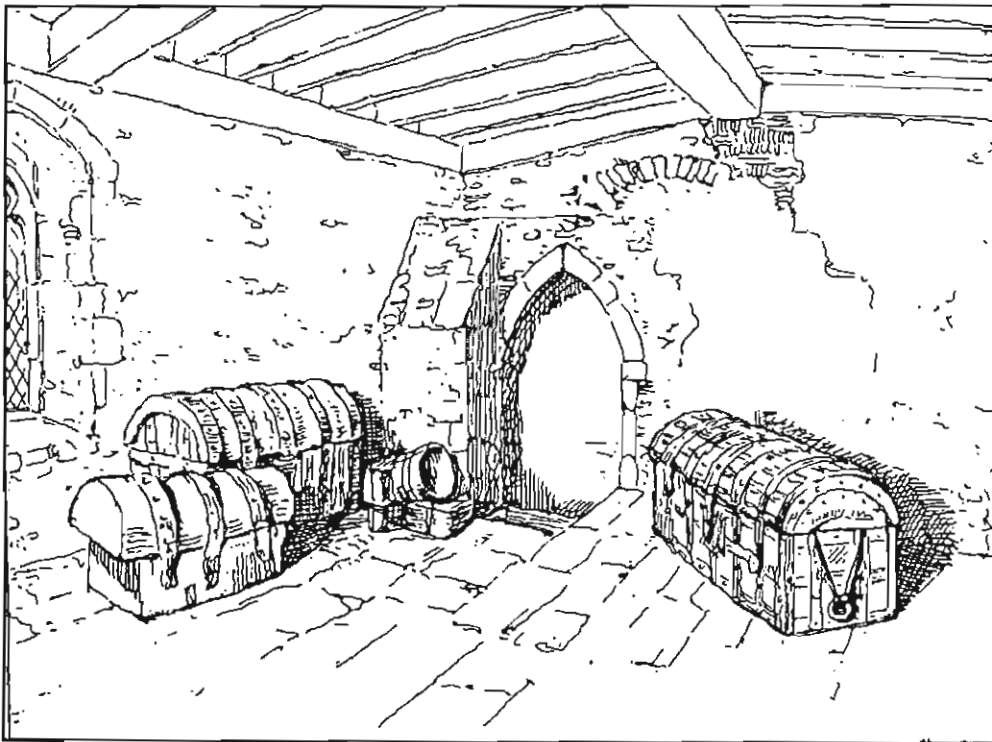


Issue #4

Winter 1993

# SACRED SPACES



In this issue: Plans for two period chests

## Newsletter of the KNOWN WORLD Architectural Guild



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# FROM the Editor



Well, it's winter again, and time to get to work on some of those niggling little projects you wanted to do but never got around to last summer.

I must apologize for all the typos in the last issue. In the rush following Pennsic we slammed it together without the careful proofreading it should have had. I hope this issue has a better record.

I do appreciate those of you who have sent me articles recently, most of which appear in this issue. I really depend on your energy and enthusiasm to keep this thing going, and to make the newsletter worth the paper it's printed on. If you do send me something, and I don't get back to you immediately, please forgive me. Like many of you, I work full time and follow my bliss in my spare time.

In this issue you will find, along with the regular collection of plans and how-to advice, a fairly up-to-date list of all of the dues-paying guild members. I have also included a complete library list, showing all books referenced in the first three issues of *Sacred Spaces* (and a few other sources.)

Not much has changed since the fall issue regarding tentative projects or long-term goals for the Guild. I have yet to hear from any

of you regarding what you would like to get out of this Guild. Please write.

You will notice an article on Barley Hall, a reconstruction of a medieval house in England. I would love to have more articles such as this, if anyone is planning to go, or has been to Europe. Also, please dig out any old photos you took on your last trip overseas and mail me a copy of the print. I would much rather use actual photos of historic sites than have to dig through old books for copyright free photos.

In the next issue, I will be putting forth a detailed proposition for our first major Guild project—a setting to be used at this year's Pennsic as a backdrop for the interkingdom choral performance. This will be a large scale project, but if several of you would be willing to tackle a small piece of the master plan, I think we can create something “grand.” I could also use some help organizing the actual choral “event.” I need to contact the choral leaders (perhaps Mistress Jocelyn?), make sure she and her performers are willing to do a nighttime performance, then reserve the barn for a specific time on a certain evening. I would also like to recruit volunteers to dress in monk's vestments of a certain period to act as “living architecture” for the performance. And of course, we will need suitable garb for the monks to wear—all from the same period, of the same religious order. More later . . .

— Arlof —

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by Matthew T. Power

# Letters and Shameless Plugs

## *Metalsmithing Advice*

I am a professional metalsmith—blacksmith, in the trade for over 20 years. I learned the craft from my grandfather who came over from Germany in the '20s. The reason I got back into the SCA was as an expressive outlet for the work I love in a setting where it would be appreciated. If anyone has any questions regarding metalwork, I will be glad to try to help.

**Mike Houle, metalsmith**

## *Lashings, anyone?*

As a lifelong camper and hiker (& a scout), I have always used lashings for camp furniture and tools. I'm curious as to whether today's lashings (square, diagonal, sheer, round etc.) were used in the middle ages.

**Robert A. Norman**

## *Side Poles for Pavilions*

Regarding the recent article on construction of an oval pavilion: I believe that side poles were probably a standard part of the pitching of this style of pavilion. There are illustrations that show, clearly, what I believe to be side poles. The internal framework utilized by the authors is not shown in any illustrations with which I am familiar. While I do not challenge the accuracy of using an internal framework (it both makes sense and is supported by the inventory cited by the authors), I do challenge the dismissal of side poles.

I believe there is even a simple explanation for why the side poles do not appear in the inventory. The pieces of the internal frame are fabricated to particular specifications, making it worthwhile, even necessary, to keep and transport them along with the ropes and fabric of the pavilion. Side poles, on the other hand, are a simple matter to cut at the campsite, and not

worth the expense and effort of transport. While cutting new side poles at each campsite is not a practical option for us today, it certainly was for our period predecessors.

**Peter Ellis**

## *Show Your Stuff*

We, in the Debatable Lands, are having a major A&S event in the end of January. Some of the categories are tailor-made for members of the Architectural Guild. . . Categories will include: engineering drawings, engineering models, holy reliquaries. . . Details: SASE to MoA Anders Thorinwill/Mark Donnelly, 7210 Meade St., Pittsburgh, PA 15208.

**Dan Diehl**

## *An Easy Milk Paint Recipe*

Mix equal amounts of lime, powdered skim milk and tempera color paint (the stuff children use for finger painting). You can add more color if you want darker colors. Blend well with a fork. Then add enough water to make a paste that's paint-like in consistency. Wonderful stuff!

Lord Beorn of Hawkland Moor taught me this.

**Graham Bateman**

## *A Quick note from the editor*

Here's a simple waterproofing formula you can use on straw or canvas. I haven't tried it, so don't hold me responsible for any side effects!

