

HOW TO SUBMIT NAMES AND DEVICES

By Paul Wickenden of Thanet, Escutcheon Herald, reprinted with permission from his web site

There seems to be a lot of confusion on this matter, so I figure that I had better explain how things work. The submission process is really quite simple.

A complete **name** submission (whether for your persona, alternate name, or household name) should include the following:

- **Two** copies of the Name Submission form (one for Dragon, one for Laurel);
- **Two** copies of all documentation for your name; and
- A check for \$8.00 US made out to "SCA -- MK College of Heralds".

A complete **device** or **badge** submission should include the following:

- **Three COLORED** copies of the Device Submission form (one for Dragon, two for Laurel);
- **One UNCOLORED** copy of the same form (for me to cut up);

Continued on page 2

Northern Oaken War Maneuvers Completed Heroically

The day dawned clear, bright, and warm. Despite a week of unseasonably low temperatures, the tradition of a hot NOWM held out. Driving in to the Ukrainian Youth camp has become almost as familiar an experience as driving into Cooper's Lake. After parking in the carefully cordoned-off parking area, one came upon a large and well-organized Troll tent. Lady Rosa would like to thank Guenhwyfar and Celeste for their assistance taking pre-regs. There were over 475 gentles in attendance, though with the ample space of the event site, which was better used, in my opinion, this year than previous years, the feeling was one of comfortable numbers, not crowding.

There were 20 merchants, thanks to merchant co-ordinator Giovanna. The tree-lined path provided a wonderful, fair-like atmosphere for shopping. The shade also kept the merchants cool, to their own delight.

The archery went well, thanks to

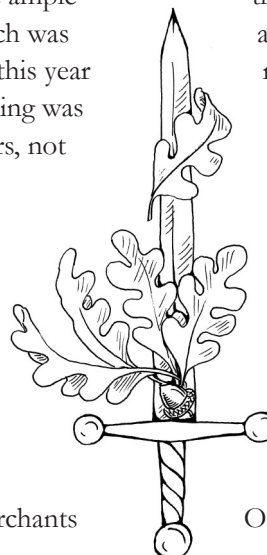
everyone who helped set up and man the field. In addition to the war practice shoots, there was a competition for North Oaken archery champion, which was won by our own Gladius the Alchemist.

On the fencing lists (conveniently located near the merchants), novice and melee tournaments were held. Giles FitzAlbert won the Fellowship of the Oaken Blade raffle and the novice tourney. Two prizes were purchased for the novice tourney accidentally, and the second prize went to the runner-up: Stephan Von Lubeck. \$350 were raised for dress gorgets for the Companions of the Bronze Ring.

On the lists, field and bridge battles were fought, as well as a belted and unbelted champions practice. His Majesty fought with Cleftlands and the North Oaken unit against the South Oaken and Pentemere forces.

There were no heat injuries for fighters, however the autocrat, Crispin,

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What's Inside:
Calendar - Officers - More - Notes - Hats

Our Officers

Seneschal: Lord Nial the Wanderer of Bork (A.J. Gooch)
3735 Marvin Ave.
Cleveland, OH 44109

Pursuivant: Lord Pietro Nicolò di San Tebaldo (Samuel Pearce)
#23 Lexington Square
Euclid, OH 44143

Exchequer: Duchess Emelyn Carithail (Gayle Nichols)
17211 Lakewood Heights Blvd.
Lakewood, OH 44107

Knight Marshal: Sgt. Conrad Schwartzwolf (Marty Bradac)
3835 W. 40th Street
Cleveland, OH 44109

Marshal of Fence: Lady Brangwyn Snowden (Terrie Way)
3480 West 118th St.
Cleveland, OH 44111

Minister of Arts and Sciences: Lord Karl Wilhelm von Koln (Don Minch)
17545 Madison Ave. #101
Lakewood, OH 44107

Chroniclers: Ladies Lyonnete et Milesent Vibert (Marie and Grace Vibbert)
445 Richmond Park West,
#328-B
Richmond Heights, OH 44143

Chatelaine: Lady Alex
46545 Middle Ridge Rd.
Amherst, OH 44001

- **Two** copies of any documentation for unusual charges (if applicable); and

- A check for \$8.00 made out to "SCA -- MK College of Heraldry".

A single check may be written out for multiple items (e.g., name and device on one check, etc.).

Official SCA branches (Shires, Cantons, Baronies, Principalities, etc.) do **NOT** pay for their group name or device submission but still must enclose the appropriate paperwork (note: branches use a different name form than people do -- although the device and badge forms are the same). However, they must pay for other submissions (order names, badges, etc.).

