What things do you like to take pictures of and why?
Anything. Maybe because it’s a special memory for me. Maybe it is a special moment for someone else. Maybe it is a unique happening like a rainbow, vivid sunset, or pet playing. Everything can be beautiful if you look for it.

Why is it important to take pictures at events? Photos connect people in so many ways. It is impossible for anyone to do everything that happens at events. When you are photographing an event, you are able to share the things that people may have missed, or things they did not have a camera out for. Frequently people thank me for photos because they did not go or could not go.

What advice would you give to someone that is learning how to take photographs? Always keep your camera set to the highest quality image setting. It leaves you some room to crop down to the perspective/framing you want without lowering the resolution any more than necessary.

What supplies do you use to take photographs? Well-padded camera bag fully charged batteries, battery charger, memory cards, extension cord for charger, tripod, selfie stick.

What is your least favorite thing to take photographs of and why? Nighttime things and low light situations. Even with all the camera improvements those are still the most challenging to take on spur of the moment if subjects are in motion.

If you could take anyone’s photo past or present who would you photograph and why? Photos of peasants and lesser nobility (particularly from 500-1200AD) that did not have portraits painted of them so that we could have better documentation of their clothing and appearance.

If you could go back in time and take pictures what part of history would you go to and why? The Library of Alexandria before it burned. We know a massive amount of knowledge was lost and it has always made me sad.
GREETINGS WE WOULD LIKE TO ANNOUNCE
THE NEXT ISSUE OF PENFEATHERS WILL BE
ALL ABOUT: INTERESTING EASTERN
INFLUENCES.

WE WILL BE HAVING FOUR INTERVIEWS
WITH: VIDUSHI MEWADI MARGAVATI BAI,
THE HONORABLE LADY INAN BINT SUFIAN,
SEONG MYEONG AND SU ZAYN AL-
MUNAJJIMA, OP, AFFECTIONATELY
CALLED MITTENS

PLEASE SEND IN QUESTIONS, ART,
ARTICLES, GAMES, OR ANYTHING ELSE
YOU CAN THINK OF.
Q: What advice would you give to a kid just starting to learn how to paint?

A: Learn how to draw well. That is the foundation of all realistic painting. A good book to get is "Drawing on the Right Side of the Brain," by Betty Edwards. And always remember that drawing is a learned skill; with practice, you will get better and better.

Q: What is your favorite painting and why?

A: When I was seventeen, I was lucky enough to get to go on a trip to Italy. When we went to the city of Florence, we visited a famous museum called the Uffizi. While I was there, I walked around alone, and suddenly I found myself in a very large room. On the wall in front of me was an enormous painting that was so beautiful it made me burst into tears! The painting was called, "The Annunciation," by Simone Martini; he was a painter who lived in Siena, Italy, during the 13th century. It was covered in gold, designs, and the colors were very clear and bright. Here it is: [attached] It's painted in a kind of paint called egg tempera, made out of powdered colors and egg yolks! Hard to believe an egg yolk could last for almost 800 years!

Q: How do you make paint?

A: That's a good question! There are different kinds of paint, but all of them are mixtures of pigments, which are colored clay, ground up rocks, or dyes, and some kind of "medium," which means a kind of glue that holds them together. Acrylic paint is made with a type of modern glue made from petroleum; oil paint is made from linseed or some other kind of oil; egg tempera is made from egg yolks; watercolors used to be made from egg whites, but now are made from a plant resin called "gum arabic." Artists have also used beeswax and plaster to glue paint together.

Q: What is your favorite color and why?

A: Purple! It makes me happy.

Q: Do you have a favorite material to paint on?

A: Yes, I do. I usually like to paint on a hard, smooth surface, and sometimes I make my own wood panels to paint on. I cover these with "gesso," which is a mixture of glue made from animal skins and powdered marble or chalk. Then I sand or scrape them very smooth. If I don't have time to do this, I go to the art store and buy "Claybord," made by the Ampersand company.
Q: What supplies do you use to paint?
A: That depends on what kind of painting I'm doing. If it's egg tempera, I need a wood panel, some small brushes, an egg, and some powdered pigments in different colors, which I keep in jars in my studio. I would use a small cup or palette to hold my paint, and some little jars to put the leftover paint in. If I'm painting in oils, I use store-bought oil paint, brushes (sometimes special ones for oil paint, made from pig bristles), mineral spirits, and linseed oil. And lots of rags!

