

THE NORTHERN SENTINEL



A PUBLICATION OF THE PRINCIPALITY OF TIR RIGH • KINGDOM OF AN TIR

FEBRUARY 2026 • AS LX



Dame Elena de Maisnilwari (right) from Lions Gate takes Lady Maeve Jerriksdottir of Hartwood as a student at Seagirt's Yule in December. Duchess Meagan ferch Meredydd photo

NEWCOMERS CUPS AND CAPS

You may have noticed when newcomers are called into Court and greeted by our Royals, they are invited to take a cup or a cap as a gift—a small reminder of their day with us. This tradition began many reigns ago in An Tir and continues today throughout the kingdom, principalities and our baronies.

The cup and cap are symbolic for two reasons:

- Headwear was nearly universal in the Middle Ages, so a cap helps a newcomer feel at home in our society.
- The cup ensures they can always raise a glass with us in fellowship.

It's a simple, lovely tradition designed to make a newcomer's experience memorable and encourage them to return.

To keep this tradition alive, we are always seeking period-looking cups and caps to replenish the Royal supply. If you would like to make or contribute either item—once or on an ongoing basis—we would be delighted to receive your gifts. Please find either me or Viscountess Glynis to pass along your donations. If we aren't available, any member of the Royal Retinue will gladly ensure your items reach the right place.

Thank you for any contribution you choose to make, in this Reign or another, knowing that your gift helps create a warm welcome for someone new.

In service,

Viscountess Tatiana, Co-head of Retinue for Tanists Finn and Eduardo

ROYALS OF AN TIR AND TIR RIGH

King and Queen of An Tir

King Octamasades Skuthikos
Queen Achaxe Ek Auchatae
crown@antir.org

Crown Heirs

Prince Ulfgar Hjartar Bani Thorvaldsson
Princess Juahara al Azin
heirs@antir.org

Prince and Princess of Tir Righ

Prince Magnus Ulfgarsson
Princess Sina Erdeneva
coronets@tirrigh.org

Heirs to the Storm Thrones

Tanist Finn Grim Baneson
Tanist Eduardo Francesco Maria Lucrezia
heirs@tirrigh.org

CHAMPIONS OF TIR RIGH

Heavy Champion

(The Guardian of the Spear, The Scourge of Tir Righ)

Duke Ian Gower (Lionsdale)
heavy.champion@tirrigh.org
(August Investiture)

Rapier Champion

(The Guardian of the Rapier, The Scar of Tir Righ)

Master Enoch Jacobsz van Zuidenland (Danescombe)
rapier.champion@tirrigh.org
(February Investiture)

Archery Champion

(The Guardian of the Bow, The Scorer of Tir Righ)

HL Gunnar Stigandsson (Lions Gate)
archery.champion@tirrigh.org
(August Investiture)

Thrown Weapons Champion

(The Guardian of the Axe, The Skeggøx of Tir Righ)

Lord Fergus "Rory" Cynericson (Lions Gate)
thrown.champion@tirrigh.org (June Coronet)

Arts & Sciences Champion

(The Guardian of the Book, The Scholar of Tir Righ)

Mistress Yrsa Kettildottir (Seagirt)
artnschi.champion@tirrigh.org
(Arts & Sciences and Bardic)

Bardic Champion

(The Guardian of the Horn, The Skald of Tir Righ)

Lady Sabina Blackwell (Danescombe)
bardic.champion@tirrigh.org
(Arts & Sciences and Bardic)

OFFICERS OF TIR RIGH

Seneschal

Mistress Desiree Aurelia Chiarestella
seneschal@tirrigh.org

Exchequer

Mistress Anika Styf
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Silver Yale Herald

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Marshall

Baron Cyneric Baresone
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Chronicler

Viscountess Tatiana Alexievna
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Arts & Science Minister

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Chatelaine

Lord Moriyama no Daitaro
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Chief Scribe

Pani Katarzyna Dziemieszkowa
scribe@tirrigh.org

TUTR Governor

Lord Einarr Karlsson
tutrgovernor@tirrigh.org

Webminister

HL Astrid of the Wolfpack
webminister@tirrigh.org

FEBRUARY AND MARCH EVENTS



Tir Righ February Investiture

Event Main Contact (Event Steward): Tristan Seagirt

Event Date(s): February 21, 9 am–9 pm

Site opens at: 9:00 am

Event site: Cowichan Exhibition Grounds, 7380 Trans Canada Hwy, Duncan, BC

Unto the populace of An Tir, Hearken! Mighty Prince Magnus and radiant Princess Sina invite you to the Shire of Hartwood to witness the Investiture of Their Heirs, Finn and Eduardo, to the Storm Throne of Tir Righ! The jubilant hosting branch of Hartwood wishes to encourage attendees to show their pride with a riot of colour, displaying their personal and branch heraldry. Pets are welcome, An Tir leash laws will be in effect.