Mail all materials to:

SCA -- MK College of Heraldry
P.O. Box 44623
Madison WI 53744-4623

TIMING (HOW LONG DOES IT TAKE ANYWAY?)

Submissions are required to be processed in a timely manner but they still take a long time to process. In the interest of serving you better, I will explain the various steps a submission must go through.

Submissions are processed as received (starting in November 1997, I have sent out confirmation postcards -- if you have not gotten yours, drop me a note.) and collected together once a month in an Internal Letter of Intent (ILoI). The Middle's ILoI goes out in mid month for the previous month's submissions (i.e., March 15th's ILoI covers submissions received in February). Commentators of the Middle Kingdom's College of Arms are given 1.5 months to comment on this ILoI (i.e., the comments of March 15th's

ILoI are due at Rouge Scarpe's office by May 1st).

Usually within a month from the deadline, Rouge Scarpe looks over the comments and the submissions and decides which ones will be sent forward and which will be returned at the kingdom level. The decisions are published as an Internal Letter of Acceptance and Return (ILoAR). The submitters whose articles have been rejected will be informed within the next two months of the rejection. Submissions which are to be sent forward are placed on the kingdom's monthly External Letter of Intent (ELoI) and sent to the Laurel College of Arms (interkingdom)

Laurel allows four months for commentary before the ELoI will be considered for decisions (i.e., a ELoI sent out in late April will be considered at the August Laurel Meeting). Decisions of Laurel Meetings are made available to members of the Laurel College and Principal Heraldry within a few weeks of the meeting in the form of a Letter of Acceptances and Returns (LoAR).

When Dragon receives the LoAR, he sends the summary of the acceptances and rejections to the editor of the *Pale* and the editor publishes it in the next available issue. Due to the one month lead time required by the *Pale*, however, it can often take two or more months from the release of the LoAR before the official notification is made in the *Pale*. Official notification is also made by the Opinionicus Herald to the client directly explaining the reasons for the return (if applicable) or congratulating them on the successful registration. Unofficial announcement is made on the Middlebridge and a variety of other sources.

Questions? Drop me a line at submissions@midrealm.org

NOWM Cont.

had to be forcibly watered by the water bearers. Francesca would like to thank all her helpers, especially Shannon's teenage daughter, Brittany, who bore water all day.

There were a dozen classes taught on subjects from armoring to costuming to calligraphy and illumination. Classes were actually well attended this year, particularly myfanwy's knotwork class and the beginning brewing class taught by Nial.

There was a herald's table open and manned most of the day Saturday. In addition to providing announcements all day, Olaf called his first court with Pietro that evening.

Court was held on the stage near the battlefield before feast, and many deserving gentles received awards from His Majesty Bardolph. Receiving Awards of Arms were our own Drw Sydon, Aethelstan, and Caitlin of Cleftlands: all well-received by the populace. Though Drw had to be dragged from the kitchen to receive his award, and the king stated a little trepidation at Lord Drw's apron, which had a skull on it. But Stephan Von Lubeck and Edward Brackenburye provided ample protection as honor guard, and no cleavers nor cooking utensils made it up on the stage.

Francesca, Milesent, Timothy, Wulfgar and Vincent received Purple Frets for their service, as well as Branwen FitzPaine and Ealdred receiving a Willow and an Evergreen, respectively, for their artistic endeavors.

Marsailli and the children from the event presented paper shields of the Midrealm and Cleftlands devices to Bardolph and Laurelen during court, to the admiration of all. These

were created during the day's children's activities, and were indeed excellent reproductions of the arms.

After court, Aldeyn provided a magnificent feast. Bellow-the-salt feast was well-received as an alternative to dining off-board. For a small fee, those



who wished could serve themselves a la cart and eat wherever they pleased. Indoors, above-the-salt feast was seated with all due trappings. At the request of His Majesty and His Grace, the lights were extinguished to allow the soft glow of candlelight to lend atmosphere to the occasion. When the second course of above-the-salt feast was delayed, members of the serving staff stepped forward to entertain. Special thanks to Karl von Kohn for providing violin music for the guests.

A charming subtlety was given to His Majesty for desert, decorated by Kathryn ferch Rhys and filled with all

manner of candies.

Brewer's roundtable was delayed by feast, and ended up happening at a private camp instead of the brewer's tent, informally. Still, a great many wares were sampled, and it is clear that the brewing and vinting arts are thriving in our area.