1 lb Borax  
1 lb Sal ammoniac (ammonium chloride)  
3 quarts water

*Source: Philippi, Herbert. Stagecraft and Scene Design (Houghton Mifflin).*

# Ancient Furniture

## Part III

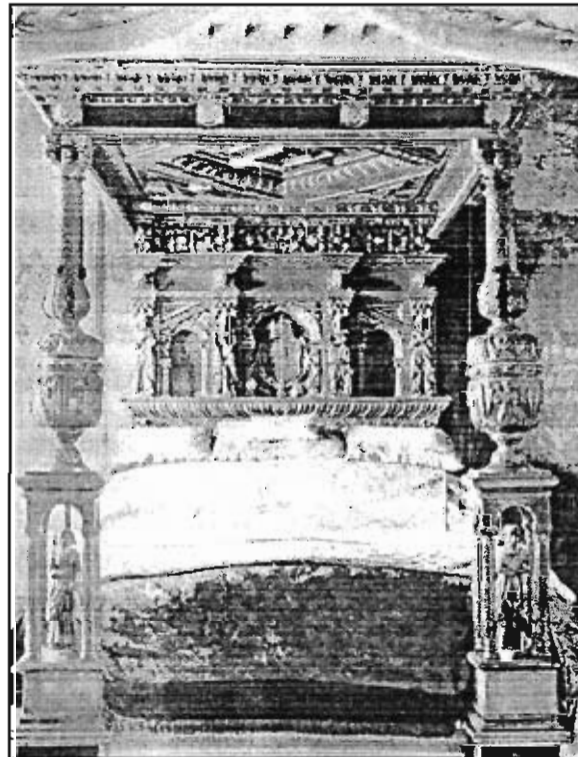


I recently finished reading "A World Lit Only by Fire," by William Manchester, an interesting but rather grim foray into the medieval mind. In one of the early chapters, I found this passage on the appearance and use of medieval beds:

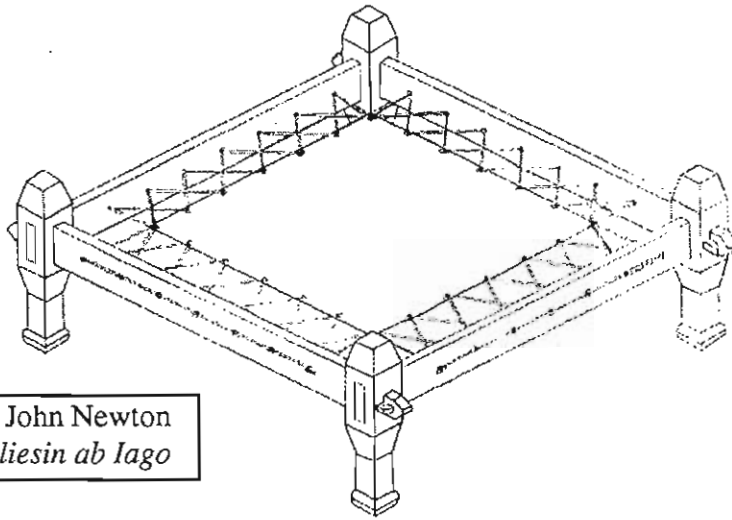
The centerpiece of the room was a gigantic bedstead, piled high with straw pallets, all seething with vermin. Everyone slept there, regardless of age or gender—grandparents, parents, children, grandchildren and hens and pigs—and if a couple chose to enjoy intimacy, the others were aware of every movement. In summer they could even watch. If a stranger was staying the night, hospitality required that he be invited to make "one more" on the familial mattress. . .

Manchester qualifies his description of family closeness with the disclaimer that these were the prosperous peasants. The *really poor* fared much worse. And, of course, the royalty often had beds such as the one at right, reserved for a single occupant (and select guests).

*EDITOR'S NOTE: This short article is hardly the last word on beds. Most of the people who promised me articles on beds seem to have fled the country, so maybe we can do our big "bed spread" at a later date. I would like to feature "Viking" beds, Anglo Saxon "cabin" beds, roman cots, rope beds, cradles and 14th Century canopied beds, among others. If you have plans or ideas for any of these, please let me know—Arlof*



# SOMETHING TO SLEEP ON. . .



by John Newton  
*Taliesin ab Iago*

This sturdy bed fastens together with tenons and pegs, so it transports easily, but its rugged look also makes it suitable for a permanent part of your reconstructed bedroom set.

**T**he first thing you need to do is make the corner posts. I made mine with 6"x6" lumber, because I was afraid that 4"x4" would not have enough strength at the joints.

Cut the 8' post into four 2-foot sections. These will be the corner posts. In each post, cut a rectangle big enough to insert a 2x6 all the way through. The holes should be 1.5"x5.5", set 2" in from the side of the posts, and the closest side should be 4" from the end of the post. The long dimension should run with the length of the post.

The simplest way I found to cut these holes was by drilling holes as close together as I could, all the way around the rectangle, about 1/4" inside of its circumference. Then I used a sharp chisel to cut out all the wood inside the rectangle of holes. When these rough holes were cut all the way through the posts, I turned then on their sides and repeated the process, but I cut only half way through the beam this time.

If you're following my method, at this point you should have rough rectangles entering from three sides of the posts and meeting in the center.

Now, on the fourth side of the posts, cut a smaller rectangle. It should measure 1.5"x2.5", be 2" in from the post side, and the near edge should measure 5.5" from the same end of the post as the other rectangles. You can clean up the holes and cut them exactly to size with a coping saw.

To finish off the posts, trim them everywhere but where the rectangles were cut (see details). This helps considerably as far as weight goes.

## **The Rails:**

There are two types of rails in this bed. The side rails—and the head/foot rails. All shaping should be done to both ends of each rail.

The side rails are simplest. First, trim 5" from the length of the 2x6 rail. (Note: This is for 8' boards, and a 6" separation between rope

holes. If you are using shorter rails, or a different hole separation, you need to calculate a different trim.) Do this for both rails.

Next, cut a rectangle that measures 1.5"x2.5", is 2" from the end, and is 1.5" from the side. The short ends of the rectangle should be parallel to the long side of the 2x6. Use the same technique used on the posts to cut this hole. Do this for both rails, at both ends.

For the head/foot rails trim 3" from the length of the 2x6 rail. (See note under side rails above.) Do this for both rails.

Cut a tongue in the end of the rail that is 2.5" wide, and 7.5" long. This should be centered on the board, so that there is a 3" drop in the width of the 2x6, 1.5" per side. Bevel the end of the tongue. In the center of the tongue, 2.5" from the end, cut a 1/2"x2.5" rectangle in the rail. The end of the slot that is towards the tongue needs to be angled, making the rectangle on one side 3" long. Do this for both rails, at both ends.

For all four rails you now need to drill holes for the ropes. Use a 6"

separation. Start measuring from the close edge of the cut out rectangle on the side rails, and the base of the tongue on the head/foot rails. The holes should be 2.75" in from the sides of the rails. The diameter of the holes should be about 2 to 2.5 times the diameter of the rope you are using.

### The Wedges:

There are 4 wedges used in this bed. Make each out of 1/2" plywood for added strength. They are 4.5" long, 2.5" wide at one end, and 1" wide at the other. NOTE: only one side of the wedges taper.

### The Mattress:

Normally, for a rope bed you use ropes for the mattress. You can do that with this design, but I really hate to, because ropes give you uneven support that is spongy, not to mention the really neat waffle patterns you get on your back. So what I did was to make a canvas sheet held to the frame by rope laces. This gives you consistent support, and is easier to get tighter than a standard rope mattress.

To do this I used a canvas sheet that was 8" smaller in length and width than the frame. I did a double hem, folding 1" of fabric over twice on each edge. This gave me a triple layer of canvas on each edge, and 6 layers in the corners. I then attached grommets to the canvas, at equal spacings along the edge

to correspond with every hole in the frame. The grommets should have a slightly larger diameter than the rope, except the corner grommets, which should be the same size as the rail holes. Note: the larger the grommets, the easier it is to lace up.

### Assembly:

Everything is made now, and all you have to do is put it together. First take one corner post, insert one of the side rails into the hole that runs completely through the post measuring 1.5"x5.5". Slide the rail through until it is flush with the other side of the post. The hole in the rail should now line up with the small hole in the post.

Next take a head/foot rail, and slide the tongue into the larger hole, through the hole in the side rail, and through the small hole in the post. Push this in until the flaring wood at the base of the tongue fits snugly up against the rail inside the post.