The event will also include the annual tournament to choose the new rapier champion of Tir Righ. The tournament will be in a Round Robin format. Two round robin pools with the top four from each pool seeding the next round which will be single elimination until two remain to fight the finals (best three out of five). If there are 24 or more participants, then there will be additional robin pools.

Additional activities will occur as well, such as an Archery and Thrown Weapons contest, Largesse Contest, Period Dessert A&S Contest and auction, with proceeds going towards the Tir Righ Travel Fund. Further details on these will be posted soon.

Merchants are welcome at no additional fee, and should contact the Event Steward to reserve a table.

Hartwood Spring TUTR

Event Main Contact (Event Steward): Aspasia Bevilacqua

Event Date: February 14, 9 am–3 pm

Event site: North Oyster Community Centre, 13467 Cedar Road Ladysmith, BC

Site Fees: Adults weekend \$35, day fee \$30. Seniors and students with valid ID are eligible for a \$5 discount. Under 18 free. SCA members will receive a \$10 discount off listed fees.

Welcome to the Spring Session of The Shire of Hartwood's Semi-annual TUTR. It's time again for three days of learning! With 30 classes to choose from, attendees will be satiated with all the knowledge you will gain. Pre-registration is required and will be available at the link when posted to the An Tir Calendar, Facebook Events Page and the "Shire of Hartwood -SCA" Discord Server, under Events. Some billeting will be available and application for it will be available when you complete your Event pre-registration. There will be day food available each day as well as two potluck dinners, Saturday and Sunday, with socializing, dance, games and bardic. Questions regarding day food will be included in the Pre-Registration form. Due to space limitations, merchanting booths will not be available at this event.

Salon Artificum

Event Main Contact (Event Steward): Yrsa Ketilsdottir

Event Date(s): March 7, 9 am–7 pm

Event site: The Hub at Cowichan Station, 2375 Koksilah Rd Duncan, BC

This event offers a non-competitive opportunity to display your artistic abilities and receive valuable feedback and commentary

from experienced artists/artisans in a relaxed atmosphere. Whether it be calligraphy, illumination, fibre arts, glass work, pottery, music or bardic we would love to have you. This also offers an opportunity for members of the populace to view and learn about a wide range of artistic pursuits and perhaps find a new and exciting rabbit hole to fall down. TUTR classes will also be offered. To reserve your table, please complete <https://forms.gle/pUriNKcqyK9YSf53A>.

Daffodil Tournament and Feast

Event Main Contact (Event Steward): Darnell

Event Date(s): March 21, 9 am–10 pm

Event site: Cowichan Exhibition Grounds, 7380 Trans Canada Hwy, Duncan, BC

Annual tournaments to choose heavy and rapier defenders followed by a feast.

Tournament of Roses

Event Main Contact (Event Steward): Gawain Gray

Event Date(s): March 28, 9 am–8 pm

Event site: Peachland Community Centre, 4450 – 6th St. Peachland, BC

Danescombe's annual Tournament of Roses where we celebrate Inspirations and hold the shire Defenders tournaments for Armoured, Rapier, Cut and Thrust, Arts and Sciences and Bardic.

CURRENT PRINCIPALITY JOB OPENINGS

Silver Pillar Herald

Silver Pillar Herald is the primary protocol herald to the Principality. Responsibilities are as follows:

- maintaining the Order of Precedence SQL
- teaching the Precedence of Tir Righ
- submitting a quarterly report
- monitoring kingdom and principality sources to gather news that affects the OP of Tir Righ
- ensuring that all new Tir Righ Principality awards and their official descriptions are added to Principality Law.

To support the Road to Kingdom, preference will be given to candidates who are familiar with SQL, have a passion for Precedence, and experience supervising others. Training will be provided.

Interested parties for this position within the College should send an SCA resumé or equivalent CultureWiki link to the Silver Yale Herald at herald@tirrigh.org by the 21st of February 2026.

Principality Chronicler

The Office of the Chronicler is a Major Office in the SCA. This office works closely with the Office of the Seneschal and is responsible for the following:

- **Curia and Financial meeting notes.** Notes should be shared with the Seneschal to be reviewed for accuracy and sent to the Principality web minister for publishing on the Principality website.
- **Publishing *The Northern Sentinel*** monthly on the Principality webpage, and can also be posted in other places. Support documentation on required content and format is available.
- **Quarterly Reporting.** Collect branch quarterly reports and submit one compiled report to the Kingdom Chronicler. A simple reporting form is available.