The hofla went well. There was a decadent spread of food: tabuli, humus, fruit, all manner of Middle Eastern fare. There were excellent musicians and talented dancers. It was the talk of the Middle Eastern discussion lists, though it was less well-attended than our past NOWM hoflas.

Gunthar would like to thank everyone who helped with security: Rowan, Bastion, Garvin, Maria di Castilla, and many others.

As the evening grew deeper, parties lingered in camps and around campfires. There was also an impromptu star gazing on the battlefield. The ring nebula, star clusters, the moon and mars were all studied through one gentle's graciously brought telescope.

Like a microcosm of the war for which it seeks to prepare us, Northern Oaken War Maneuvers left one tired, happy, and ready for more.

Missing Something?

Crispin and Katheryn still have lost and found items from Northern Oaken War Manuevers and Standard Bearers, respectively.

Get the point: Fifteenth Century Cone-Shaped Headdresses

by Lyonnete - hey, I warned you guys I'd fill the Forum with my own stuff if you didn't submit articles!

Cheunsoon Song and Lucy Roy Sibley in their article, *The Vertical Headdress of Fifteenth Century Northern Europe*, express a common confusion. "While previously discussed headdresses do have a more or less logical explanation of evolving from the caul and bourelet of the fourteenth century, it is not clear how the fashion of the cone-shaped headdress began."¹

From the beginning of the fourteenth century, the dominant headdress was a pair of cauls or buns stuffed into cages at the side of the head, growing wider with time, and then starting to move upward into a horned look, with or without a bourelet, or padded roll, on top. This became what is known as the 'butterfly' or 'heart shaped' headdress. The fashion became taller and more elaborate for wealthy women, while women of more modest means wore their hair in two horn-shaped buns and pinned veils over top to compliment the horned shape, which fell gracefully into a butterfly drape at the sides of the head. How could a cone shaped headdress have developed from this steady progression of horns?

The illustration given with the above text of Song and Sibley's article shows the five types of headdresses evolved from the caul and bourelet, with the cone-shaped hats off alone together. The hennin and truncated hennin are *not drawn with veils*. This, in my opinion, is the source of most of the confusion on their development.

In nearly all depictions of steeple-caps, a sheer veil is draped over top. Down the center of the hennin the veil is pinned into two thin ridges, and over the top of the point the veil is continued past the point in two small horns. The cone is not the central shape that defines the development of the hennin- it is every bit a continuation of the 'butterfly' headdresses more commonly associated with cauls. By



ignoring the veil's shape, all we are seeing is the internal support structure. A cap such as the truncated hennin could well have existed underneath the high butterfly headdresses of earlier in the century. A higher support structure would in fact be necessary, to keep the tall horns from falling to the side of the head. If we look at the butterfly headdresses of the Fifteenth century we do see the valley between the horns rising off of the head as well as the horns themselves becoming more vertical. The introduction of sheer, transparent veiling exposed the support structure beneath.² From a modern perspective, this is a sudden appearance of cone-shapes, because we could not see the structure underneath heavier veiling. Soon after the transparent veils are introduced, this supporting structure, the cone, becomes a

dominant feature of its own.

Once the tall cone was in place to create the tallest and mightiest 'butterfly' of them all the wire supports were soon shortened and the veil draped over the cone itself. The valley between the horns was then achieved by pinning the veil to the cone in a thin ridge. Later, the 'horns' are dropped themselves and the pinned ridge as well. Thus, the draped veil and cone can be seen to be the direct descendents of the horned headdress.

The second conundrum, after 'where did they come from' is 'how did they get those things to stay on their heads?' If you roll up a cone of cardboard, for example, and place it back on your head like the cones in these illustrations, it will simply fall off. Modern attempts at this sort of hat nearly always include a chin strap, however no drawing of a hennin shows a functional chin strap.³

I have two theories why a strap under the chin would not have been used. First, there was no such thing as elastic yet. A tied strap would have been bulky and uncomfortable, and, as it is not elastic, prone to slipping out of place if not painfully tight. Second: in most cases, the hat itself is far back on the head, and a strap would have had to extend up and in front of the ear before attaching to the hat, making it highly visible. The drawing up of the hair, the hanging veil, the wide v-neck all suggest that a cleanly exposed throat was desired by this fashion. Why obscure the beauty of the neck?

