Middle Ages

Fun Projects for World History

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History, Language Arts, Art - THE MIDDLE AGES

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History, Language Arts, Art - THE MIDDLE AGES

GENERAL OVERVIEW

This collection of nine enrichment activities was designed to complement existing curricula and expand one's understanding of those living during the Middle Ages. Studies have confirmed that using our hands helps us retain information. So, if you are looking for creative and simple, yet stimulating and exciting projects to spark learning, take the next step toward a highly engaging encounter.

There is truly nothing more stimulating than combining a hands-on activity with a subject being studied. Regardless of a learner's age, learning by doing will help maintain their interest, improve retention of information, and foster a desire to learn now and in the future.

In this collection, there are a total of nine hands-on projects and writing activities. To enhance the complete learning experience using this collection, character and setting development statements as well as extensive vocabulary lists are provided. A general materials list, detailed instructions, and extensive activity suggestions are provided for the nine projects that focus on the collection theme.

As an educator with 18 plus years of teaching and product development experience, it is my personal goal to encourage young people to be creative. Each of the activities included in this collection are based on actual artifacts representative of the Middle Ages. A conscious effort was made to develop activities that are constructed from readily available materials, yet result in stunning end products. Although having a wonderful end product is desirable, an essential part of learning is the process of creating something. A young person will gain a greater appreciation for the skills required by the people living during the Middle Ages when they accomplish an activity.

It is my heartfelt desire that both teacher and student will find the nine activities in this book a wonderful journey of creativity. *Jean Henrich*

Medieval Kings & Queens In Focus

History

Medieval

Kings & Queens

MEDIEVAL KINGS & QUEENS

The Middle Ages was defined by the chasm between the rich and poor. Those in positions of power and wealth controlled the land and the political framework of medieval society. There were basically three classes in the middle ages: the religious group, the fighters, and the workers. Each group knew without a doubt their responsibilities and limits.

The Middle Ages began when the Holy Roman Empire was broken by fierce fighting between warring kingdoms. As certain kingdoms became more powerful, they assumed control over weaker ones. It was from these kingdoms that many of today's countries were established.

The most powerful person in the kingdom was the king or queen. They had numerous nobles that were given land on the condition they would fight for the king or queen during times of war. This was called feudalism. The king or queen had absolute power. Refusal to carry out the orders of a king or queen was considered rebellion, an act punishable by death.

MEDIEVAL KINGS & QUEENS

There is a false impression that medieval nobility lived in luxury. Regardless of anyone's position in society, life during the Middle Ages was rough. Knights or seigneurs of manors received their income from the serfs that worked their lands. There were numerous expenses including upkeep of the land, horse and animal care, payment for squires and pages, purchase and maintenance of weapons, and funding for foot soldiers. Taxes also had to be paid to the reigning king or queen. Only the very greatest of kings or queens lived in any condition close to "luxury."

CHARLEMAGNE

Recognized as the most outstanding Frankish ruler of his time, Charlemagne created the image in medieval society of the ideal king. The kingdom of the Franks was established after the fall of the Roman Empire. It was made up of modern-day Germany, France, Netherlands, Switzerland, and Belgium. It was considered the most powerful of the medieval kingdoms.

Charlemagne was the son of Pepin the Short. Prior to his death in 768 AD, Pepin divided his kingdom between his two sons, Carloman and Charles. Carloman died within three years leaving Charles the sole ruler. Soon he became known as Charles the Great, or Carolus Magnus, or as we know him today, Charlemagne.

MEDIEVAL KINGS & QUEENS

Charlemagne conducted extensive military campaigns that expanded the Frankish kingdom to include Saxony, Lombardy, Corsica, and Bavaria. Although he was an accomplished warrior, Charlemagne appreciated and valued art and learning. He also was an effective diplomat and was able to foster a positive relationship with Pope Hadrian I through several pilgrimages to Rome. These efforts paid off when Hadrian crowned him emperor of what would eventually be called the Holy Roman Empire on Christmas day in 800 AD.

Charlemagne's lasting legacy to European society was the concept that a king could effectively rule both the church and state. This legacy also set the stage for a future of continued conflict between the church and state during the Middle Ages.

At his death, his empire was divided among the heirs of his son Louis the Pious at the Treaty of Verdun in 843 AD and again in 855 AD.