- **Support to branch chroniclers.** This can come in the form of training or simply responding to questions and requests that come via email.

It is highly recommended to share this job with deputies. Training and support is available.

If interested, please send a letter to the Offices of the Chronicler, Seneschal, and Coronets and Heirs. The position is available immediately.

Principality Teamster

The Teamster is responsible for transporting and maintaining the Principality pavilion and related equipment for Principality events and any Kingdom events that take place in the Principality. You need to have a vehicle capable of carrying the pavilion and occasionally other smaller items to Principality events. You are responsible for drying and safely store the pavilion after events, identifying any needed repairs and maintain the pavilion in good condition. You should be physically capable of loading and unloading heavy items safely. A mileage stipend is available for travel to events.



PRINCIPALITY AND KINGDOM EVENT BIDS NEEDED

The following Principality Events are open for bids:

- August Investiture 2026
- November Coronet 2026
- February Investiture 2027
- April TR Heraldic & Scribal Symposium 2027
- June Coronet 2027
- August Investiture 2027
- November Coronet 2027

Please reach out to the Event Deputies Team [events\(at\)tirrigh.org](mailto:events(at)tirrigh.org) if you need more information on requirements needed to host these events or help with filling out a bid.

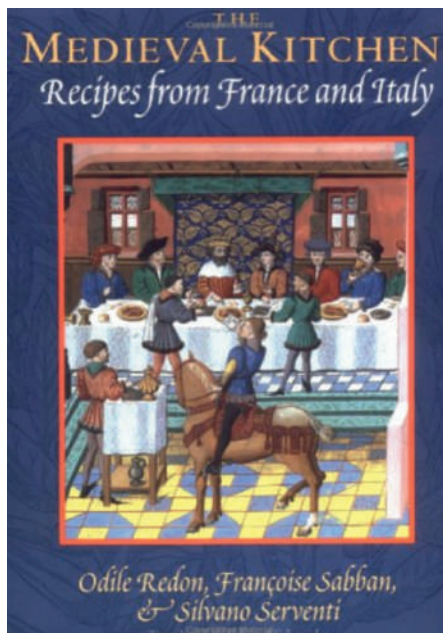
The following Crown and Kingdom Events are open for bids:

- July Coronation 2026
- 12th Night 2027
- Kingdom Arts, Sciences, & Queens Rapier Championship 2027
- May Crown 2027
- July Coronation 2027
- September Crown 2027

If you have questions please contact [events\(at\)antir.org](mailto:events(at)antir.org).

EAT THIS BOOK!

By Maestro Eduardo Lucrezia



Book cover off public site.

In this month's column we explore the translation of *The Medieval Kitchen Recipes from France and Italy* by Odile Redon, Françoise Sabban and Silvano Serventi translated by Edward Schneider (1998 University of Chicago Press). This book will keep you reading, exploring and, most importantly, cooking for months and months. The first sentence in the foreword by George Duby, the influential and highly decorated French historian of social and economic history of the middle ages, says everything about this book: "To open this book is to set your mouth watering."

Although the first 50 pages of *The Medieval Kitchen* is filled with information on food history and tradition and has good practical advice on how to approach the cooking and serving of medieval cuisine, this book is much more of a cookbook than a reference book. You should be able to pick it up and with the authors' detailed

recipe instructions cook a dish, a meal or prepare a banquet of medieval food. The recipes are drawn from several different Western European countries and cookbooks. The authors explore Italy with recipes from MS Buhler 19 (also known as the Neapolitan Cookbook) and Libro de artecoquinaria (Martino). When they turn their attention to France, Du fait de cuisine by the master chef Chiquart, Le Viandier of Taillevent and Le Ménagier de Paris are on the menu. And in a small nod to the English, they even include three recipes from *The Forme of Cury*. The recipe section, which makes up the bulk of the book, has 153 entries spanning soups, pastas, porees, vegetables, meats cooked in sauce as well as roasted, all sorts of pies and tarts (fish, savory, sweet and others), sauces, eggs, fritters and sweetmeats. There is something for every taste and experience.

Each recipe starts out with some commentary on the ingredients, the manuscript the recipe originates from, the techniques and/or methods used or some other relevant information that sheds light on the specific recipe you are about to cook. This introduction is followed by a list of ingredients and clear and concise instructions. You might like to try the "Fresh Favas with Herbs" in a meat broth with salt pork from Martino or "Cheese Gnochis" from a 15th Century Tuscan Manuscript. If your tastes run to seafood try Martino's "Dover Sole with Bitter Orange Juice" or his "Grilled Oysters" both of which are simple and delicious. For those who would like a more complex flavor, try the "Cormary: Roast Loin of Pork with Red Wine" from *The Forme of Cury* with garlic, coriander, caraway and pepper. For a sweet treat check out the "Cherry Pudding" recipe made from fresh or canned cherries or the spicy and sweet Medieval English recipe "Poached Pears in Spiced Syrup."