Lastly, insert the wedge into the slot in the tongue, and tap it with a mallet to seat it firmly. Repeat this same process for the other three corner posts.

To lace the canvas mattress on, I would suggest first securing the four corners with short bungee cords stretched around the corner posts. This keeps the canvas up and fairly well centered.

Start lacing through a hole next to corner post. To secure the beginning of the rope, I use a wooden

toggle in an eye splice that supports against the wooden frame. The lacing pattern I use is hard to describe, so just look at the lacing diagram with the plans, and follow the numbers and arrows starting with #1.

When lacing the first two sides, don't leave any slack, but don't worry. You can tighten it with a taught line on the inside of the rail. You can then remove the four bungee cords.

### Miscellany:

At this point you can throw bedding, sheets, and pillows on—and you're ready to go. As far as bedding and stuff goes, I found it quite handy to sew small cloth ties to the edges of the sheets and such. That way I can tie them to the rope lacings, and they won't come off when I'm sleeping.

The lacing takes about 81' of rope the way I did it. I use an 85' section, so I have plenty of tie off at the end.

The disassembled bed stores quite compactly, and travels very easily. Just be sure you don't make one that is longer than your tent or transport space!

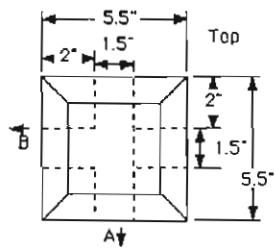
The only thing left is to decorate it. You can make nice embroidered quilts, and other bedding, or even do some bas-relief carving on the frame. I'm also working on a canopy, and headboard design to fit this finished bed, but that's another story.



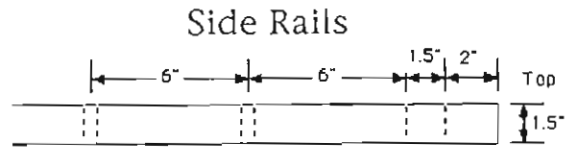
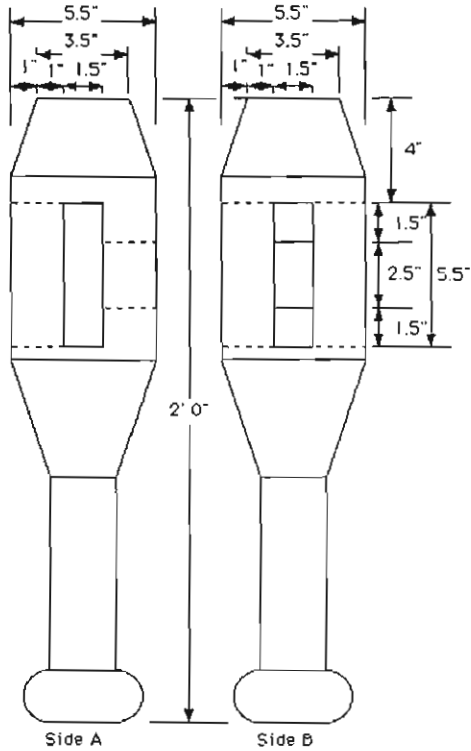
### Materials:

1	6"x6"x8' post
4	2"x6"x8' boards
c. 110'	Hemp rope
c. 37square ft.	Canvas
46	Grommets
1/3 square feet	plywood - 1/2"

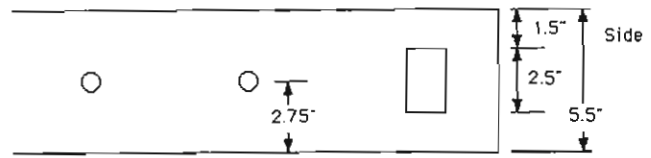
This materials list was for my bed, which ended up about 8'x7'. If you don't want something that big, you can use 2-2"x6"x8' and 2-2"x6"x6', or use 8' boards, and cut them down to whatever specific measurements you want.



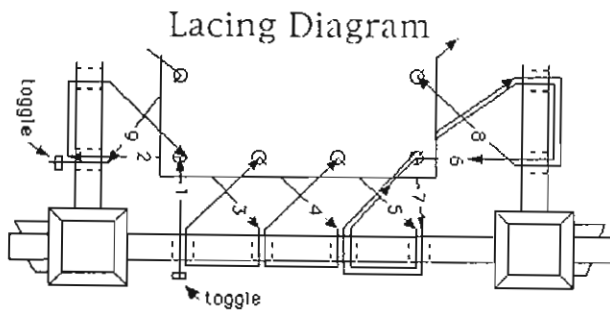
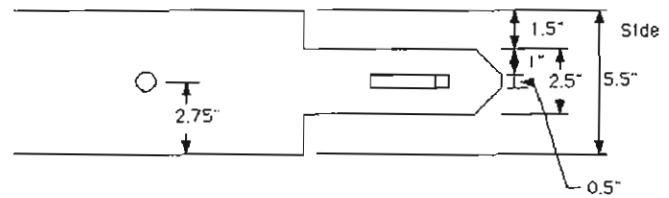
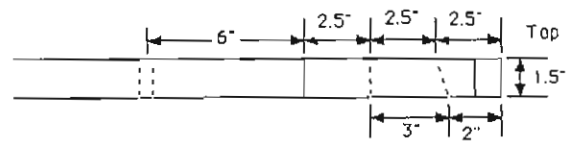
### Corner Posts