NOTE IN HISTORY: Kings have played quite a role throughout history. For centuries, kingdoms have been inherited. The Israelites considered God as the one true king of Israel. His covenant with the people of Israel symbolized a treaty between the Lord and his subjects. It was during the time when Israel felt threatened by enemies that it sought a king. The first king of Israel was Saul.

"God is King over the Nations: God sits on his holy throne."
-Psalm 47:8

MEDIEVAL KINGS & QUEENS

WILLIAM THE CONQUERER

William was born to Robert, Duke of Normandy, and Herleva in 1028. His parents were not married and William became known to his contemporaries as William "the Bastard."

In 1035, his father was killed on a pilgrimage to Jerusalem. William was only seven years of age when he assumed the position of Duke of Normandy, so he was carefully guarded by his father's supporters.

During the mid-1030s, William began a campaign of rebellion against the Normans and other enemies. In 1049, against the desires of the Pope, William married Matilda the daughter of Count Baldwin of Flanders. This alliance provided added security.

On Christmas Day in 1066, William was crowned William I. His crowning created a great deal of anger among different groups in England and there were numerous minor uprisings. Each was individually and completely crushed by the Normans. Eventually the whole of England was conquered and united in the year 1072.

One of the most notable accomplishments of William's rule was the commissioning of the "Doomesday Book." Commissioned in 1085, the book was a survey of land ownership. Property was assessed and a tax base established.

William died of complications from wounds sustained during a siege on September 9, 1087.

MEDIEVAL KINGS & QUEENS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 131 - 137.

EXPRESSIONS	LOCATION	HAIR	JEWELRY	PERSONALITY
Agreeable	England	Ragged	Anklet	Proud
Likeable	Ireland	Long	Clasp	Rash
Honest	Normandy	Braided	Earrings	Aloof
Wild	Spain	Silky	Pendant	Solitary
Defeated	Flanders	Golden	Crown	Forceful
Confused			Bracelet	Rude

VOICE	EYES	TEETH	CLOTHING	AGE
Rough	Bright	Yellow	Crown	Teen
Clear	Dull	Rotten	Scepter	20s
Soft	Blue-green	Clean	Fur lined robe	30s
Soothing	Brown	Missing	Velvet clothing	40s
Lilting	Slant upward		Richly embroidered	50s
	Protruding			

STEPS

1. Indent and write one sentence introducing your character by name and age. (Use your own words for this step.)
2. Write one or more sentences describing the location of your king or queen.
3. Write one or more sentences describing his/her eyes.
4. Write one or more sentences describing his/her voice.
5. Write one or more sentences describing his/her teeth.
6. Write one sentence describing his/her hair.
7. Write one sentence describing his/her personality.
8. Write one or more sentences describing his/her clothing.
9. Write one or more sentences describing the type of jewelry he/she wears.

Imperial Crown

MATERIALS NEEDED
*Double thick cardboard
***X-Acto® knife - ADULT SUPERVISION REQUIRED**
*Costume jewelry - pearls, rubies, emeralds, filigree backings
*Hot glue gun & gluesticks
*Plaid FolkArt® burnt umber acrylic paint
*Gold spray paint
*Scissors
*Sea sponge
*Paintbrush
*Red fabric - velveteen if possible
*Duct tape
*Cardstock paper

WARNING: This project requires ADULT SUPERVISION. Use of an X-Acto® knife, hot glue gun and glue are involved. Take all necessary precautions.

1. MAKE THE PIECES

*Make a copy of the pattern pieces on pages 13 - 15 onto cardstock weight paper. Cut out the patterns.

*Use the patterns as a template and trace around them onto double thick cardboard. (Some cardboard is thicker than others. If you can't find this type of cardboard, use spray adhesive to glue two sheets together).

*Use the X-Acto® knife to cut out the required number of each shape.