Besides the parts of the books discussed above there is also a section titled "The Medieval Texts." This section of the book includes transcriptions of the recipes in their original language and a notation of which manuscript they come from. There

is also a great bibliography that is divided into primary and secondary sources. *The Medieval Kitchen* is illustrated by 12 color plates from manuscript illuminations from the collection of the Paris *Bibliothèque Nationale* which include calendar pages depicting butchering, and illustrations of people cooking over open fire, stomping grapes in barrels, baking bread, harvesting vegetables and fruits, wedding banquets, and picnics.

All three of the authors of *The Medieval Kitchen* are recognized scholars. Odile Redon is a lecturer at the University of Paris, Françoise Sabban lectures at L'Ecole des Hautes Etudes en Sciences Sociales and Silvano Serventi is an independent researcher and food scholar.

"Eat this book" is a column produced for An Tir's Kingdom newsletter The Crier. It will help you build your food history library. If you have a book, a country, or a time period you would like explored, please write the author at: info@vastrepast.com

Maestro Eduardo Lucrezia is a mid-15th Century Italian Renaissance Court and Kitchen Punk. He is obsessed with the food from the Iberian Peninsula, specifically the recipes of Martino and Platina. He is currently the Tanist of Tir Righ, and a member of the Order of the Laurel, the Order of the Pelican and a Lion of An Tir.



Maestro Eduardo Lucrezia; photo by Tessina (Geneva Borland)

ARRANGING THE DAIS FOR COURT

by Cormac Mor

One of the duties of a protocol herald is the successful arrangement of throne for court. There are several opinions about how this should be done, and customs differ from kingdom to kingdom. In this article, I will describe my own logic and structure in the arrangement of royalty and nobility for court, from the simplest one-throne setup to the daunting interkingdom Grand Court.

I will note that this system is my own, utilized during my tenure as Crescent Principal Herald, and is based on over a decade of experience running courts in the SCA and an educated understanding of the rules of courtoisie in the Middle Ages.

Who's Coming to Dinner?

The first step in arranging court is to find out: who's sitting at court? If the answer is "the King" or "the Queen," your job is done. Set up the single throne in the center of the dais, arrange the court around it, and call it a day.

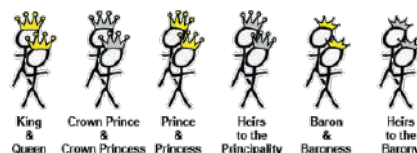
However, you are far more likely to have couples sitting court, and if you have more than one pair, they will likely be of different ranks. Get a list of those who intend to sit court from the event steward, chamberlain, Royal liaison, or whomever would have the information for court. Having their names is useful for the court herald, but for the purposes of arranging the dais only the titles and territories are necessary.

Know Your Precedence

Now that you have a list of everyone who should be seated on the dais, your next step is to put them in precedence order. I describe this at some length in my article on how precedence works, but generally, precedence for court is decided by the crowning or investiture of the first heads of the territory, grouped as follows:

1. Kings and Queens
2. Heirs to Kingdoms
3. Territorial Princes and Princesses
4. Heirs to Principalities

5. Territorial Barons and Baronesses
6. Heirs to Territorial Barons and Baronesses by order of kingdom, then barony, founding
7. Former rulers of a territory, by territorial precedence order as above, then chronologically by reign. (This is done only in rare circumstances, such as a baronial anniversary for a barony that has the tradition of seating former territorial barons and baronesses.)



Information on the order of precedence for each territory may be found at <https://herald.poore-house.com/protocol/an-armorial-of-precedence/>.

Within its own lands each territory takes top precedence among its class. For example, at an event held in the Barony of Lion's Gate in the Principality of Tir Righ within the Kingdom of An Tir, the King of An Tir outranks the King of the West, the Prince of Tir Righ outranks the Princes of the Mists (West) and the Summits (An Tir), and the Baron of Lion's Gate outranks all other territorial barons.

Once you have arranged the nobility by their general precedence order, determine who is the host of the court. The host of the court jumps to the very head of the precedence order, because it is Their court.