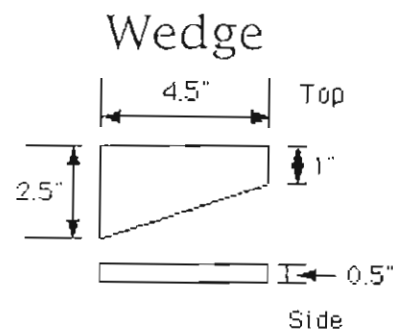
### Side Rails



### Head and Foot Rails



### Lacing Diagram

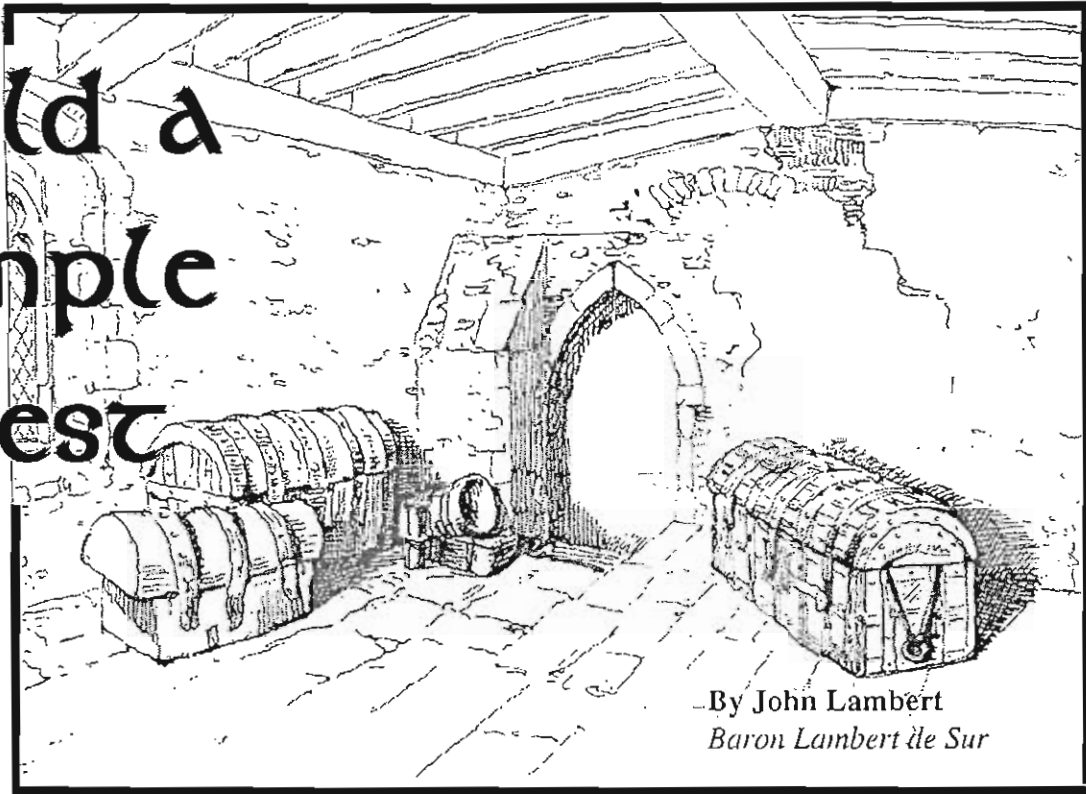


### Wedge

Plans for a Period Bed  
 created for  
*SACRED SPACES*  
 The Newsletter of the Known World Architectural Guild  
 by  
 John Newton

Then the firm oak of which the frame was form'd ☺ No want of timber then was felt or fear'd  
In Aldion's happy isle ☺ The lumber stood ponderous and fixed by its own massy weight

# Build a Simple Chest



By John Lambert  
Baron Lambert de Sur

Medieval homes were sparsely furnished by modern standards. The most common items were chests. They came in a variety of shapes and sizes. Besides serving as easily transportable storage containers, the chests also served as tables and chairs during the day and could be pulled together as beds at night. This note describes the construction of a small chest that can hold your valuables at an event and provide you with a comfortable seat. The length of the chest can easily be increased to hold longer items (banners, swords, etc.) and seat two. The chest is sturdy enough for hard use at camping events; the feet keep it off the damp ground. Although I use screws hidden by wooden plugs, the purist might prefer to use dowels. A carved design on the front adds a personal touch.

## Economical Construction

The chest described here is a very traditional "six-board" design. The design makes maximum use of materials and requires a minimum of cutting. Over the past five years, I built nearly two dozen of these chests and now require about six hours to construct the chest, not counting the decorative carving. The "half-lap" joints used are copied from a late Eighth-Century Viking tool chest (Nigel le Haie described the building of this tool chest in the Spring AS XXV Tournaments Illuminated).

## FIRST CUTS

The first thing to realize is that a 1" x 12" board is actually 3/4" thick and 11-1/4" wide. With this in mind, look at the attached diagrams and follow along with the instructions.

The 8-foot board is first cut in half; then a 15" piece is cut from each half for the chest ends. Cut the remaining two pieces in half for the top, bottom, front and back. You should now have two 15" and four 16-1/2" boards.

Select the worst long board for the chest bottom and cut 1-1/2" off of the length and 1-1/2" off the width. Select the best long board for the top. Put the top and bottom boards aside for now.

## Half-Lap Joints

Look at the drawings. The end boards stand on end while the front and back boards run horizontally. Cut a piece 3/4" wide by 5-1/2" tall from both sides of the tops of the end board but this time, we can also cut the arcs in the bottoms of the end boards. These serve as handles for lifting and carrying the chest, and help the chest to sit better on uneven ground. Measure in and mark 2-1/2" from each side along the bottom. Draw an arc between the marks (I use a dinner plate). Cut



along the arcs.

You are now finished cutting the wood! Put the sides and ends together and check the fit. A little work with the rasp may be needed to clean up the corners. The fit will not be airtight. Much of the strength of the chest comes from the fact that the front and back are supported directly by the ends, not by the screws or dowels.

### Carved Design

Now is the time to add a carved design to the front board of the chest. The design can be anything: a badge, emblem, or geometric shape. The carving can be done in shallow relief using a gouge for outlining or in mid-relief carving the design into wood to give the design depth. There are many books showing the different styles. I'll describe the mid-relief technique I use.

Locate the center of the front board and lay out the design. I usually place the design inside a circular or elliptical border. Use a chisel to cut perpendicularly into the wood to a depth of 1/4" around the border and the design. Using the gouges, remove the background area to a uniform depth. Don't worry about getting the background perfectly smooth. A textured background often adds to the final appearance. Using the carving tools, knives, or a motor tool, incise the outline of the design. Carve away the lower areas, leave the higher areas, and round the sharp corners to give the design depth and texture. It's hard to do anything wrong at this stage, just carve slowly and stop to admire your work often.

### Assembly

For me, the assembly requires the most care, especially in drilling the holes for the screws. Do not glue the sections together. The grain of the wood runs in different directions and temperature and humidity variations would soon destroy a glue joint. If I were going to use dowels to peg the chest together, I would first assemble it with screws, then, one at a time, replace them with the dowels.

First join the front and back to the ends. Use two screws on each section of the half-lap joint. Mark the screw locations evenly spaced 3/8" from the edge. Holding two sections together at right angles, drill the screw holes perpendicular to the surface (my drill has a guide). Control the depth using a masking tape on the bit. Only drill deep enough to allow room for the plugs. Screw the sections together as you go.

After the sides and ends are joined, force the bottom into place. If the fit is too tight, you may have to file it down a bit. Mark screw locations to secure the bottom, two on each side and two in each end. Drill carefully and fasten the bottom in place. Cover all of the screw holes with the plugs using a small amount of glue and a few taps with the hammer.

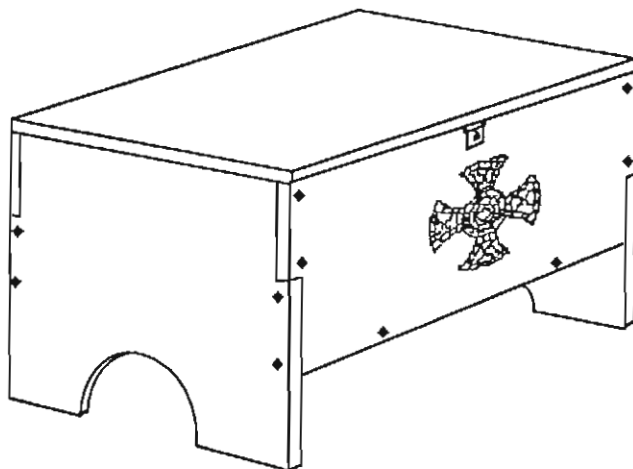
Finally, join the top to the chest with the hinges and attach the optional hasp. The screws and hinges used here are the least satisfactory aspect of the chest for me. They show and are not period. Strap hinges secured with pinged over nails would be more authentic. I attach the hinges and hasp now, then remove them while doing the finishing.

### Finishing and Final Touches

There are many ways to finish wood. I use Minwax finishes to stain and seal the surface in one step, then wax the chest to protect it from the weather and wine spills. Any other technique, including painting, can be used. Before applying the finish, lightly sand the chest. I like to round the edges to give the chest a "softer" feel and appearance.