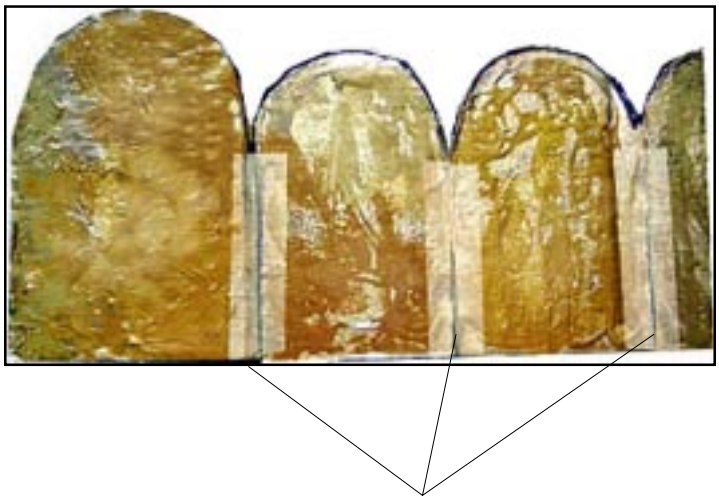
THE IMPERIAL CROWN
It is widely accepted that this crown was made for the coronation of Otto I in Rome in 961. It had eight plaques of gold held together by hinges secured by pearl-headed pins, so that it could easily be taken apart or laid flat for travelling. Four of the plaques were filled with crudely cut gems held in gold filigree. The other four contained panels of enamel showing God in His majesty. The upper part of the crown, an arch with a cross in front, dates from the time of Konrad II (1024 -1039).

2. PREPARE THE SURFACE OF THE CARDBOARD PIECES

*Spread the surface of one cardboard piece at a time with a thick layer of glue.

*With adult supervision and proper ventilation, and while the glue is still wet, spray the surface of each shape with gold paint. Let dry.

*On one side of the cardboard shapes, place a piece of heavy duty tape to help hold the sections together.



3. ADDING THE JEWELS

HELPFUL HINT: Have fun looking for costume jewelry at secondhand stores, dollar stores, or antique stores. Use these items to embellish your crown.

*Turn the cardboard shapes over to the other side.

*Decide which jewels you wish to use and where you wish to place them on your crown. **If possible, obtain pictures of medieval crowns from your library.** Embellish all of the cardboard shapes with jewels and dimensional paint. Let dry.

*Embellish the cross and center cross section as well.

4. ATTACHING THE CROWN SECTIONS

*Form the central and side panels of the crown into a circle. Tape along the sides to hold together temporarily.

*Around the top and sides of the crown where the cardboard remains unfinished, run a bead of hot glue and add strands of pearl beading.

HELPFUL HINT: Inexpensive containers with strands of pearls are readily available at craft and fabric stores. Adding the pearls gives a nice finished edge to the crown and other sections.

*Cut out a circle of red fabric measuring ten inches in diameter. Turn the crown over.

*Push the circle of red fabric into the center and around the sides.

*Use the hot glue to attach the edge along the rim of the crown as illustrated.

5. ATTACHING THE CROSS AND CROSS SECTION

*Use the glue gun to attach the "Cross" (Pattern # 3) to the back of the crown base.

*Press the slit cut in Pattern #4 over the back panel of the crown. Use hot glue to secure in place.