Portraits of ladies in hennins nearly always show a tugging up of the corner of the eye, evidence that the hair has been pulled back very taut. This could be by a tight 'headband' or comb sewn

into the hat, or by a bun formed more conventionally with hair and pins underneath the cap. Both could be support for the hat.

As I am fortunate enough to have period-length hair, my first attempt at a hennin was merely a cone of fabric-covered buckram, with a velvet frontlet. The weight of the velvet frontlet combined with the support of my hair drawn up into a bun were enough to hold the hennin in place, even through dancing Salterelli La Regina! Even still, I was missing a design element: the forehead loop. And the hat was not as sturdy in place as I would have liked. It has been postulated by other researchers that the long hair of medieval women was the primary support of the cone shaped headdress. I find this doubtful for all but the shortest hats, for human hair is heavy and compresses easily.

If not buns nor chin straps, what is left to hold these hats on? There is a clearly shown support element in the

pictorial evidence: the forehead loop.

The forehead loop seems most likely to have developed from the cauls as well. Many pictures of women with horned buns or cauls show a metal band across the top of the head or forehead connecting them for support. As the horns moved higher and back further from the forehead, this band remained, sometimes shown cutting right across the hairline, as was necessary to keep the headdress from toppling off the back of the head.

As the shift was made from double horns to a single cone, the hat also moved back on the head. The forehead loop became narrower and longer to compensate. What we are seeing is a simple exercise in physics- as the weight of the headdress shifted from being at the sides of the head to the back of the head, the anchoring point needed to shift to compensate.

It has been argued that the loop is

a counter-weight. While it does serve that purpose, it is more of a counter-brace, not being very large. It is its pressure against the forehead more than its weight that holds the hat in place, in my opinion.

It is certainly likely that many of the loops are simply decorative, shown depending from crowns that would not need such support, or even lying on heads covered only by veils. But like many other features, I feel this decorative element arose from a practical application. The tall hats were nearly always tilted back somewhat, and indeed this tilt seems to progress, starting with the nearly vertical 'sail' headdresses, and moving eventually to a 45 degree angle that dominates the shorter, truncated hennins. By the end of the fashion the smaller caps appear almost to be upon the back of the head.

This small cap at the back of the head would continue onward with a velvet frontlet or ironed veil, slowly

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A visual chronology of the hats of the mid-fifteenth century. Note how the style slowly evolves. The first headdress is from c. 1430, the last c. 1475. We are looking at forty dynamic years of headdresses. The first 'horned caul' headdress has a metal fillet connecting the horns that is just visible under the ruffled veils. (Drawing based on the portrait of Margareta van Eyck by Jan Van Eyck, 1439.) This will develop into the forehead loop. The second headdress shows the high horned look that could likely have a truncated cone underneath as a support. (Based on an undated Flemish figure photographed in Davenport's book.) The third shows a truncated cone with transparent veiling in a similar shape. (From Margaret Scott's book, a painting of the legend of Patient Griselda, also similar to a portrait of a young lady by Rogier Van der Wyden, dated 1460.) The next picture shows the high hennin still carrying on the horned shape with its transparent veil. The second to last picture shows the veil pinned up to produce a frame around the face, but otherwise hanging free, which was a later style. The final picture shows a frontlet attached to the hennin. This headdress could be worn with or without the transparent veil (usually with). All illustrations by Milesent Vibert.

Hats, con't.

evolving into the 'French hood' of the Tudor era.

Finally, my experimentation with creating cone shaped headdresses with forehead loops has proved that a stiff wire loop adds an extraordinary amount of stability to the headdress absent without it.

Moving on from the 'how did they keep these on their heads' question we come across the next mystery. "What were these hats made of?" No extant hats remain from the era, and the written record seems scant on overt haberdashery.

In her article, "Dress and Fashions c. 1470", Anne Sutton informs us: "In 1466 the inventory of Lady Elizabeth Lewkenor included 'vij pecis of perle set on parchemyn and gold foile made yn levis and for fillettes' 'a pair of tiris of silver wire and over gilt with the fillet of the same...'"¹⁵

The OED defines a fillet as a head band of some sort. To me this inventory of separate decorative elements (a band of gilt parchment) and the fillet and tiris (defined by the OED as a 'tier' or perhaps a band of metal similar to the early use of the word 'tire' as a wheel banding) indicates to me that these hats were not considered items of their own accord. Rather, a lady could own wire frames and decorative elements, which she could combine as she saw fit as parts wore out and fashion changed. Ms. Sutton also quotes a will of 1493 in which a widow leaves her "bonett of velvet with all my frountelettys longing therto..." This sounds like a set of interchangeable frontlets to go with the shorter velvet bonnet popular at the end of the century – the one which I referred to earlier as being a precursor to

the French hood. Again, we have interchangeable elements combined to form the final headdress.