Q: If you could paint anyone's portrait past or present, who would you paint and why?
A: I would just like to paint portraits of people I love who are my friends and family. That way, maybe somebody a long time from now might see them, and wonder about who they were, and what our lives were like.

Q: Why did you form the Painters Guild?
A: Ever since I joined the SCA in 1979, the main type of painting that artists have been interested in has been manuscript illumination. For many years, there was only one Laurel, Mistress Lijlsbet, who was a painter. She was my Laurel for a number of years. There have often been only 2 or 3 people in the entire Kingdom who were interested in painting pictures on panels, instead of illumination. I formed the Painters' Guild to encourage more interest in learning how to create oil and egg tempera paintings. It's been a little frustrating, though, because so many people think they can't do it! But even if you can't draw, reading about the painters of the Middle Ages and Renaissance is very interesting -- at least it is to me!

Thank you for interviewing me! The questions were really good.

Sincerely, THL Juliana de Florey le Imago
GOT RHYTHM

WITH

BARONESS CATJA MILOVSKAYA

LEARN FUN RHYTHM CHALLENGES AND ENGAGE IN A DISCUSSION ON THE DIFFERENCES BETWEEN MODERN AND MEDIEVAL RHYTHM.

DATE JULY 18TH TIME 11:30 AM

AT THE VIRTUAL ROYAL UNIVERSITY OF MERIDIES!
Why is it important to take pictures at events?

Sometimes at events, we all get so busy trying to do the things we want to do, and see the people we want to see, that everything just flies by too quickly. Seeing photos after the event gives us a chance to stop and look at all the things that were happening that we might not have had time to enjoy. It lets us see what other people are interested in. We can look at A&S projects that people are proud of, or that cool moment when someone blocked a sword swinging at them, or the focused looks of the people who were enjoying the archery range that day. I think that can help us feel like we’re a part of something bigger than just us.

My favorite part of SCA event photography, though, is photos of court. When someone walks up in front of a room full of people to kneel in front of Their Majesties or Their Excellencies, usually they lose track of everything around them. It can seem like a blur. I can’t count the number of times someone told me they were so thankful that I took a photo of them while they were up there, because they could barely remember what happened. It also gives them a chance to show it to people who couldn’t make it to the event so that they can enjoy that moment, too.

If you could go back in time and take pictures, what part of history would you go to and why?

I would love to be able to travel back to ancient Egypt to take photos! So much of the art from that period is very stylized and not very photorealistic. I’d love to be able to photograph what they actually wore and what they looked like. The colors they used were so rich and vibrant, and there was clearly quite a lot of ritual and ceremony taking place. It would be fascinating to see it as it truly happened.
What things do you like to take pictures of and why?

I really enjoy nature photography. I love trying to find different angles that make the subject look even more interesting. If I’m taking a photo of a flower, for example, I don’t just aim down at it and shoot the picture from where I’m standing. I get on eye level with it, or even on the ground beneath it. I figure out what’s behind it that might frame it well. I find a background color that complements it. I try to get people to see it in a way they wouldn’t have otherwise. It’s fun to turn a simple flower into art.

I also love candid portraits, where I take pictures of people who aren’t paying attention to me being there. When people know there’s a camera pointed at them, they tend to get nervous or stiffen up. They try too hard to force a smile and it doesn’t always look genuine. But when they’re not aware that I’m taking their pic, they smile and laugh naturally. They look exactly like how we see them when we’re talking to them. I think their smiles just light up the whole photo!

What supplies do you use to take photographs?