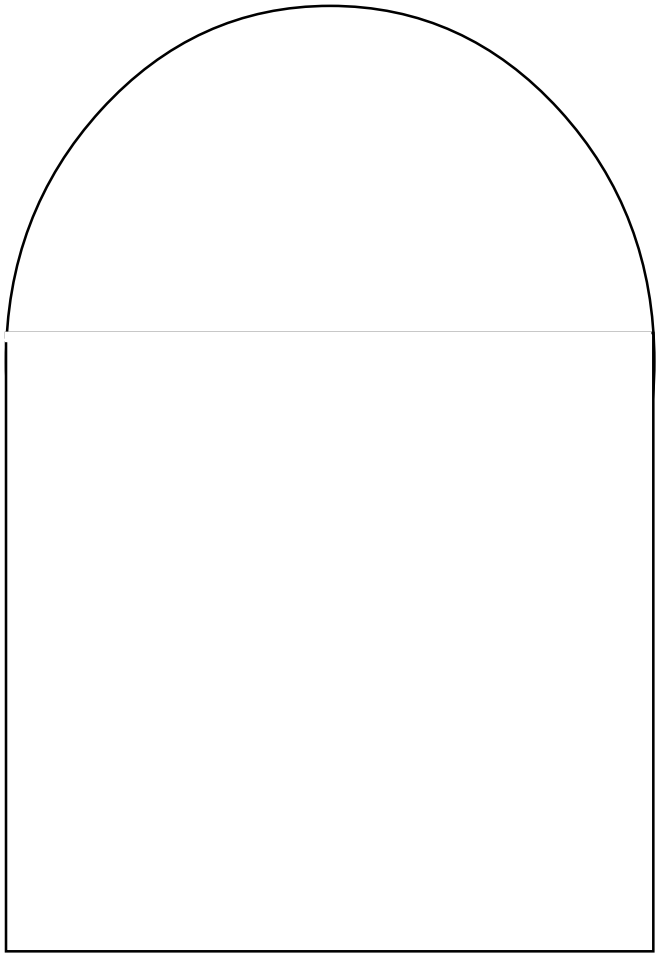
6. ANTIQUE THE CROSS

This is optional, but will add a nice effect to the completed cross.

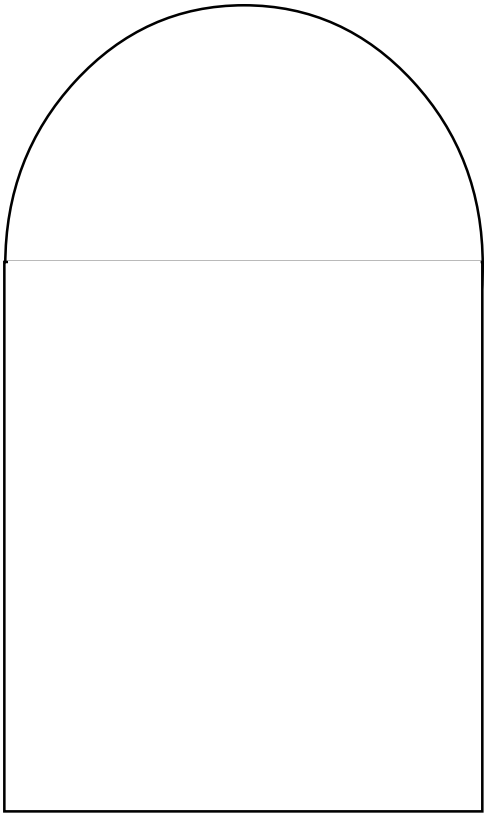
*Water down a small amount of FolkArt burnt umber acrylic paint and carefully paint over the surface of the crown, even the jewels. Let dry slightly.

*Use a clean paper towel to gently rub off the paint. The paint will highlight the gold and the space around the jewels.