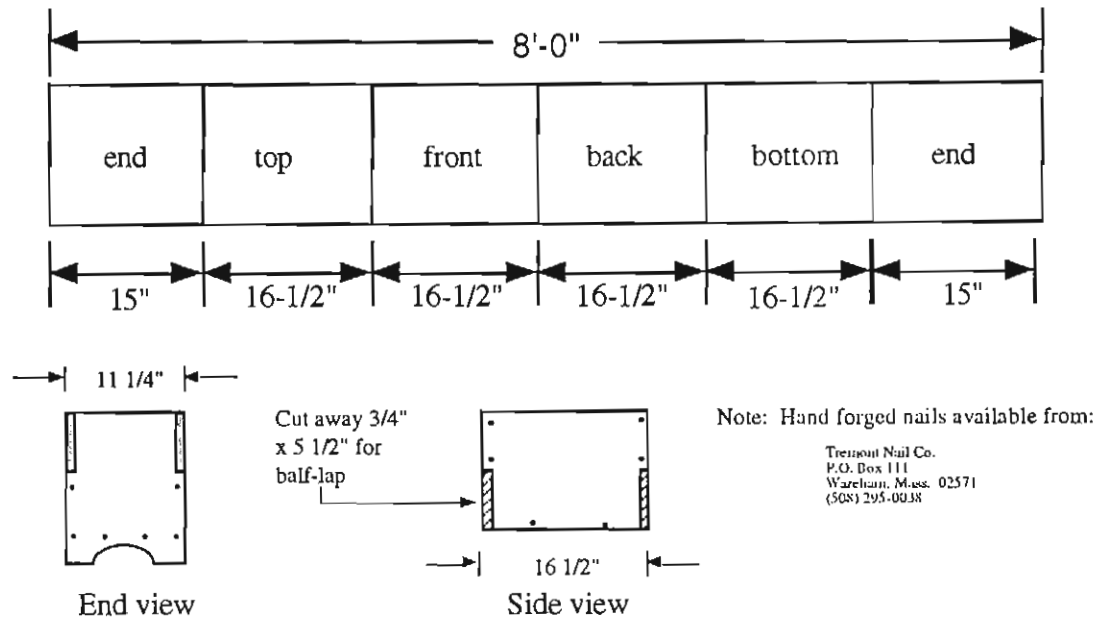
After the finish has dried, reattach the top and the hasp. Because the hinges are fairly light, I add a chain to prevent the top from falling back and pulling them loose. Attach a screw eye to one end near the front. Attach the other screw eye to the top so that it is in line and just behind the first. Open the top to the desired maximum position and measure and cut the chain. Open the eyes slightly and attach the chain.

The chest is now completed and should give you years of service. The only care it requires is a periodic wiping with a soft cloth and occasional rewaxing.



*Editor's note: If you want to use hand-forged nails for this box, see the note accompanying the plans on the next page. Also—choose your carving based on your time period.*

## Simple Chest—Plans



## List of Materials

8-ft. 1" x 12" pine board\*  
 1-pair 2" x 3/4" hinges  
 1 hasp (optional)  
 2-doz. #6 x 1" wood screws  
 2-doz. wooden plugs for screw holes  
 (size to match bit below)  
 Elmer's wood workers glue  
 1-pint Minwax stain  
 Minwax wax for final finish  
 Two brass screw eyes  
 18" of small brass chain

\*Two 4-ft. boards can be used and are easier to transport, but be sure to match them for uniform appearance.

## Tools Needed

Saber (or hand) saw  
 Drill  
 Countersink bit for wood screws\*  
 Screwdriver  
 Hammer  
 Rasp  
 Wood carving tools for design

\*I use the Black & Decker U-1588 bit set and need 5/16-inch plugs.

## Simulating Stone

By Patricia La Pointe  
*Lady Alisoun Fortescue of Maplehurst*

The best material I've found for simulating stone is cork. There are two commonly available forms of cork: sheet and wall tile. Wall tile is preferable because it is over 0.5" in thickness, as opposed to the 0.25" thickness of sheet cork.

The advantages of cork is that it is light in weight and it is waterproof. It also has an irregular, particulate surface, which

resembles cut and polished travertine marble if painted in appropriate colors and varnished to a semigloss finish. Cork can be carved, sawn, burned and abraded to produce a variety of other textures. It also can be laminated using any wood glue.

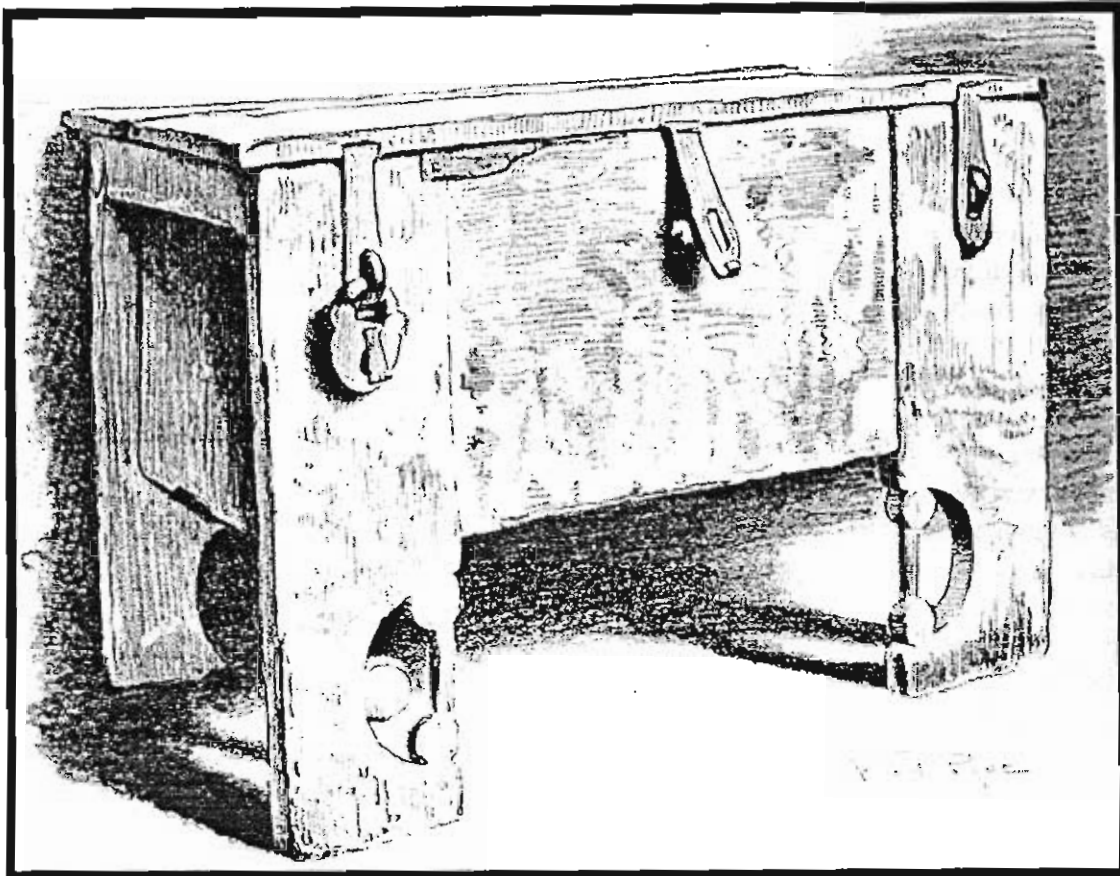
Cork is superb insulating material, and also is used for soundproofing.

The use of cork to simulate stonework is not my original idea. At the Cathedral of St. Peter in Albany, N.Y., some of the interior stonework has been simulated with painted cork. This was installed more than 50 years ago, when the funding was not available to complete the cathedral as origi-

nally intended. The funding has never become available, and the cork is still in place. It is repainted periodically, and it has withstood well, considering that the nave is still covered by a temporary roof that was installed when the cork was put in. I spoke with a member of the vestry about this cork, and he indicated that they have no plans to replace it in the foreseeable future.

I would like to know if any readers know of sources for cork in larger blocks, such as 2" or 4" thicknesses? This would be ideal for simulations of high relief stonework.

©1993 Patricia La Pointe



by Matthew Power

This small coffer represents one of the few surviving examples of early 13th century English storage chests. It is small by medieval standards and uses vertical pin hinges, a style of hinge that disappeared shortly after the middle of the 13th Century. The carpenters built this trunk from heart of oak, at approximately the time of the call to the Third Crusade.

