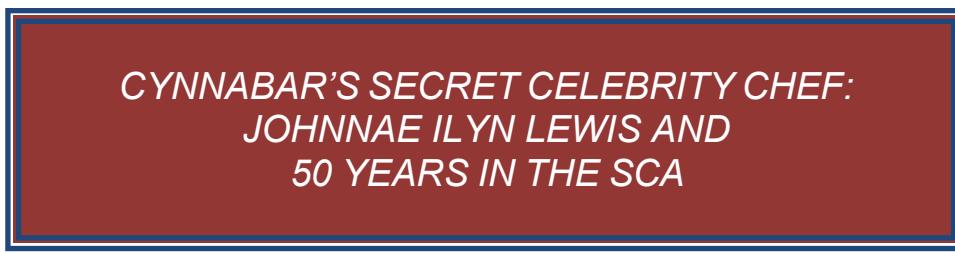
My favorite experiment right now is with EVA foam. I feel like I might be late to the party on this one, but this trick has made a big difference to me in the few items I have tried it with.

I guess I am an odd shape. The leather patterns that I find online all seem to work, but only after some rather severe tinkering. This part is too long, this other part is too short, and how am I supposed to be able to reach and undo that buckle the way they have it? And of course, due to how the leather might fold or bend, or the esoteric instructions provided, I might not discover how much tinkering will be required until way after I have cut a piece out, and usually poked at least a few holes in it to put it all together.

I have tried making test patterns out of heavy paper or cardboard and then putting them together to get an idea of how the whole piece will come together, but it doesn't always work. The paper folds too much, the cardboard not enough and the whole thing can just leave you wondering if all the effort of making the test was worth it, because now you have a mess to clean up and at least a couple of papercuts.

But making a test pattern in foam has been well worth the effort. It folds and has enough structure to act like leather so you can actually see how your piece will work and bend and fit. It allows you try different shapes without committing them to expensive leather and it doesn't tend to give you paper cuts. Cosplayers have been using this for a while, but we as a group might not have taken advantage of it as much as we could.

I have a gauntlet pattern I am itching to try it out on, but I need to finish some of these other projects first to make space.



**CYNNABAR'S SECRET CELEBRITY CHEF:
JOHNNAE ILYN LEWIS AND
50 YEARS IN THE SCA**

[Editor's note: If there is one constant contributor of articles and knowledge regarding her specialty, it has to be The Honorable Lady Johnnae Ilyn Lewis, who received her A.o.A. and a Purple Fret in 1976. Johnnae has been writing articles, book reviews, and recipes for decades. I simply asked her to pretend I was there in the room with her and give me an interview. –Godhit]

Query: So tell us about the cookbooks. What's being reviewed or new these days?

You mean what's in the pile. Let's see. Fuchsia Dunlop who studied culinary arts in China and writes award winning Chinese cookery books has published *Invitation to a Banquet. The Story of Chinese Food*. It's not a straightforward history but is arranged by topics and then chapters. If she covers an item that you are interested in, it's well worth your time to sift through and dig into it. I found it somewhat maddening to use, but I have to admit I have tabbed and left an unusual high number of post-its in the pages. I'm still awaiting her promised *Oxford Companion to Chinese Food* which may provide the references I am looking for in a more straightforward fashion.

Another book on China but more offbeat and unknown is *Madame Wu's Handbook on Home-Cooking. The Song Dynasty Classic on Domestic Cuisine*. This is a late thirteenth century Chinese cookery book, and it's by a woman, so we not only have an early medieval Chinese cookery book, but it may well be the earliest credited to a female author! It's translated here for the first time by Sean J.S. Chen. (BTW- Dr. Chen is associated with the UM's Center for Chinese Studies.) He is also the author of *Recipes from the Garden of Contentment. Yuan Mei's Manual of Gastronomy*. It's eighteenth century, but still of interest for its discussion of foods in China.

Newly in from Europe are the volumes *The Recipe from XIIth to the XVIIth Centuries. Europe, Islam, Far East* (2023) and Juno di Schino's *Ricettario Rinascimentale. Storia Sapienza Sapore* from 2018. And just for fun *The Household Accounts of Lady Margaret Beaufort (1443-1509)* which is 776 pages from her accounts. Light reading for a summer's day.

Last, but not least is *Eating with the Tudors. Food and Recipes* by Brigitte Webster. It's out in both a hardback and kindle version. It's from the UK, so getting a hardbound copy in the US may be problematic. The hundred plus recipes are arranged by the four seasons with an additional chapter on "banqueting fare." Cookery sources providing recipes include Sir Hugh Plat, *A Proper Newe Booke of Cokerye*, the *Epulario*, John Partridge, Thomas Dawson, and A.W. Recipes are given in the original Elizabethan language, then given in modern language before the re-created modern recipe. Easy to work with and very informative for the material on Tudor foods, gardens, dietary customs, agricultural practices, etc.