- At an event run by the Barony of the Angels where there will be baronial business, and Their Majesties of Caid are in attendance but bring no court business other than perhaps a presentation, Their Excellencies of the Angels are the hosts of the court.
- At a Sun Dragon baronial investiture where Their Majesties of Atenveldt intend to conduct Their own business including a transition of power from one baronial couple to another, Their Majesties of Atenveldt are the hosts of the court.
- At a war between the Kingdoms of An Tir and the West, held within the borders of An Tir, Their Majesties of An Tir are the hosts of the court.
- At an inter-kingdom war between the East and Middle, held in the Kingdom of Æthelmearc, Their Majesties

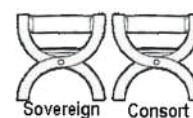
of Æthelmearc are the hosts of the court.

For some courts, there are principal players who are not hosts of the court but are of primary importance to it. In the previous examples, Their Majesties of Caid are principal players of the Angels event (as the Baron and Baroness are in fief to them), the Barons and Baronesses (outgoing and incoming) of Sun Dragon are principal players at their own investiture, Their Majesties of the West are principal players at the West-An Tir war, and Their Majesties of the East and Middle are principal players of Pennsic War. Because of their status and importance to the event, the principal players move up in the precedence list to just behind the hosts.

Be aware of the politics of deciding who is a host and who is a principal. If the event is being held jointly between two baronies in the same kingdom, and Their Majesties of that kingdom are seated at court, it is generally better to seat Their Majesties as hosts to both Their vassals, rather than seating them equally with the non-host Baronial pair.

Take Your Partner ...

In the next section, we will place the couples on the dais based on the order of precedence set. Each rank and territory is seated as a unit; a royal/principal/baronial pair should not be split up. When seated, the throne of a consort/baroness should be to the sovereign/baron's left, which is the audience's right.



Audience

Place the first couple in the center of the dais, then place the second couple to the audience's left of the first couple (if there are an even number of couples, you might consider recentering the thrones). This place is the seat of honor, at the right-hand side of the king.



Audience

Place the third couple to the audience's right of the first couple.



Audience

Continue to place couples to the audience's left and right of the couples already seated ...



Audience

Until all couples are seated on the dais.



Audience

Logic Does Not Always Prevail

So this structure works great, when there are pairs for each set. But what happens when stations 2 and 4 have only one person?



Audience

At a certain point, the logic of precedence order must give way to the aesthetic of stagecraft. It makes more sense visually for there to be a balance in the number of thrones on either side of the stage. Switching stations 4 and 5 fixes the balance of the stage with the least amount of fuss or perception of disrespect.



Audience

Aesthetically, it is good for groups on opposite ends of a war to sit on opposite ends of the stage. So what happens when placement of couples into stations splits up Royals and their Heirs, or puts the heads of territories on opposite ends of the war next to each other? Take for example this hypothetical situation, where Caid is hosting a war between the West and Atenveldt, and each set of monarchs has a Crown Prince and Princess in attendance. The technical and proper layout is this:



Audience

This one is a bit trickier, depending on which side of the War Caid is on. If Caid and the West are allied, swapping the Princes and Princesses of The West and Atenveldt, the Heirs are placed with or near Their respective Monarchs, and the Kings and Queens are largely untouched.



Audience

But if Caid is allied with Atenveldt, the situation gets more difficult. The fastest way to place the Kings and Queens with Their Heirs is to swap positions 2 and 3, moving the Western Royals to the audience's right and the Aten Royals to the audience's left. However, this places Atenveldt into a greater position than the West, both in precedence and in visual prestige. For anyone who's had to deal with the West in matters of protocol, this Just Won't Do™.



Audience

The third option, placing all of the Crowns with their Heirs as single units and placing the kingdoms in order of precedence, is even worse, because it relegates both sets of visiting Monarchs to a station below the Crown Prince and Crown Princess of Caid, an unhappy way to treat honored guests. It also furthers the placement of Atenveldt's Crown above the West's.



Audience

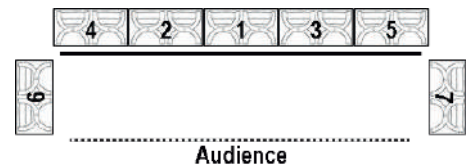
So what do you do? Recognize that the decision to change the layout lies beyond your pay grade. Plan to set the dais up initially using the standard configuration, and advise all three sets of Crowns of the issue and possible resolutions. If the Royalty are able to agree on any of the alternative layouts, change the layout before court. Experienced Crowns tend to be cognizant of both propriety and aesthetics, and will usually settle on the right decision. In any event, if the Royalty support the layout of the dais, they will quickly silence those who take offense.

This Stage Isn't Big Enough for the Twenty of Us!