The odd cutaway discs on the front legs of the Little Canfield coffer suggest strings on a harp. More importantly, my source suggests that they date the piece to about the year A.D. 1200. Another larger, more famous coffer with similar scrollwork

## Little Canfield Coffer

can (or at least could in 1929) be found in Winchester Abbey.

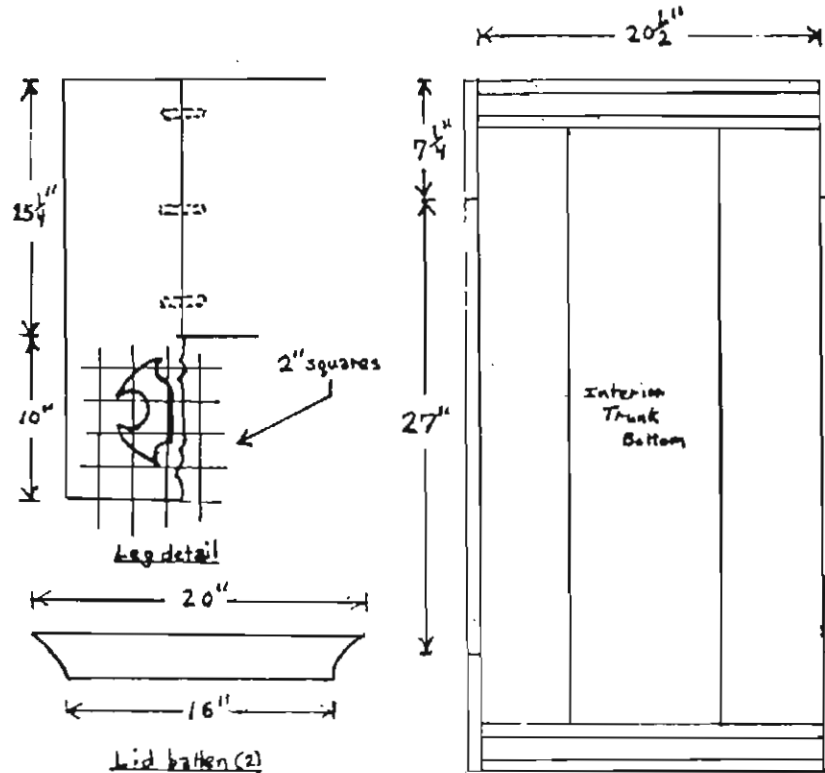
This project, with its simple construction technique and sturdy frame, makes a perfect traveling companion. I have redrawn it as closely as possible to the exact specifications of the original. You may want to consider investing in a hardwood—even oak—to really capture the essence of this old trunk.

Source: Roe, Fred. *Ancient Church Chests and Chairs*, (London: B.T. Batsford Ltd., 1929), pp. 59-62.

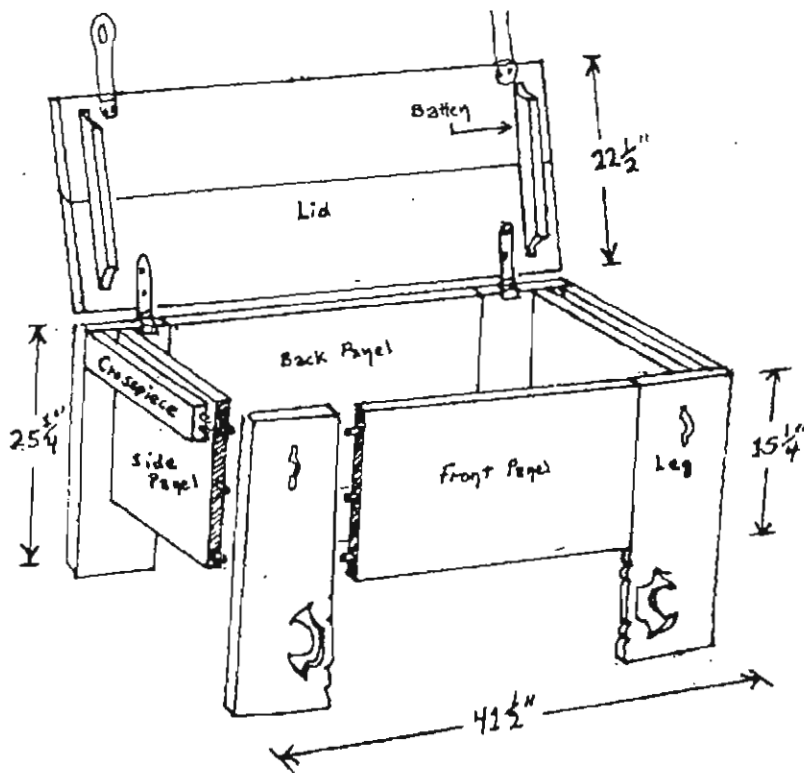
**PLANS ON PAGE 12**

# Plans:

**Note:** Use hardwood if you can afford it, as the original builder did—or pine if you can't. As a cheap source for hardwood, you might try wooden pallets. Many businesses (such as newspapers) throw hundreds of them away, and they're often made from oak. Even if you have to plane the wood, the pallets may prove worth the investment when compared to purchasing hardwood.



Overhead View  
(Lid not shown)



## Instructions

- Cut all pieces to size, gluing boards edge to edge where necessary to cover a wider area.
- Make cutouts and complete leg scroll work using a jigsaw or scroll saw.
- Assemble legs, sides and bottom using 3/8" dowels and carpenter's wood glue. Clamp and allow to set overnight. (Clamp lid separately.)
- Attach hinges and clasps (either make your own or modify storebought versions).
- Paint with milk paint or shellac.

Would you believe. . .

## A PORTABLE PERIOD SHOWER?

By Peter Ellis  
*Duke Sir Gavin Kilkenny*

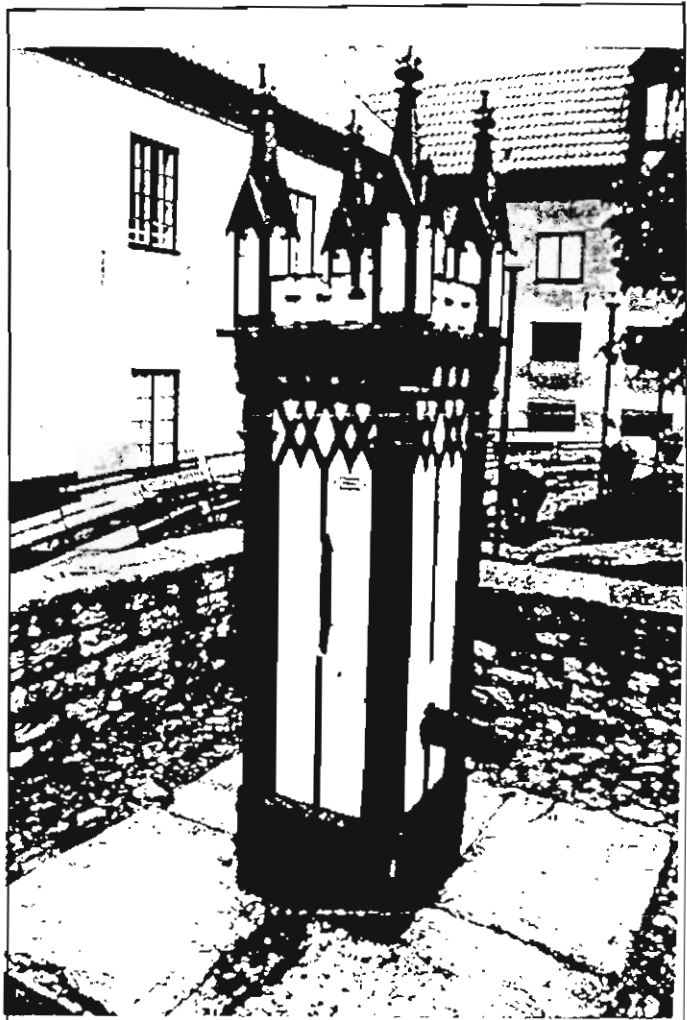
**My lady and I paid a visit to Visby, Gotland this summer, as a side trip on our journey to Drachenwald's first coronation. If you have the opportunity to go, take it. We enjoyed ourselves greatly, the people were friendly, the country beautiful—and Visby itself inspiring.**

One of several items of interest we found in Visby was a pumphouse, in the courtyard of the museum. The structure is about eight feet tall, and roughly thirty inches on each side. The accompanying photo shows the “half-timbered” styling of the structure, along with the rather elaborate steeples at the corners and crenellations across the top.