CENTRAL AND SIDE CROWN PANELS

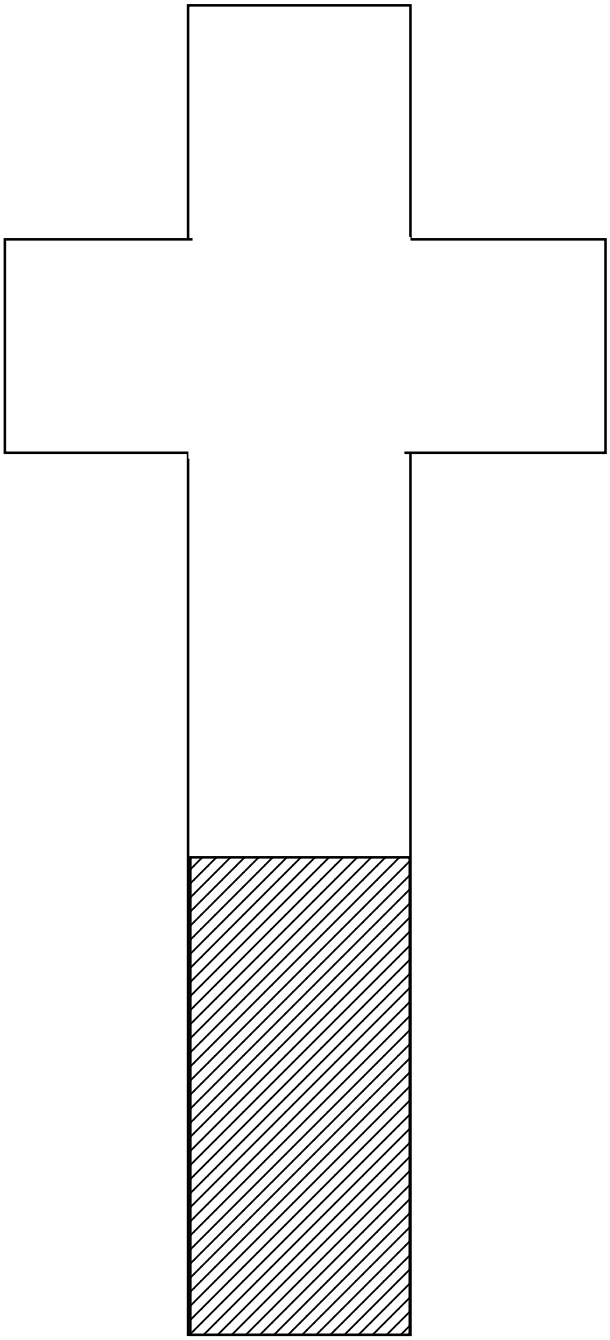


PATTERN #1
Central Crown Panel
Make 1 copy



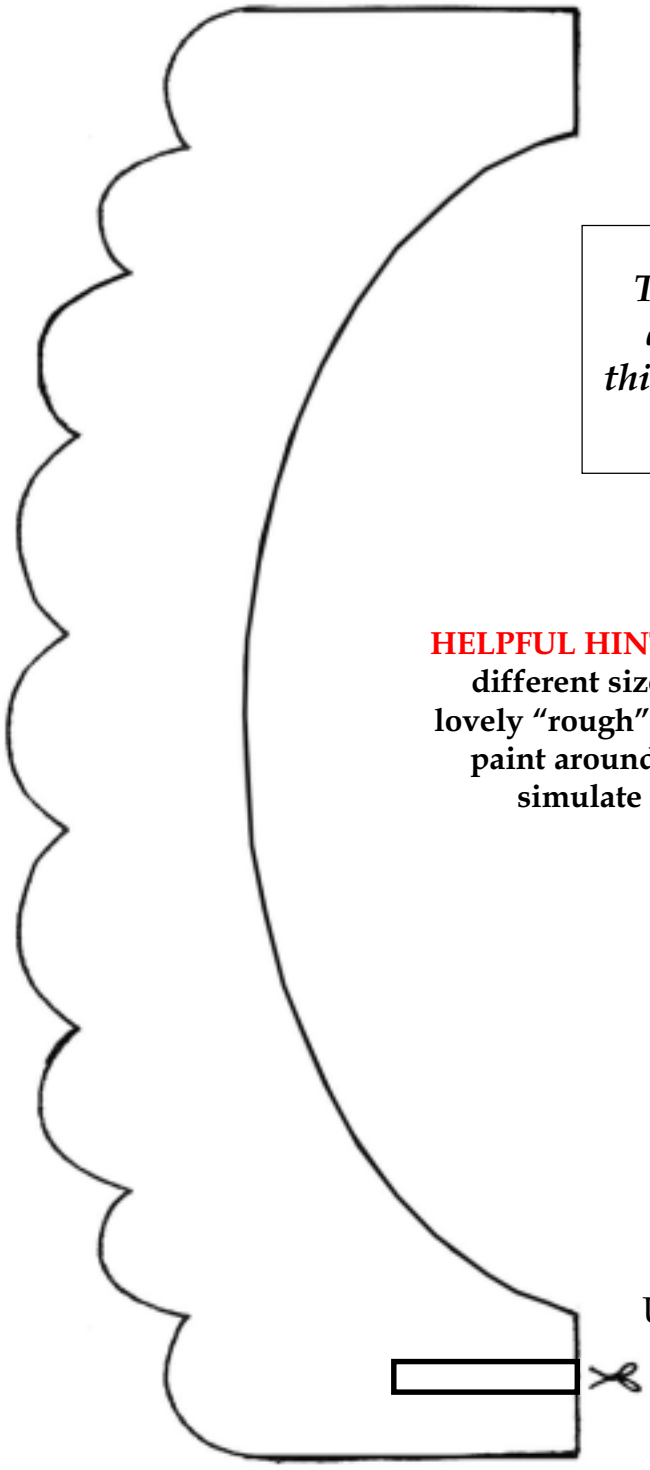
PATTERN #2
Side Crown Panels
Make 7 copies

CROSS PATTERN



PATTERN #3
Cross
Make 1 copy

HELPFUL HINT: Dimensional paint can be used to simulate jewels. Tubes of this paint can be purchased at just about any craft store in a variety of colors. Metallic paints and glitter dimensional paints are also available. These can be used to create a filigree look.