Most courts are small, with a maximum of three seated couples. However, when

dealing with wars and other inter-kingdom events, there may be more thrones than can fit on the dais. While there are some ways of arranging the thrones so that more can fit in the available space (e.g. placing them in a deep arc rather than in a straight line) at some point the decision must be made not to seat some couples on the dais.

In order to avoid offense, if one couple is removed from the lineup, all other couples in the same rank should likewise be removed (e.g. if there is only space for two out of the three sets of Territorial Princes and Princesses, none of them should be seated on the dais) unless one of those couples is the host or principal player. These displaced couples can still be honored, however. If there is space, consider setting their thrones perpendicular to the dais, in the space between the dais and the audience.



Audience

Otherwise, consider seating them in the front row, next to the aisle. If their thrones are likely to obscure the view of the rest of the audience, the displaced couples should probably be seated in regular (comfortable) chairs.

While on the topic of space, be sure to leave a gap next to each throne on the dais for the heralds to stand, and sufficient room behind each throne for the members of court and guard to move freely.

Conclusion

Staging a court is a thankless job. Many members of the populace, especially those who measure their participation in the SCA in decades rather than years, have strong opinions about the proper placement of thrones. These people will take offense on behalf of any Royal that they feel has been slighted. However, if you follow a logical and respectful pattern of placing the thrones, and have the support of those on stage for any aberration from that pattern, you should have no problem from these detractors.

This article has been reprinted with permission. It can be found, along with many other great heraldic articles, at <https://herald.poore-house.com>.



Nålbanding the edge of a hat in Finnish 2+2 stitch



Nålbinding needles of wood, bone and antler



Nålbound mittens in Dalarna stitch

NÅLBINDING

by Duchess Meagan ferch Meredydd

The English term nålbinding (pronounced NOHL-bin-ding) comprises the Scandinavian words *nål* (needle), and *binding*: it is a method for creating textiles using a single needle to draw fibres through loops to create interlocked stitches (needle binding).

Nålbinding predates knitting by thousands of years. The earliest example (circa 6,500 BCE), was found in the Nahal Hemar cave in Israel: a fragment of a simple looped textile of plant fibre and human hair. Evidence of other nålbanded items, such as milk strainers, socks, hats and mittens, dating from prehistory through the medieval period, exist around the world in places like Egypt, Peru, China, Scandinavia, and Viking settlements in Europe. Nålbinding (known by other spellings and names) is still practiced as an endangered heritage craft today.

Nålbinding is traditionally done with a single, flat needle, made from bone, wood, or antler, that is several inches

long, with a hole near one end, and wool yarn. The nålbinding needle is threaded with several yards of yarn, and passed through loops in specific sequences (there are many different nålbinding stitches) to form a chain that can be joined in the round and worked in a coil, as for the openings of hats, mittens, or socks. Alternately, starting stitches may be cast onto a single loop to create a medallion that is worked outwards, as for hats or mittens worked from the top down, or socks worked from the toe up.

Even stitch tension is achieved by snugging each new loop around the nålbinder's thumb, or, for a tighter textile, around the widest part of the nålbinding needle. As the yarn is used up by stitches, additional lengths of yarn are felted onto the ends of the previous ones (alternate joining methods must be used if the fibre used will not felt).

My favourite yarn to nålbinding with is single-ply Icelandic Álafoss Lopi sheep's wool, although I also enjoy using other natural fibre yarns of various weights and plies. A 10cm long nålbinding needle fits my hand perfectly.

I originally decided to learn nålbinding so I could teach it to visitors at the Royal British Columbia Museum's Viking Exhibit demo in August of 2014. I was grateful for the wonderful resources on a website by Sanna-Mari Pihlajapiha, whose video tutorials allowed me to master the Oslo stitch just in time to teach it to more than one hundred individuals at the demo. The demo was a huge success, and nålbinding has been my favourite fibre art ever since!

Resources:

Sanna-Mari Pihlajapiha's website:
<https://www.en.neulakintaat.fi/>

My video tutorial for starting a chain of Oslo stitch: <https://youtu.be/FyiyRQ-1E8w?si=3M9gJK1gI52ztS1R>

My starting loops tutorial PDF:
<https://artfulacorn.wordpress.com/2019/04/21/nalbinding-starting-loops/>

My round start tutorial PDF:
<https://artfulacorn.wordpress.com/2019/04/21/nalbinding-round-start/>

Walton, P., 1989. Textiles, Cordage and Raw Fibre from 16-22 Coppergate. The Archaeology of York: The Small Finds, 17/5. <https://www.collections.yorkarchaeologicaltrust.co.uk/s/publications/item/74494#lg=1&slide=0>