I think that we have here an excellent structure to use for our solar showers at events like Pennsic, where bringing your own shower is well worth the effort.

To be a useful shower house, the design needs certain features, which are readily added to the pumphouse pattern. The shower needs to have a functional door. It needs to fold flat for travel. It needs to support a shower bag.

I see two approaches to the construction of the shower house. The first uses theatrical flat techniques, stretching fabric over wood frames—all hinged together to create four sides of a house. The other uses a light (1/4" or even lauan) plywood instead of fabric, over an essentially identical frame. The four “steeples” at the top corners could be constructed of wood and should be removable, allowing the walls to fold flat. An “X” brace that ran between the corners would hold up



the shower bag—and be removable—like the steeples.

The major benefit of this concept over other approaches to solar showers for camping events is that it adapts a structure that was present in the period scene, so improving overall ambience.

# BARLEY HALL

by Terras MacRorie  
*Shire of the Standing Stones, Calontir*

The fall of 1993 has shown an interesting new tourist attraction directly related to the basic aims of Sacred Spaces. Located in York, England, Barley Hall is a restored 16th Century town house. The introduction from the pamphlet is as follows:

*BARLEY HALL is a restored late medieval town house, which the York Archeological Trust is refurbishing as it might have appeared in about 1483. This recreation of a medieval household is an ongoing process, so that the appearance of the interior is continually changing as we move towards our goal. No permanent guide book to the building and its contents is therefore yet possible: but this pamphlet is intended to provide a list of the items on view at the time of your visit. First, however, something about the history of the building...*

The timbers felled for the house were cut about 1360, that date set by tree ring dating. The original owners were Augustinian canons of Nostell Priory, in West Yorkshire. In about 1450, a new two-story section was added with a great hall and rooms for food preparation. In 1466, the canons leased the house to William Snawsell, who became Lord Mayor of York in 1468. The reconstruction is being focused on this period because of the exceptional detail available in wills and documents of Snawsell.

Between 1987 and 1992 the site was excavated and the timbers reconstruction to the actual proportions.

While all of this is interesting enough to warrant a look-see, there is an aspect of the display that makes it ever so much more. This house, which you can walk through, is filled with pottery, furniture, tiles, and wall hangings which YOU CAN TOUCH. You are allowed to pick up the recreations of 13th pottery—done “the way they were done back then” by artisans hired by the York Archaeological Trust. The wall hangings are hand spun, hand dyed, hand sewn—the works. The hall is a monumental effort of volunteers, artisans, and the York Archaeological Trust to make this place fantastic.

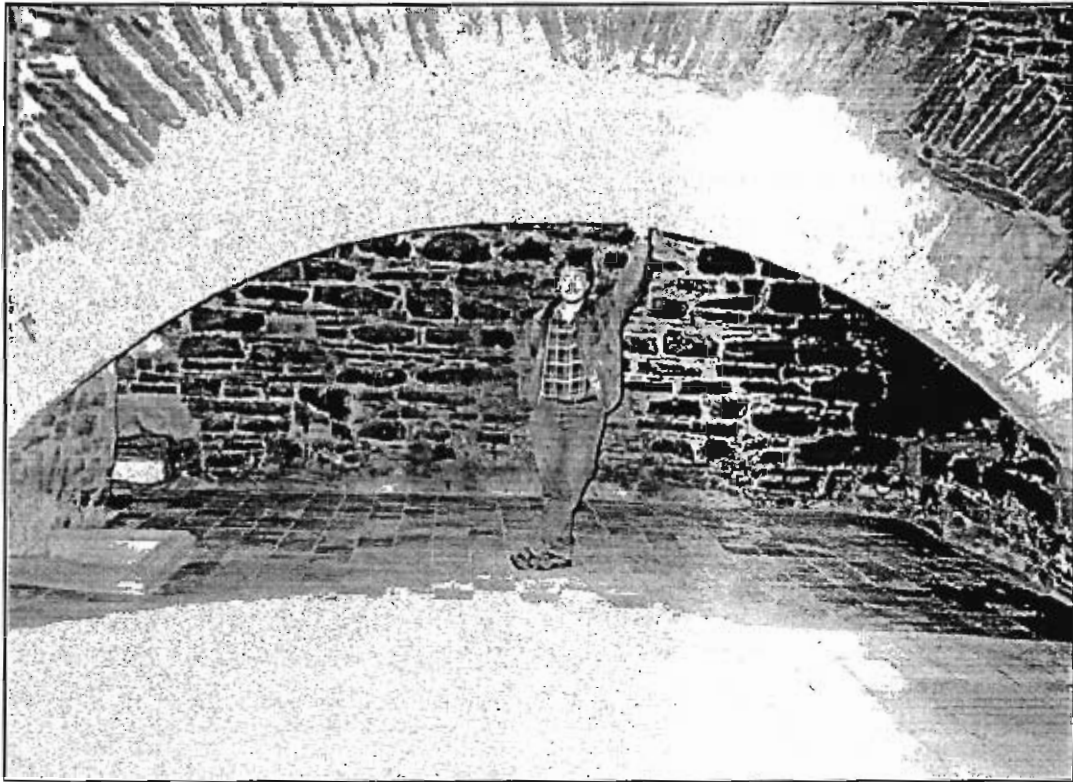
York already claims the Jorvik Viking Centre as a primary display, but to people who are interested in seeing something more than recreated wax figures in still scenes, Barley Hall will capture them for hours. The furniture is sometimes uncomfortable, but the whole place is well worth a visit, perhaps even a trip to England simply to see it.

And so as not to leave anyone wanting for information, here's the address and phone number of the folks who work this aspect of the trust.