PATTERN #4
Center Cross Section
Make 1 copy

This pattern may require some adjustment depending on the thickness of the cardboard used in the project.

HELPFUL HINT: Glass gem stones come in different sizes and colors. These make lovely "rough" cut jewels. Use dimensional paint around the outside of the gem to simulate silver or gold banding.

Use an X-Acto knife to cut out a slit that will be wide enough to slip over one of the back panels.

Medieval Knights in Focus

History

Medieval Knights

MEDIEVAL KNIGHTS IN FOCUS

The Middle Ages was a period of war. Knights lived a lifestyle of training and fighting, and then recovering from battles. There were several steps involved in becoming a knight.

PAGES

The first step to knighthood was being a page. Young boys between the ages of 7 and 13 went to serve in the house of a noble. While a page, he would assist the noble getting with dressed in the morning, serving meals, and learning how to ride and fight with a sword.

SQUIRES

At the age of 14, a young page became a squire, or personal assistant to the knight they were serving. Squires took care of the knight's armor and horses and assisted him in any manner necessary. He also helped to prepare the noble for battle. During this period, a squire would train extensively with a sword. If a squire was very brave during a battle, he might be knighted on the battlefield

KNIGHTHOOD

At the age of 20, a young man who had the approval of the knight he had served would become a knight in his own right. From the day he was dubbed a knight, the title of "Sir" would be his for the rest of his life.

MEDIEVAL KNIGHTS IN FOCUS

THE KNIGHT'S VIRGIL

The evening before becoming a knight, the young man bathed and shaved. He was dressed in simple robes and led to a chapel. During the night, he remained in prayer to seek guidance on how to be a good and honorable knight and to contemplate how to achieve honor and be brave. It was a time of reflection and preparation. In the morning, he would dress in his finest clothes and proceed to the great hall. In the great hall, friends and family would be gathered for the dubbing ceremony.

GETTING DUBBED

Dubbing was the ceremony where a young man was given his knighthood. The ceremony was designed to usher the young man into a society of select men. The whole process was filled with symbolism. The future knight would first kneel down on one knee in front of a lord. The more powerful the lord, the more important the dubbing ceremony was for the future knight. While kneeling, the future knight would hand his sword, lance, and spurs to the lord. He would then place his cupped hands inside the cupped hands of the lord and make an oath or promise to serve the lord for the rest of his life. The lord would then tap the kneeling man on the shoulder with the flat side of his sword and in a loud voice state, "I dub thee knight. Arise, Sir..." and say the knight's name. As a knight, he would be expected to live a brave and honorable life, to respect women, and to protect the weak and unfortunate.

WEAPONS

Each knight was expected to provide his own war horse and armor. The sword was a knight's most treasured weapon. In battle, knights would use a lance to knock an enemy from his horse. Other weapons he might carry included a dagger, mace, ax, and shield.

DID YOU KNOW?

The term tournament comes from the French word *tornejer* meaning turning. During battle, a knight often had to move in circles with other knights to find a better position to attack.

MEDIEVAL KNIGHTS IN FOCUS

ARMOR

A knight's armory was designed by skilled metalsmiths. There were many different styles of armor that were used during the Middle Ages. At the beginning of the Middle Ages, knights were protected by a hauberk. Hauberks were made of chain mail. Chain mail was a collection of iron rings that were linked together and overlapping, joined together with iron rivets. A surcoat was placed over the hauberk to keep the knight from getting too hot in the sun.

DID YOU KNOW?
Armor was expensive, but necessary. One of the prizes for young knights participating in tournaments was to keep the armor and weapons of any of the games they won.

By the 1420s, the whole body was protected by a plate armor suit. Plate armor was heavy. It could weigh from 40 to 55 pounds. Some of the best plate armor was made in Germany. It was usually made from steel and was sometimes referred to as white armor. Each layer was connected with leather straps.

Preparing for battle could take several hours. A knight would first put on padded or quilted underclothes. Leg armor was attached to the belt by straps or laces. Leg armor included the sabaton which protected the knight's feet, greaves which covered his shins, and the cuisse which protected his thighs. His hips were covered by tassets. After the leg armor was in place, the breastplate and backplate were then positioned followed by the upper arm shields called pauldrons. The lower arm protector called vambraces were secured in place. Heavy gloves called gauntlets covered the knight's hands. Finally, the helmet was placed on the knight's head.