Any other activities? Research, returning to past research? (We know you obsessively update past articles and notes.)

Obsessions, you mean. Well, there's this article on "mint cakes" which was begun twenty years ago and then shelved long ago. I am coming back to the original recipe with a sneaking suspicion that this recipe may be 18th century and not dated as the editor thought as to being either Elizabethan or Jacobean. It's problematic and odd. And a puzzle. Also, there's "marshmallow" which is a companion to the Licorice article. I still have to actually make up some pre 1700 marshmallows, but I now have a source for the actual ingredients. (The original Licorice article won the Society's William Blackfox award a few years back.) The second Ingatestone article is almost finished for TI. I am still being routinely asked for articles for various Society publications, so there is always updating to be done.

How about a Bio?

Well I just celebrated my 50th anniversary since joining the Society. Post pandemic, Life in general has slowed down with me in some respects, but not in others. Blowing out the left knee in 2002 along with a very nasty trimalleolar fracture of the left ankle in 2013 has resulted in being deemed worthy of the blue permanently handicapped placard. It hampers not only travel to events, but the coping at events with rough terrain and distances.

Here's the official bio:

JK Holloway is a professional librarian, former university information scientist, and former head librarian of a county library. These days she's a dedicated faculty and university Provost's wife. Her book, *Concordance of English Recipes: Thirteenth to Fifteenth Centuries* by Constance Hieatt and J. Terry Nutter with Johnna Holloway, was published in 2006 by MRTS [Medieval and Renaissance Text Studies] at Arizona State University. She also completed a bibliography for Oxford University Press on the topic of Medieval Food and Drink with Professor CB Hieatt. Johnna has transcribed, edited, annotated two lengthly Elizabethan cookery books for publication on MedievalCookery.com.. These days she writes from her home in Michigan. She also knits.

THL Johnnae llyn Lewis, OE joined the Society in August 1973. Her articles have appeared in publications and on websites across the Known World including *Tournaments Illuminated, the Pale, the Gauntlet, the Fret Knot, the Tydes, the Pikestaff, the Halberd, the Citadel, Crown Prints, Calon Scrolls, The Cockatrice, Ars Caidis, Meat, Mead & More, The Oak, Scorpion Tales, Clyffenotes, Elfsea Tidings, the Compendium, MedievalCookery.com, and the Florilegium*. In 2012

and again in 2017 she was a William Blackfox Winner. She ran the first ever Kingdom culinary symposium in 1987 and has been both a Keynote and multi times lecturer at the West Coast Culinary Symposium run by the Kingdoms of the West, CAID, and Antir. She moderates two Facebook lists on foods and subtleties. Putting research into practice and action she still creates subtleties and confections for numerous feasts, banquets and sideboards.

THL Johnnae llyn Lewis was honored in the Hall of 50 at the Society's 50th Anniversary Celebration.

Read her blog here at: <http://commonplaceboke.blogspot.com/>

It's the end of another
yourself why your
once again badgering you
not consider yourself to
your efforts are hardly
hand, you may feel that
that the MOAS should already be well aware of them. Or you may just wonder why on earth anybody cares.

**FILE THAT A & S REPORT,
PLEASE!
REPRINTED FROM THE WINTER 2017
CITADEL [BY THL AEFFE TORSOTTIR]**

quarter and you are asking
Minister of Arts and Sciences is
to file an A&S report. You may
be an "artist" and may feel that
worthy of mention. On the other
your achievements are so obvious

First, a little background. The local MOAS is required to file a quarterly report. In it the Baronial officer conveys information to the Baronial pair, the Seneschal, and the regional MOAS that the group is active and engaged in SCA arts and sciences. The regional officer then reports these activities on to the Kingdom MOAS. They are particularly interested in finding out about the classes, workshops, research, and demonstrations in which you participate. In my mundane line of work this is referred to as "L&T", or, Learning and Teaching.

Why do the Regional and the Kingdom officers care? Because this, above all else, is what permits us to continue as a non-profit educational organization. Without "L&T" we do not retain our tax-exempt status.

Above that, your officers are actually *interested* in what you are doing. It doesn't have to be elaborate or finished. It could still be in the planning stages. It could even be a failure that taught you something important. The point is that you are engaged in the process... learning, researching, and guiding others. By reading your reports I discover potential workshop topics and speakers. I find out who may be willing to share their love of a particular activity with a new person. Best of all, I get to experience a sense of community with other crafters. For you it is a chance, four times a year, to summarize your participation and highlight the areas you feel are important to you.

So the next time you hear that your A&S reports are due... think of it a yet another way to serve your organization!

**VOICES OF THE POPULACE:
EALASAID AND GODHIT
[AN A & S ODYSSEY]**

I went off to college in 1977, to Michigan State, to major in Medieval History. I was the daughter of a woodshop teacher – I grew up “just doing that,” so much so that I just took for granted that *everyone* had tools and measuring implements and materials and just knew how to put stuff together.