Nålbound "Coppergate" socks in York stitch



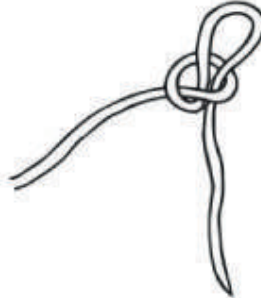
Nålbound hat in Finnish 2+2 stitch



Nålbinding | Round Start | Method 1 (tail-tightening slip knot foundation)



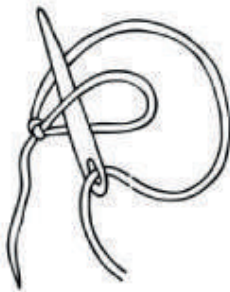
1. Cross tail-end of yarn over working section. Pinch portion of tail near loop, and bring through loop from back to front.



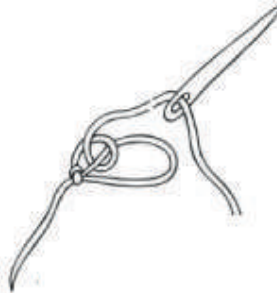
2. Pinch loop, and pull working-end of yarn to tighten slip knot, creating base loop for casting on stitches.



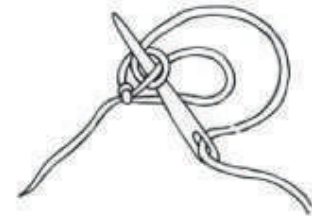
3. If base loop can be shrunk by pulling tail-end, continue. If not, try again!



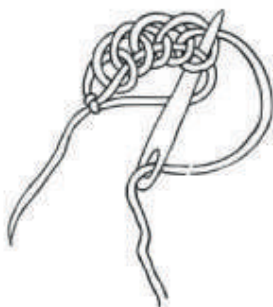
4. Insert needle into base loop from front to back. Keep working yarn behind needle, but in front of base loop.



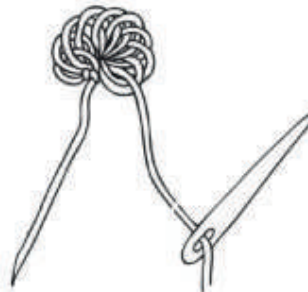
5. Draw needle through, to form first stitch on top-rail of base loop. Yarn will travel in clockwise direction.



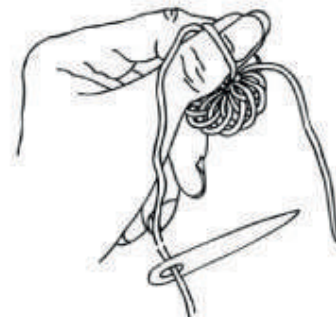
6. Re-insert needle into base loop and come up through first stitch. Pull needle through, and position second stitch to right of first one.



7. Continue forming stitches on base loop, coming up through the base loop and previous stitch, and positioning new stitch to the right.

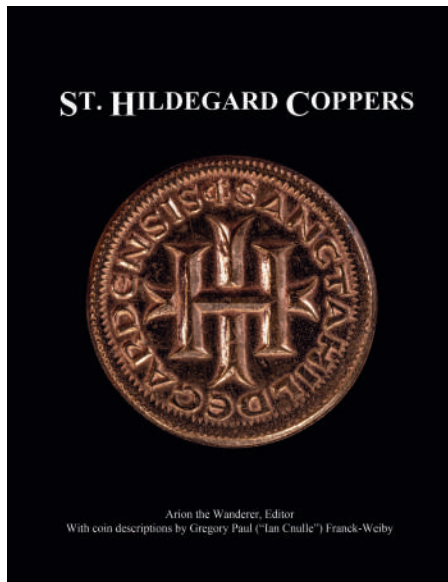


8. After casting on desired stitches (aprox 6-12), pull tail-end firmly to contract loop, drawing stitches into snug rosette.



9. Loosen last stitch and slip left thumb into it from left to right. Drape working yarn over back of thumb. Ready to stitch!

BOOK REVIEW: ST. HILDEGARD COPPERS



Ian Cnulle (Gregory Paul Franck-Weiby), the An Tir moneyer who created the dies for the St. Hildegard coppers, had definite travel rules that kept him out of Tir Righ. His “geographical limitation rule” was no events north of Seattle or east of the Cascades. “Besides having always hated making long journeys, plus the more recently significant increases in fuel costs, I have been finding recently that I am in danger of falling asleep at the wheel on long drives,” he said in his Kingdom Arts and Sciences report dated 1 April 2007 (AS 41).

Bottom line: I’m gettin’ too old for this stuff!