DID YOU KNOW?
The game "capture the flag" originated during the Middle Ages.

MEDIEVAL KNIGHTS IN FOCUS

One-handed edged weapons

AXE
BACK SWORD
BASTARD SWORD
BROAD SWORD
CHICKEN CLEAVER
CUTLASS
DAGGER
DIRK
DOUBLE EDGED SWORD
EPEE
ESTOC
FALCHION
FISH SPINE SWORD
GLADIUS
HAND AXE
KATANA
KHOPESH
LONG SWORD
MAIN GAUCHE
RAPIER
SABER
SAPARA
SCIMITAR
SERRATED EDGED BLADE
SHAMSHIR
SHORT SWORD
SKEWER
STILETTO
TIGER-CLAW
WAR AXE
WAR SWORD

BATTLE AXE
CLAIDHMORE
FLAMBERGE
GREAT AXE
GREAT SWORD
HAND AND A HALF SWORD
MATTOCK
MAUL
TWO HANDED SWORD
ZWEIHANDER

Blunt-edged weapons

ADZE
BACULUS
BALL AND CHAIN
CLUB
CROWBILL
CUDGEL
FLAIL
FLANGED MACE
GAFF
MACE
MORNING STAR
PICK
WAR HAMMER
WHIP

Polearm weapons

GLAIVE
GUISARME
HALBERD
HAMMER OF KAI
JAVELIN
JEDDART AXE
LANCE
NAGINATA
OXTONGUE
SPEAR
PILUM
QUARTERSTAFF
SICKLE
SPETUM
TRIDENT
VOULGE

MEDIEVAL KNIGHTS IN FOCUS

Torso armor
BREECHCLOTH
BRIGANDINE ARMOR
CHAIN HAUBERK
CHAIN MAIL
COTEHARDIE
CUIRASS
CUIRBOULLI

Full Plate armor
LEATHER JERKIN
METAL BREASTPLATE
RING MAIL ROBES
SCALE MAIL
SURCOAT

Shields
BUCKLER
HEATER
KITE SHIELD
PAVIS
TOWER SHIELD
WALL SHIELD
WOODEN SHIELD

Limb armor
ARM WRAPS
BRACERS
GREAVES
ARM GREAVES
LEG GAUNTLET
THIGH GUARDS
VAMBRACES

Helmets
ARMET
BURGONET
CABASSET
CASQUE
CRUSADER'S HELMET
HEAUME
LEATHER HELM
MORION
SALLET
VISORED HELMET

Neck protection
CAMAIL
COIF
GORGET
TORC

Ranged weapons
ARBALEST
BOW
COMPOSITE BOW
CROSSBOW
LONGBOW

MEDIEVAL KNIGHTS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 131 - 137.

REPUTATION
Dangerous
Brave
Cowardly
Cautious

VOICE
Rough
Clear
Quick
Loud
Snarl

BUILD
Slight
Muscular
Tall
Slender

EYES
Large
Bright
Dull
Blue-green
Brown
Fearless
Wild

PERSONAL ITEMS
Whetstone
Walking cane
Lance
Sword
Bow and arrows

DISPOSITION
Relaxed
Uptight
Tense
Proud
Jovial

CLOTHING
Tunic
Boots
Cloak
Chain mail armor
Metal gauntlets

INTERESTS
Hunting
Art
Sports
Literature

LOCATION
England
Germany
France
Middle East

MOUTH
Fat lips
Thin lips
Raised in a sneer
Confident smile
Rotted teeth

STEPS

1. Indent and write one sentence introducing your character by name (select a name of your choice) and reputation.
2. Write one or more sentences describing the location of your character.
3. Write one or more sentences describing his eyes.
4. Write one or more sentences describing his voice.
5. Write one or more sentences describing his mouth.
6. Write one or more sentences describing his build.
7. Write one or more sentences describing his clothing.
8. Write one sentence describing his disposition.
9. Write one sentence describing the personal items your character carries.
10. Write one or more sentences describing your knight's interests.

KNIGHT'S HELMET

There are numerous medieval helmets that can be made. The Sugarloaf helmet is one of the easiest to construct. Although our helmet does not feather the pointed top, it recreates the overall look of this style of helmet. This project is not difficult, but does require time. The papier-mache requires time to dry. Once the papier-mache is dry, the rest of the construction goes rapidly.