I have a camera backpack that goes everywhere with me. It holds my Canon 60D, a 50mm prime (non-zoom) lens, an 18-135mm lens, a 75-300mm lens, and a 10-18mm wide-angle lens. One day I’d like more lenses, but those cover most of the types of photography I do right now. I also always have my tripod, several SD cards, a battery charger, lens cleaners, a neutral-density filter, a remote, and some "fairy lights" that I can do cool things with. Depending on what I’ll be taking photos of, I might also carry along my flashes with different color gels, flash soft box/tripod, and reflectors. I also consider my computer to be a major part of my kit, and it often comes with me. Unless you’re doing journalistic photography (which calls for minimal editing), you will likely need to edit your photos. Digital photography doesn’t come “straight out of the camera” (SOOC) in a finished state, so some image manipulation is always expected (just like we used to do when we developed film in a darkroom). My laptop allows me to do darkroom-style editing right then and there!

Remember, just like Wayne Gretzky said, “You miss 100 percent of the shots you don’t take,” so if all you have is a cell phone camera or a tiny point-and-shoot, that’s enough camera to get a shot! While there are many styles of photography that require specific equipment, there is a lot you can do with just a basic camera, if you stop to think about what makes the subject look interesting.
What advice would you give to someone that is learning how to take photographs?

1. Just take photos! Take all the photos! Take photos of everything that catches your eye. Take them from above, from below, from every angle. Learn how your camera works and how lenses change the way your subject looks. Learn how it looks different when you step away and zoom in, and when you get closer and zoom out. Learn what different lighting does to your subject. When I first got into photography, we only had film cameras. If you messed up, you wasted your film and didn’t find out until you developed it! Nowadays we have digital cameras and you can take thousands of photos and compare all of them to see what worked best. Take advantage of that! Don’t worry about whether they look like professional photos yet; just learn how it all works when you try different things.
2. Don’t get discouraged! Once you start to figure out what kinds of things you like to photograph the most, and you start seeing an improvement in your photos, you can start to learn about things like the exposure triangle, technique, what lenses are best for what shots, things like that. There are thousands of free online resources and books that can help you improve! There’s always more to learn. This is a skill that can take many, many years to master, but it’s so worth it. I look back at photos I took only five years ago, that at the time I thought were really great, and I realize just how much better my photography is today – and that’s after 30 years behind a camera!

What is your least favorite thing to take photographs of and why?
Believe it or not, people! Well, specifically portraits. Not because I don’t enjoy it (I really do), but because it can be so difficult. Portrait photography is especially hard for me because I’m still learning all about how to pose people. It can be frustrating, and I know I have a lot more work to do to get my photos the way I’d like them to look. When I first started learning photography, I avoided taking photos of people because I thought it was too hard. Now I’m realizing how much practice I missed! I watch a LOT of videos on technique nowadays, and I’m finally starting to become more comfortable with it. I do much better with natural lighting portraits, but I’m starting to learn how to use my flashes properly. See? Always learning.

If you could take anyone’s photo, past or present, who would you photograph and why?
I think it would be so very cool to take a photo of Leonardo Da Vinci. He did so much work with camera obscura (think pinhole cameras, the beginnings of cameras as we know them today) and wrote one of the first clear descriptions of the concept. Can you imagine what it would be like to show him what modern cameras can do, and then actually take his picture with one? Many people before him observed and described the phenomenon, and his work was built on their shoulders, but much of what we know today is due to his extensive research and notes on the subject.
How To Enter an A&S Faire

With
Maestra Magdalena da Parma

Are you interested in entering a project in an Arts and Science Faire? Find out what kind of faires you can enter and what questions you need to answer for each faire. Find out how to write a paper, display your entry, and where to find information so you can answer questions about your entry.

Date: July 18th
Time: 1pm

AT THE VIRTUAL ROYAL UNIVERSITY OF MERIDIES!
Kids Art

Calligraphy by Jessica of Osprey.
Art by: Brandulfr Lothinsson

Device Design By: Morgan Turner
Beginning Bardic

With

Magister Taran the Wayward

Come learn a brief history on how to behave in a bardic setting, both as a performer and as a spectator. Followed by an introduction on how to select appropriate performance pieces to wow the crowd.

Date July 18th
Time 10 am
WHAT DID YOU LOOK LIKE AS A KID IN THE SCA?
GROWNUPS SHOW OFF PICTURES OF THEY LOOKED LIKE WHEN THEY WERE YOUNGER.