Cnulle’s reticence to travel didn’t stop the St. Hildegard coppers, today one of the Society’s most collectible tokens, from circulating throughout the principality and many a gentle in Tir Righ knows what it’s like to hold the former \$1 copper trade token. What they haven’t had is a single, obtainable source describing the history of the coppers, where they came from, who created them and why.

Until recently.

St. Hildegard Coppers, published in November 2025, has been produced and edited by Arion the Wanderer (Dave Peters), Minister of the Moneyers Guild of An Tir and once apprentice to the late Cnulle.

The coppers are highly recognizable, with its front bearing the emblem of the University of St. Hildegard, named for the 12th-century German Abbess Hildegard of Bingen, with its “+H” surrounded by the inscription “SANCTA HILDEGARD-ENSIS.” The University of St. Hildegard was an educational institution, organized in the SCA as a household, dedicated to the studying the arts and sciences of medieval life. The back of each copper was struck in honor of kingdoms, royals, households, merchants and, on occasion, organizations outside the SCA.

Cnulle, together with Watt Kidman (Walt Patrick), produced the first St. Hildegard coppers in November AS 27 (1992), a project that continued for the next 13 years and then after that redeemed at its \$1 trade value until AS 43 (2011). Hot-struck on 1-inch diameter, 3/32-inch-thick copper blanks, each copper weighs in at about 14 grams. Their size gave a delightful period heft and jingle in the hand and pouch. The coppers quickly became informally popular among populace and merchants, a way to shop, trade and wager forsoothly at events, merchant booths and gaming tables. The coppers’ circulation quickly spread throughout the kingdoms and they regularly turned up at the society’s larger events such as Pennsic and Gulf Wars.



An Tir—as well as a Knight, Pelican and Royal Peer, one of the 11 Ravensfuri siblings—for whom the first coppers were struck. Additional types were regularly minted thereafter, including type No. 16, “The Caravan of the High Silk Road,” minted in AS 33 (1998), for an association of merchants trading in the lands east of the Mississippi river; type No. 23, “The Golde Lemon,” in honor of a well-known Scadian merchant; and No. 43, “Lynn the Weaver Lucets,” minted in AS 38 (2003) in honor of a well-known SCA merchant.

Among the most poignant of the coppers was that struck for the Midrealm in AS 33 (1998) to commemorate “Count Sir Jafar al Safah,” who won the Midrealm Crown Tournament in Fall AS 32 (1997). The kingdom looked forward to Jafar’s

coronation, his second, the following spring but he died unexpectedly that December after a brief illness. The kingdom grieved and Jafar’s Consort, Kenna, was crowned and she reigned alone in his memory. For this copper, Cnulle said he attempted “a real portrait” of Jafar, inspired by a late Roman/early Roman solidus, an incorporated the kingdom’s badge, a dragon, into the shield on Jafar’s shoulder. The final St. Hildegard copper, No. 45, the “Mjolnir Heatherlands/Thor’s Hammer” type, a memorial copper struck in memory of a Seattle Knights member, was minted in AS 40 (2005).

By the time the last St. Hildegard copper was struck, the price of copper had spiked to the point that the metal content in each copper was worth more than its redeemable value of \$1. That outer-world development helped along a desire by both Cnulle and Kidman to move onto other projects. Those included Cnulle producing dies and tokens for Arkansas-based Shire Post Mint, such as for the HBO series “Game of Thrones.” Those include “The Faceless Man” token, still used in gaming today, and Cnulle’s “Daler of New Dale.” Cnulle also continued to produce tokens for SCA events and his “mint” became a must-stop-by place for many Scadians.

The outer world also recognized the uniqueness of the St. Hildegard coppers, which feature in multiple volumes of Krause Publications’ “Unusual World Coins” as “Coinage of the Realm.”

Cnulle continued moneying in the SCA and continued to redeem the St. Hildegard coppers until his final event, An Tir September Crown AS 43 (2011) in the Barony of Glymm Mere. Cnulle died unexpectedly the following November and the coppers quickly fell into Scadian memory, hoarded out of any further circulation by collectors and other enthusiasts. Today’s collector base is international, despite so little available for so long to explain where the coppers came from, who designed them and what part they played in Scadian history.

St. Hildegard Coppers provides that history of the coppers, written by those who knew Cnulle, and also provides, for the first time, high-quality photos of each type, along with lightly edited descriptions written by Cnulle himself.

Copies of this book can be purchased from Amazon. Article and images submitted by Karin Georgsdottir.

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<https://www.sca.org/wpcontent/uploads/2020/07/Bullying-Policy-April-2020.pdf>, <https://antir.org/offices/kingdom-seneschal/>



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