My hypothesis is that the hats were made of stiffened fabrics or even, perhaps, fabrics backed by stiffer material such as parchment or even paperboard (there is an extant hat from the 16th century that appears to be backed with cardboard!) These materials would not hold up well against the weight of veils and padded rolls, and so a wire frame is introduced consisting of two 'tiris' extending upward and a metal 'fillet' acting as a headband. A metal headband would both help anchor the hat and keep the less sturdy material from collapsing at the base.

To create a wire-supported hennin, I started with a length of brass armature wire and bent it in half, forming a tight loop at one end. I then sewed this long U of wire down to a cone of stiff material. (For my test hat I used simple poster board. I suspect in period they would have used felt, canvas, or some other stiff fabric.) To my surprise and delight, this loop was enough to hold the cap firmly on my head without my hair drawn up into a bun. Any weight, such as veiling, added to the top of the cap is transferred down to the point of the loop, securing the hat rather than causing it to tip back. For a test, I put a scrap of wool over the paper cone to act as a veil and danced a galliard. The hat did shift during the dance, but *forward* on the head, rather than back as would be expected. The pressure of the loop on the forehead was not comfortable, but covering the wire with fabric alleviated much of this. However, I found with extended use that the poster board relaxed around my head, losing its ability to act as a support. This was after two separate events three months apart, however, so as a cheap-and-easy, poster board seems to work without a metal headband.

With the ability to solder wire together, an even sturdier cap could be constructed with a metal band around the bottom of the hennin, and perhaps small wires extending behind the ears to prevent the cap slipping forward or side-to-side.

Notes:

1. *Dress*, volume 16, 1990, a publication of the Costume Society of America, page 11. Throughout this article I refer to these cone-shaped hats as "hennins". This is a common costumer's term for them, derived from a source that was most likely an insulting term for a different hat! The hats appear to have been called "atours" or "tyres" in period, or whatever term for hat and headdress was prevalent in a region. However hennin is an easily recognized term and shorter and easier on the tongue than 'cone-shaped headdress'. (And, actually, even the tallest of these hats were actually truncated cones- I've seen no pictures from the proper time period where the hat comes to a point.)

2. More evidence for the 'hennin-as-support-structure' theory: women depicted bathing during this time period nearly always have a truncated hennin as their only clothing. To me, this links this cap with 'intimate apparel', besides underlining the headdresses' importance as a social signifier.

3. Petrus Christus' *Portrait of a Young Girl* is often cited as a 'chin strap' source, but look closely- the loose, flowing scarf that loops down from the top of her hennin could not be a functional strap. The hat is tipped backward, and support from under the chin would not hold it on, but encourage it to tip backward. Further, there is no strain on the fabric, it appears to be lying loose.

Selected Bibliography

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Scott, Margaret A *A Visual History of Costume: The Fourteenth and Fifteenth Centuries*. London: B.T. Batsford Ltd, 1986.

Song, Cheunsoon, and Lucy Roy Sibley. "The Vertical Headdress of Fifteenth Century Northern Europe." *Dress* 16 (1990): 5-15

Sutton, Anne. "Dress and Fashions c. 1470." *Daily Life in the Late Middle Ages*. Ed. Richard Britnell. Somerset: Sutton Publishing Ltd., 1998. 5-26.

Notes and Happenings

There will be a Baronial pavilion set up on the battlefield this year at Pennsic, providing shade, fruit, water, and comfort to our combatants and others. Anyone interested in helping man the pavilion, please see Lord Nial.

Also at Pennsic, there will be an auction to raise money for, well, we'll think of something. Last year's auction was a big success. We need people to donate items to be auctioned. See Nial for details.

Saturday, July 7th, there will be a fighting practice at Sir William Ransom's home in Concord. There will be authorizations, melees, and non-combat activities as well. Lady Seadna will have her glass bead making equipment out. Last year there were about 30 fighters at this practice, they're expecting at least 50 this year. Folks are coming down from Pentemere from Darkyard to practice with the Cleftlands and Nosse Eldesar.

Also on Saturday, July 7th, the Cook's Guild will be meeting at Lord Ealdred's home to practice outdoor cooking. There'll be two fire pits available, and a plethora of medieval and modern equipment. Come to eat or cook or just watch, 2pm until late.