Lady Sefa in Keytar 1988 and 1996

Elizabeth Rae Fen

The wedding picture is from 1984. Lawn darts, July 1982 (my 2nd event, lol).
The Red Tower picture (I’m in the helm) is from 83-85. The picture with my mom as queen was Pennsic 1989. The family picture is somewhere 84-85
Lady Elizabeth Brion Donal Gibert

I was born in the East Kingdom and shortly after we stepped up into Principality. We would eventually step from a Principality of our own to the Kingdom of Æthelmearc. I’m actually very proud to have these memories as a child and even though I am thirty I have only missed 3 or 4 Pennsic in my life because of my military service. I was the youngest person in Æthelmearc, for a long time, to have an AoA awarded to me at ten years old.

I earned the award when my father (THL Master Gilbert) auto crated a Kingdom Crown tournament at a boy scout camp. When we showed up the day before the event opened the entire place was in ruins; trenches were dug across the battlefield, toilets were ripped out of the wall, and the wall in fridge that my mother needed for feast was unplugged. I stayed up all night with SCA brother fixing toilets with hair ties and Bobby pins, filling trenches, cleaning the hall, and lastly making hand raised pies for feast since they could keep in a cooler and didn’t require an operating fridge. I also frequently was known to serve the head table at events or was in the kitchen washing dishes.
East Kingdom June Crown/Melee Madness I was 5. Circa 1994

East Kingdom June Crown/Melee Madness I was 5. Circa 1994 Pictured THL Master Gilbert (Known as Gilbear) my sister Corinne and myself

Circa 1992-3 Fall Crown Maybe

Preparation for an event in Æthelmearc called Old Mill Village Circa 1996 pictured THL Dame Aoife Finn, Lady Mary (My sister Coco) and myself

A&S night in the Barony of Endless Hills in the Kingdom of Æthelmearc Circa 2000-2001 Pictured THL Dame Aoife Finn, Myself, Lady Mary
How to serve
With
THL Fine Dubh
&
Lady Ailith

Come partake in a Youth Round table discussion on the many ways youth of this Kingdom can become more involved and serve in the SCA. **If you have ever wondered if you could try your hand at something even though you are still a kid or teen then this is the class for you!**

Date July 18th Time 10 am
If you can draw a smile, a circle the letter “Y” and the letter “V” you can draw a medieval rose. Even if you have a hard time drawing circles you can use your artist eyes and look for things around your house you can trace to make the circles. Don’t worry if you have never drawn a rose. Practice with a pencil and then try it with an ink pen or even better a quill and ink. Once you are comfortable drawing roses you can use them in designs to paint illumination, decorate garb or leather, or even carve into wood. One of the most interesting medieval roses I have seen at an event was made out of Marzipan, a type of period almond candy. Always remember you are only limited by your imagination and research. So be fearless and try something new and add a rose or two but most importantly have fun. We are all learners here.
Please Good Missus, A Soul Cake
with
THL Muirgel Inghean Ghriogair

An introduction to the history of the soul cake and lesson on how they are made. Please note that medieval cakes are more like modern biscuits or cookies.

Date: July 18th Time: 11:30
Night descends on the desert, where Sir Chit and Master Cat are at the oasis where they are resting. The oasis has come to life with the sounds of merriment and the hum of daily life not found in the heat of the day. Sir Chit was restlessly sitting next to the fire. He was waiting as Master Cat talked to the locals who were speaking in a language Sir Chit could not understand. It seemed to Sir Chit that Master Cat was getting somewhere. There was a lot of laughing and shaking of heads. Finally, Master Cat left the group with much bowing to Sir Chit's fire. “What news Master Cat?” Sir Chit asked, as he poked at the fire. Master Cat laughed and in his strange accent spoke. “Good news, not so good news, which first.” Sir Chit sighed a big sigh. “Good news first, it will make the bad news go down easily.” “Ah!” Master Cat mused, “Ever the optimistic one aren’t you. First, we have a guide a Pashtun Nomad named Rasheed who is heading home.” Sir Chit nodded. Master Cat continued, “He has agreed to show us the way to the mines. He knows of someone in a cave who mines lapis lazuli, the mineral we need for the paints his lordship the painter Titan needs for painting.”