I knew of the SCA and went right to a Northwoods meeting. I wanted to be a fighter! My heart was set on it. In the meantime, I took up calligraphy and feast cookery. For those activities I received my AoA at Twelfth Night, A.S. 12 (January 1978). I never did authorize and had to leave MSU in 1979. My first persona was Ealasaid nic Colquhoun, 13th century Scots woman, since at the time I thought it was part of my genealogy. I painted up a nice portrait of her on “parchment,” or what went as parchment in 1977. It was my first SCA “scroll-like” composition.

Forty-some years later, March 2011. A significant personal loss in my household got us wondering how to mend our “broken art,” that is, DIY art therapy. I knew of Cynnabar from researching old Northwoods stories on the Internet, which led me to Baron Dabhid, which led me to a Sunday fight practice at the Michigan Union in April, 2011. There were 40 people there. I learned that Cynnabar had all kinds of arts and sciences going on! All kinds. WAY more than I ever could have imagined in East Lansing in 1977-79. Music, dance, yes, we had those; but also, armoring, woodworking, weaving, spinning, archery crafting (ARCHERY?) and two “arts-themed” events per year, Terpsichore at the Tower and (in its early emanation) St. Cecilia at the Tower. And: scribal. Later I learned that coining was also being practiced in this 21st Century SCA. COINING!



In the photos above, something I never dreamed of as a “medieval activity”: the striking of coins. I often tell people that being in the SCA is like continuing Grad School on the cheap. Between the time I “learned” coining with Master Derian le Breton, in 2015 or so, to the present, my childhood interest in numismatics – with a historic context – has been revitalized. And that’s nothing that was on the A & S “horizon” in 1977. [Photo left: Master Derian le Breton examines a blank before striking. Right: Godhit lays out a demo display of historic coins, SCA coins, on Master Derian’s green exchequers counting “board.”] It has been my delight to go back to school, as it were, in medieval economics, and to be able to teach some of that in various classes. Another delight has been my new persona, 10th-century Anglo-Scandinavian. More research! And more genealogically appropriate.



ValDay 2016: Baroness Hannah Schreiber conducts “Scribal Boot Camp.” [Photo: Godhit of Cynnabar]

WEEKLY BARONIAL SCHEDULE

Business Meetings are held all Thursdays of the month but the first –

see <https://www.cynnabar.org/>

Location: People's Presbyterian Church
210 Smith Street
Milan, Michigan 48160

Armored and Rapier Practice all Thursdays 7-9pm

Social Gathering held on first Thursdays 7-9pm

Archery practice: announced in Business Meeting Minutes

UPCOMING BARONIAL EVENTS

**Cynnabar's Annual Demo:
Michigan Celtic Festival
(formerly Saline Celtic Festival)**

Friday & Saturday

July 12 and 13th - Washtenaw Farm Council Fairgrounds

PENNSIC LI

JULY 26 - AUGUST 11, 2024

[HTTPS://WWW.PENNSICWAR.ORG/](https://www.pennsicwar.org/)

ST. CECILIA AT THE TOWER

[Saturday, September 21, 2024](#)

[People's Presbyterian Church, Milan](#)

**A GRAND DAY OF TOURNAMENTS
AT THE BARONY OF CYNABAR**

Saturday October 26, 2024

Monroe County Fairgrounds

[A Grand Day of Tournaments | Facebook](#)

CYNNABAR BARONIAL OFFICERS AS OF JULY 2024

All officers email: [office]@midrealm.org



Seneschal

Maestra Giovanna
Adimari

cynnabar.seneschal

Social Media
Officer

Lady Beth of Cynnabar

cynnabar.socialmedia



Exchequer

Lady Diamanté Colombino

cynnabar.exchequer



Herald

Lady Æsa rauðkinn
Sigriðarsdóttir

cynnabar.herald



Chronicler

TH Lady Godhit of
Cynnabar

cynnabar.chronicler



Minister of Arts &
Science

Duchess AnneMarie de
Garmeaulx

cynnabar.moas



Rapier Marshal

TH Lord Thomas
Throckmorton

cynnabar.rapier



Armored Marshal

Sir Charles Gotzfürboder

cynnabar.knightmarshal



Chatelaine

TH Lady Daeg ingen
Aeda

cynnabar.chatelaine



Webminister

TH Lady Aeffe Torisdottir

cynnabar.webminister

*CORRECTIONS TO THE
APRIL 2024 CITADEL:*

*THE WORLD DID NOT END
ON MONDAY, APRIL 8.*

*CYNNABAR WAS NOT
ELEVATED TO KINGDOM
STATUS.*

*WE REGRET ALL
INCONVENIENCES THESE
ERRORS MAY HAVE
CAUSED.*