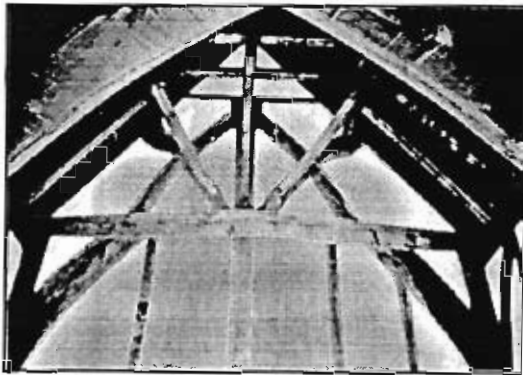
The Barley Hall Office  
Coffee Yard  
York  
Y01 2AW

Telephone: (0904) 652398



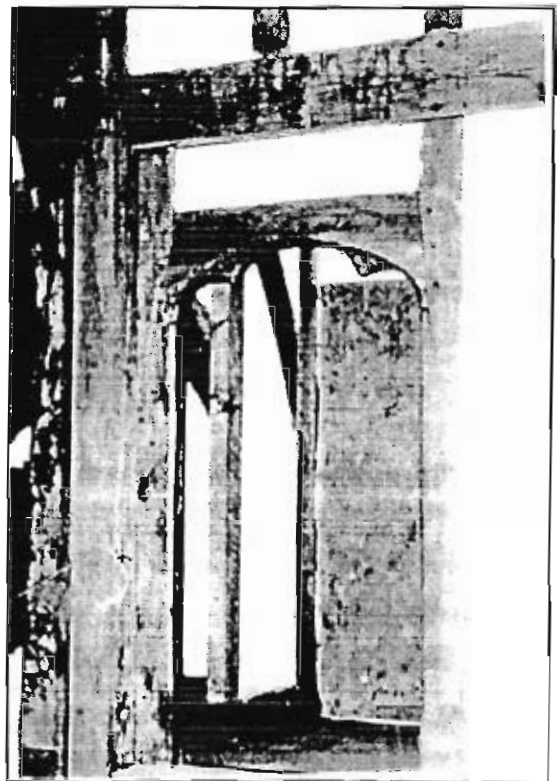


*Above: The author stands inside the an enormous medieval hearth (which is actually in Doune castle in Scotland, nowhere near Barley Hall. But it was a nice picture, so what the heck.).*

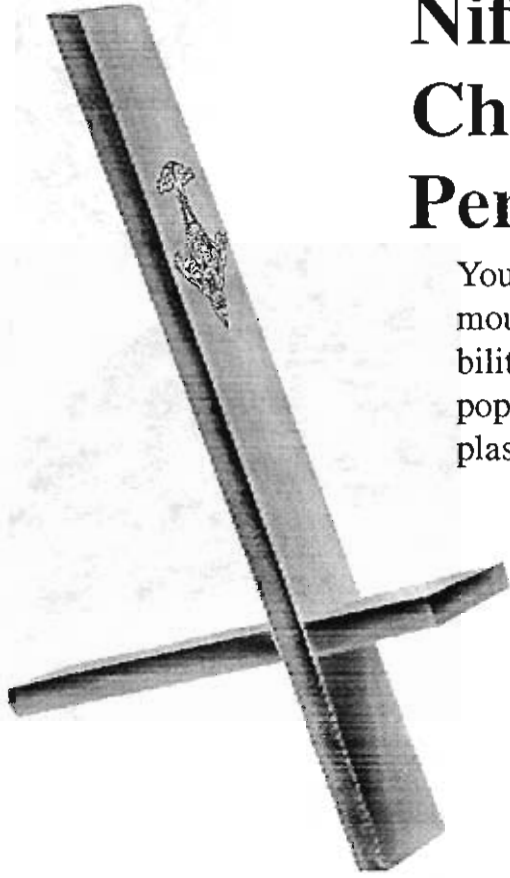


**Facing Page**—*top*: a stool from Barley Hall; *bottom*: a simple wall-mounted candle holder, complete with hand-dipped candles.

**This Page**—*Above*: framework from Barley Hall; *At right*: a doorway in the hall.



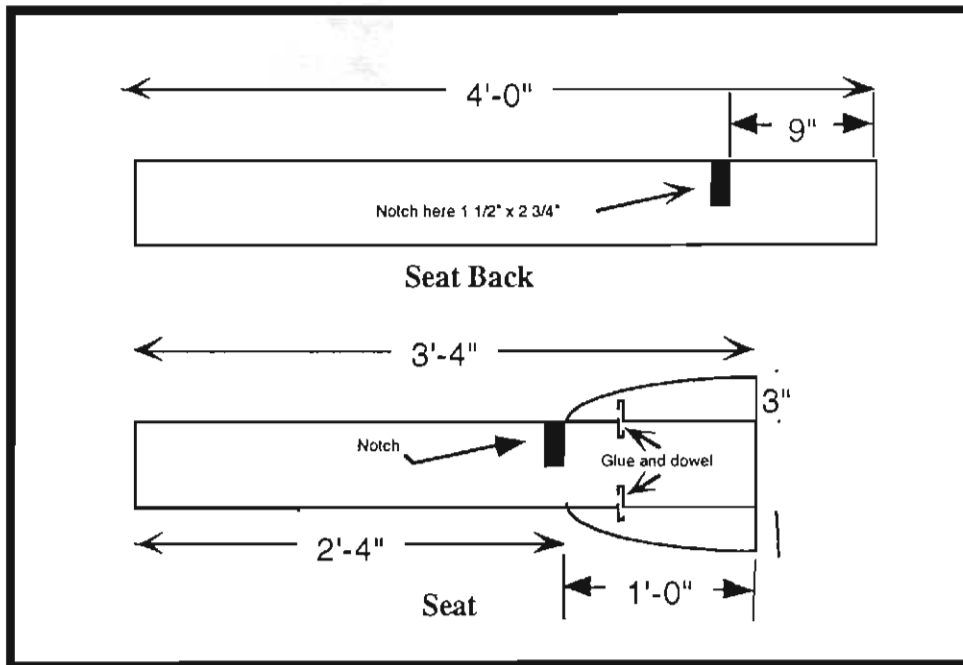




# Nifty? Uhuh. Cheap? Sure. Period? Be serious.

You asked for it, so here it is. The infamous "stargazer" chair. I take no responsibility for its existence, nor its inevitable popularity, but what the heck? It beats plastic lawn furniture.

**Instructions:** Cut the seat and seat back as shown. Add optional pieces to chair section by gluing and doweling. Carve the seat back if desired. Stain, paint or smear with mud, depending on your time period.



**Materials required:** 10 linear feet of 2 x 6 lumber, carpenters' wood glue, 3/8" dowels



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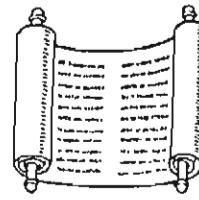
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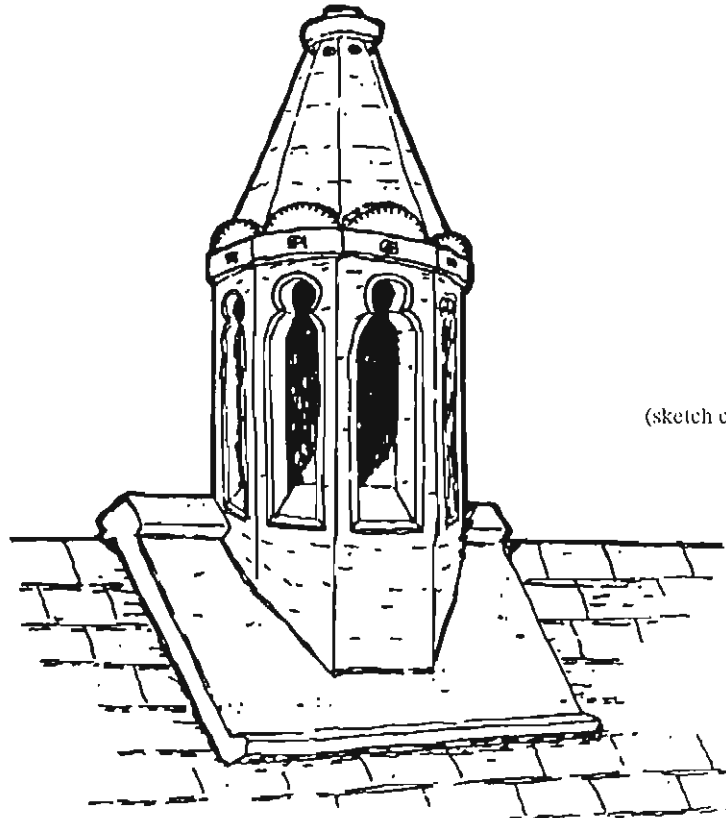
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