“That is good news.” Sir Chit says with a big toothy grin. “So, what’s the bad news?” Sir Chit asks, “The bad news, we are in the deserts of Afghanistan! We need to travel north though the desert more toward the mountains. “I knew it! I knew it! We should have taken a left turn at Alibaba’s Quirky Roadhouse. The road sign was even showing a mountain I knew it!” Sir Chit Smirked. “You on the other hand.” Sir Chit pointed an accusatory finger at Master Cat. “You just had to follow that lady with the shiny eyes that looked at you twice... and you just had to follow her and then we ended up out of town and fighting those bandits...I said let us go back, but no! You just had to go on. Maybe next time you will listen to good advice when someone gives it... no?” Master Cat gave a sheepish chuckle. “Again, you are right Sir Chit, but look on the bright side it’s an adventure now.” So, Sir Chit and Master Cat along with their guide headed north out of the desert and into the mountains. The guide was a strange looking fellow that Sir Chit had a hard time understanding what he might be. He was very long for his kind and he had a well-furred tail about one third as long as he was which of course was almost like a squirrel which was very strange.
He had sandy brownish-grey color on his top with whitish underparts, the white hairs often having gray bases. His ears were large, and his skull was flattened with a narrow part. All of this confused Sir Chit so much that he finally asked the guide what he was. The guide laughed and told Sir Chit “You are an odd England squirrel for not ever having seen a Dwarf Hamster before” The guide took them up a dust trail and up into the craggiest looking mountain that the two adventures had ever seen. As they climbed, they noticed a sign which made the guide nervous. Halfway up the mountain there was an entrance. The guide stopped before a large sign. The mine was currently in full operation, as there was mining carts and baskets and shovels just lying around, but there was no sign of the miners. There was a lonely moaning sound. The guide became highly agitated. Then a crash as rocks began to fall! That was enough for the poor little Hamster and the poor thing ran. He ran away screaming in his native language. Sir Chit walked over to Master Cat. “Sooo... What was that?” Master cat made a half-hearted attempt laugh and shrugged his shoulders. “Something about the demons coming from the cave of death. Not to worry though his kind are just superstitious.” Master Cat clapped Sir Chit on the back and started toward the cave but stopped when a low moan started out of the cave. Sir Chit bravely stepped up next to Master Cat and clapped him on the back and said. “Nothing to worry about aaa, I guess your right since there was no voice just now.” “What do you mean, Sir Chit I clearly heard it?” Master Cat replied. Sir Chit pointed up into the mouth of the cave. In the corner was a large wooden set of chimes. As the wind blew across the cave entrance the two heroes once again heard the sound of a large moan. The cat chuckled, “Ah yes, I see it there in the top now.” The two started to search the entrance for torches. Sir Chit asked Master Cat. “So, what does the artist Titan need with a bunch of rocks any way.” Master Cat pulled out a large bundle of sticks. Turned to Sir Chit and replied. They are not just a bunch of rocks. If you crush them and make them into powder you can use them for a great purpose.” Sir Chit Handed over a large bundle of oily rags. “Oh, what great purpose would that be?” Master Cat nods his head and answers, “Why to paint his next masterpiece, a picture of myself.” Sir Chit laughed as he walked into the dark cavernous mine.
The cave got darker and darker as the two adventurers traveled into the mine. Sir Chit swooshed around his torch looking around in the dark. “I wonder when we will find these miners.” Something detached from the wall and fell toward the ground. “Uh, Sir Chit, I would be more careful in what you say.” Master Cat said as he pointed toward the dark shape. Sir Chit spun around. Not seeing anything he laughed, “Ha there’s nothing here in this dusty old hole anyway.” The things zipped along the ground and landed beside Sir Chit. Sir Chit made a flourish with his torch. “I think we should just pick up some hammers and just start digging. Sir Chit turned and was face to face with the largest bat he had ever seen. Its wings wrapped around its body and covering its eyes and said, “Your light please, it burns mine eyes.” “Friend or foe!” Sir Chit squeaks as he pushes the torch closer to the bat. “Please Taimur tis friend, never foe. De light blinds, away with it, I beg thee. With a quick flourish Sir Chit puts away the torch. “Taimur wonders why squirrel and mortal enemy cat come together in Taimur’s cave. “Well gentle Taimur friend cat and I are upon a quest for paints.” Taimur looks confused. “Paints what is paints?” Sir Chit laughs “Colors used to make things bright.” “Oh!” Taimur knows of this. Come see Taimur’s wall.” Taimur flaps its wings and fly’s deeper in the cave. Sir Chit quickly fallows with Master Cat lighting the way. Soon the three enter into a huge cave. Many bats flitter in and around the top in the center of the cave. On the ground are large piles of stones. Taimur leads the trio around the outside edge of the stones to a large flat section. “Behold friends, Taimur’s people’s wall of color!” Sir Chit and Master Cat looked around but saw nothing. “Uh Taimur?” Asks Master Cat quizzically, “Where are we to look?” Taimur looks back and frowns, then looks up at the other bats, then chuckles. “Taimur will be but just a moment,” and then shoots into the air and inside a large circle of bats. Finally, Taimur burst out of the ball and away from the center, the rest of the bats fallow revealing a large sun filled hole, the rays shine down into the cave and hit the wall. The light shines off the walls and bathes the cave in a slight purple hue. The wall glitters and flashes as the rays catch at veins of lapis lazuli. Master Cat slaps Sir Chit on the back. “Well Sir Chit we have done it. We have found the end of our quest.” Sir Chit said, “No Master Cat, It has only just begun.”
A Sword in Every Hand Challenge!