Lady Lyonnete is interested in reviving the Server's Guild (recently absorbed back into the Cooks' Guild). She's looking for a slightly different organization than we've had in the past. See her for details.

We've a good number of middle eastern dancers in our Barony now, enough for a troupe! See Darius or our Dance Guild Mistress for details on the possible formation of a Cleftlands Middle Eastern Troupe.

Baycrafters is coming soon! The fair has been hurting due to dropping attendance, so this year, things are going to be different. This year we will be having full heavy weapons and fencing tournaments each day of the fair with prizes. Also there will be pavilions set up and a schedule of classes and demonstrations published in the program booklet for the fair. The organizers of the Baycrafters Renaissance and Craft Fair are giving us more lee way and space than ever before. The demo will be listed in The Pale. Please see Lady Alex or Darius to sign up and help us amaze Bay Village this year!

Scouts and stealth scouts (no, not spies! We don't have any of those!), we're running out of time to prepare for war. See Darius or Ulrich for details.

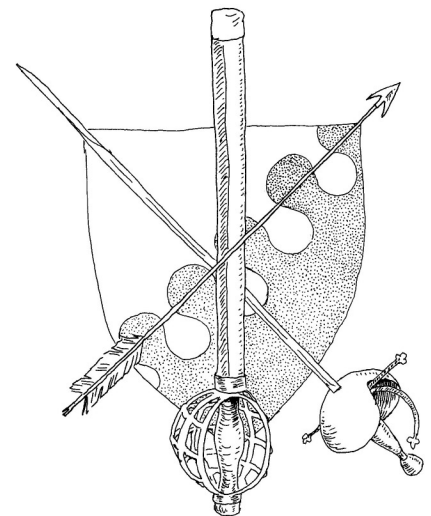
The Queen is cutting off award recommendations for war four weeks before the war. If you want to recommend someone for an award to be given at the war, do so soon! The scribes guild will be meeting July 24th to work on Pennsic scrolls.

Please save your old coffee and oatmeal canisters for Marsailli, she

needs them for future children's activities.

If you still haven't registered a name or device, see Pietro. There will be no submissions accepted at the war. Note also the handy dandy article in this Forum to help you on your way to registration.

The week of July 16th to the 20th, there are two groups of Cub Scouts who want one-day daytime demos from us. They're having a medieval themed summer camp this year, which is why every group in the area has asked for demos. These should be the last, let's make 'em happy. See Darius to volunteer.



Chronicler's Note

I've changed the issue numbering for *The Forum* on this issue. Since becoming chronicler, I've simply been numbering them Vol. 1, Vol. 2, etc... but, of course, these are issues, not volumes. *The Forum* has known four editorial teams since its inception, and so I've decided to refer to my reign as Volume 4. The issue numbers will follow the old 'volume' numbers I started with. This numbering scheme will be permanent for the rest of my tenure as chronicler. Sorry for the confusion!

I would also like to announce that my deputy and sister, Milesent, is now my co-chronicler, in recognition of the huge load of work she has done for me! All illustrations in this *Forum* are by her. -Lyonnete

Calendar for July

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 Archery 1pm Lucas Archery	2	3	4 Independence Day- NO MEETING	5 Armorer's Guild?	6	7 Fighter practice at Sir Will's - Cook's Guild at Ealdred's.
8 Archery 1pm Lucas Archery	9	10	11 Weekly Baronial Meeting	12 Armorer's Guild	13	14 Brawl at the Crooked Dragon Tavern
15 Archery 1pm Lucas Archery	16 Cub Scout demos this week.	17	18 Weekly Baronial Meeting	19 Armorer's Guild	20	21 Alderford Event
22 Archery 1pm Lucas Archery	23 Dance Guild 7pm	24 Scribe's & Archer's Guilds 7pm	25 Dessert Revel	26 Armorer's Guild	27 Gwyntarian Dance Night	28 Simple Day
29 Archery 1pm Lucas Archery	30	31				



The Forum is a publication of the Barony of the Cleftlands of the Society for Creative Anachronism, Inc.. It is not a publication of the SCA, Inc., and does not delineate SCA policy. Publication deadlines for *The Forum* are the second Wednesday of every month, at Baronial meeting. *The Forum* is available monthly at the last meeting of the month, and online at: [HTTP://cleftlands.cwru.edu/cleftlands/forum.html](http://cleftlands.cwru.edu/cleftlands/forum.html)