For every youth sword made a Youth grade rattan blank will be given! To receive your blank one must only post photos of your newly made youth combat sword to the Kingdom Facebook page!
During the Renaissance in Europe, if you had shown a talent for drawing, instead of going to art school you would have been apprenticed to an older, successful artist. In the artist’s studio, you would have helped them to make paints and do other work. Remember, there were no art stores like Michael’s; everything had to be made by hand. That’s what you would have done as an apprentice. As part of your job, the artist would have taught you how to draw and paint, and you got good enough, you might have been allowed to help him finish his paintings. In your spare time (if you had any) you would have had a good time hanging out with the other apprentices.

Here’s a painting by Giovanni Francesco Caroto of a boy who might have been a beginning apprentice – he’s holding a child’s drawing of a stick figure. The painter’s name “Caroto” means “red hair,” and some people have wondered if the boy might have been Caroto’s son, or even the painter himself as he imagined himself to have looked when he was young.

In some places there were artists’ guilds and learning how to paint was a closely guarded secret. Not everyone knew how to do it well. But in the 15th century, a painter named Cennino d’Andrea Cennini wrote a book containing all the information he was able to find about how to be an artist. The title of the book was Il Libro dell’Arte, “The Book of Art.” It was finally translated into English by an artist named Daniel Thompson during the 20th century, so we can read it now. Cennini tells how to make paints, surfaces to paint on, decorations, and everything else a Renaissance painter would have needed to know.
The first art lessons for any apprentice would have been drawing. But how would a young apprentice in the 15th century have learned how to draw? There weren’t any pencils yet, not like we have, and there certainly weren’t any markers. It wasn’t easy, but they knew how to make a re-usable drawing tablet. Cennini instructs the beginning apprentice to take a small piece of hard wood, rubbed very smooth, and coat it with a thin paint made out of chicken bones burned in the fire until they turn snow white, then ground up into a fine powder. Then the apprentice is instructed to mix the powdered chicken bones with spit! A whole lot of spit! Can you imagine all the apprentices gathered round a bucket in the studio, spitting as hard as they could! They stirred it all up until it was smoothcoat it with a thin paint made out of chicken bones burned in the fire until they turn snow white, then ground up into a fine powder. Then the apprentice is instructed to mix the powdered chicken bones with spit! A whole lot of spit! Can you imagine all the apprentices gathered round a bucket in the studio, spitting as hard as they could! They stirred it all up until it was smooth.

Then you would have had to cover the wood with the white spit-paint and let it dry. But what would you have drawn your picture with? The answer is something called “silverpoint.” Instead of a pencil, you would have used a small bit of metal wire, silver, gold, or even lead (have you ever heard the graphite in a pencil called a “lead”? That’s why). The wire would be held in some kind of wood or metal stylus or pen and sharpened with a scraper. Then you could have drawn pictures on the whitened wood panel, but you would have to be very careful not to press down too hard. Then, if you didn’t like what you drew, you could erase it with more spit!
You can make your own metalpoint pen very easily; get some silver wire, about 12-16 gauge, the same as a pencil lead, and insert it into a mechanical pencil. Or if one of your parents or grandparents like to carve wood or make things, perhaps they could make a metalpoint holder for you: just a pen shaped stylus with a hole in one end. Stick the metal in and hold it with wax or glue. Sterling silver is a little harder than pure silver, but you can use either one. You can sharpen your pencil with sandpaper as often as you need. Or you can use gold, copper, or lead wire if you have some around.

Don’t worry, you don’t need to mix spit and chicken bones to make your white paint -- You can buy a paint called “Golden’s Silverpoint Ground” from Amazon. Shake it very well and paint it thinly on a piece of heavyweight, smooth (“hot press”) drawing paper and let it dry overnight. Set up a simple still life to draw from: a ball, a piece of fabric, or if that doesn’t interest you, try drawing your other hand. Make sure your light comes from the upper left side, like the Renaissance painters did. Don’t bear down too hard with the metalpoint pencil. Just gently go over your line until it darkens as much as you want. You can add accents of ink or black acrylic paint too if you wish. After you get the hang of drawing in metalpoint, you can try adding a bit of watercolor or acrylic paint to your Silverpoint Ground to make a tinted paper. Then, as a final touch, you can add highlights with a small, pointed brush to your drawing with white acrylic paint, thinned down.

Here is a first drawing I did in silverpoint on some red tinted paper. I used a piece of cloth gathered into folds. This is a good way to learn to draw clothing. I ran into some problems – the art store didn’t carry Golden’s Silverpoint Ground, and I tried to make my own, and the silverpoint wouldn’t make a dark mark. My drawing isn’t quite as good as Albrecht Durer’s, and you might not be either, but it was fun to do. I added some dark accents and then used white paint to make highlights.
Guardian in-Training

With

Master Ximon
Martillo de Cordoba

A combination lecture and round table discussion. Come learn the different functions involved in the role of a guard for a Baron/Baroness, Prince/Princess or our Kingdoms Queen.

Class Date: July 18
Class Time: 1pm

AT THE VIRTUAL ROYAL UNIVERSITY OF MERIDIES!
"Tannhauser."

By: THL Julian de Florey le Imagour
Rapier Footwork
and Basic Movement

With
Master Nikolaus Hildebrand

July 18th 11:30 am

Come learn the basic theory based on Italian Sources. This class will be active and get you moving around.

You will need
i. Plenty of space to move around and still see the screen.
ii. Chalk or painters tap for the floor if inside.
iii. Sword or a sword like object.
Feast Planning and Execution for Youth

With Baroness Genevieve Alaiz d'Avignon

Come learn and discuss a high level overview of planning a feast! Learn about choosing themes, planning a menu, pricing food items, and creating a fun presentation.

Date July 18th Time 10 a.m.

Draw a line from the Medieval name to its more modern word:

Canvas    Flash
Frame     Hue
Paint     Photo
Easel     Border
Light     Tripod
Still Life    Color

Fill in the missing word from the word bank to make a new work:

Paint Can order port ease needle metal Land

______RAIT _______ERGY
B_______ _______TING
________L _______VAS
_______Point _______SCAPE
GRECO ROMAN WAR TACTICS

WITH

LORD ISADAS NAEVIIUS CURSOR

COME DELVE INTO THE TACTICS USED BY THESE TWO GREAT EMPIRES. LEARN HOW THEY DEVELOPED AND LEARN ABOUT THEIR EVOLUTION.

EVENT: ROYAL UNIVERSITY OF MERIDIES PAGE SCHOOL.

DATE: JULY 18TH TIME: 1PM