MATERIALS NEEDED

*7" balloon
*Bowl
*Newspaper
*Papier-mache paste - (see recipe below)
*Scissors
*Silver spray paint
*Plaid FolkArt® gold acrylic paint
*Craft foam
*Pen or pencil
*STYROFOAM® Brand Gentle Grip™ Dry Floral Foam

PAPIER-MACHE PASTE RECIPE
Ingredients:
1/2 cup rice flour
2 cups cold water
2 cups boiling water in a pot
3 tablespoons sugar

Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.

1. COVER THE BALLOON

*Blow up a large balloon.

*Mix up a batch of the papier-mache paste (see recipe on previous page).

*Tear up small strips and pieces of newspaper.

*Dip the newspaper pieces into the papier-mache paste and cover 3/4 of the balloons surface.

*Set aside and let dry completely.

*Tear tissue paper into large pieces and set aside.

*Using all-purpose glue, completely cover the surface of the balloon. Take the torn sheets of tissue paper and layer them over the surface of the newspaper. Don't worry if the sheets are not completely smooth, it will add a nice texture. Set aside to dry.

2. MAKE THE VISOR

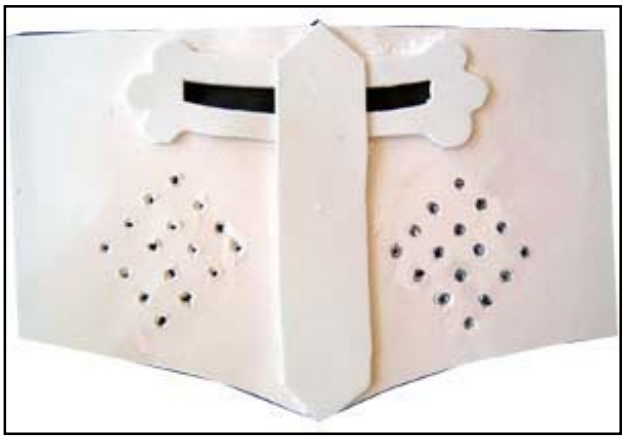
*Gently remove the air from the balloon by making a small cut at the top with scissors and remove the deflated rubber balloon from the dried papier-mache form.

*Use a magic marker to draw the eye opening in the front of the helmet. This should be a narrow slit approximately 3/4 inches wide.

*Trim around the back and front of the papier-mache balloon to even out the back and form a slight point on the front of the helmet where the chin is located.

*Make a copy of the Visor Template on page 28. This may need to be reduced or enlarged depending on the size of balloon you selected.

2. MAKE THE VISOR (continued)



*Use a pen to create the holes in the front of the helmet. Push and twist the pen into the surface of the helmet. If this is too difficult because the papier-mache is too thick, just use a black magic marker to make round circles.

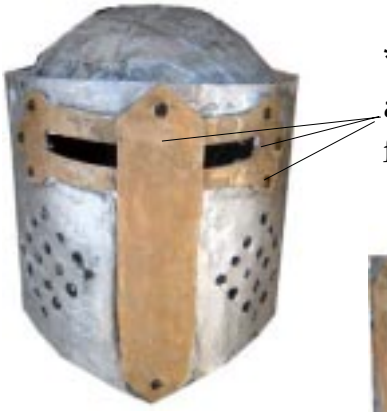
*Make a copy of the Center Nose Template and Eye Template on page 29. Again these may need to be reduced or enlarged to fit your helmet. Make these pieces from craft foam.

*Glue the cross template in place on the visor.

*Spread the surface with tacky glue and while the glue is still wet, spray the surface with silver paint. Let dry. As the glue dries, it will add an interesting crackled surface to the paint.

*Wrap the visor around the front of the helmet and secure with a strong adhesive.

3. PAINT THE HELMET & ADD DETAILING



*Spray paint entire helmet silver.

*Paint the cross section with your choice of FolkArt® gold acrylic paints. Use black dimensional paint to add fastenings on the sides of the visor cross

*If desired, antique the surface of the helmet with a watered down solution of FolkArt® black acrylic paint. Let the paint seep into the cracks on the visor and helmet section. Rub off excess paint with a clean, damp paper towel.

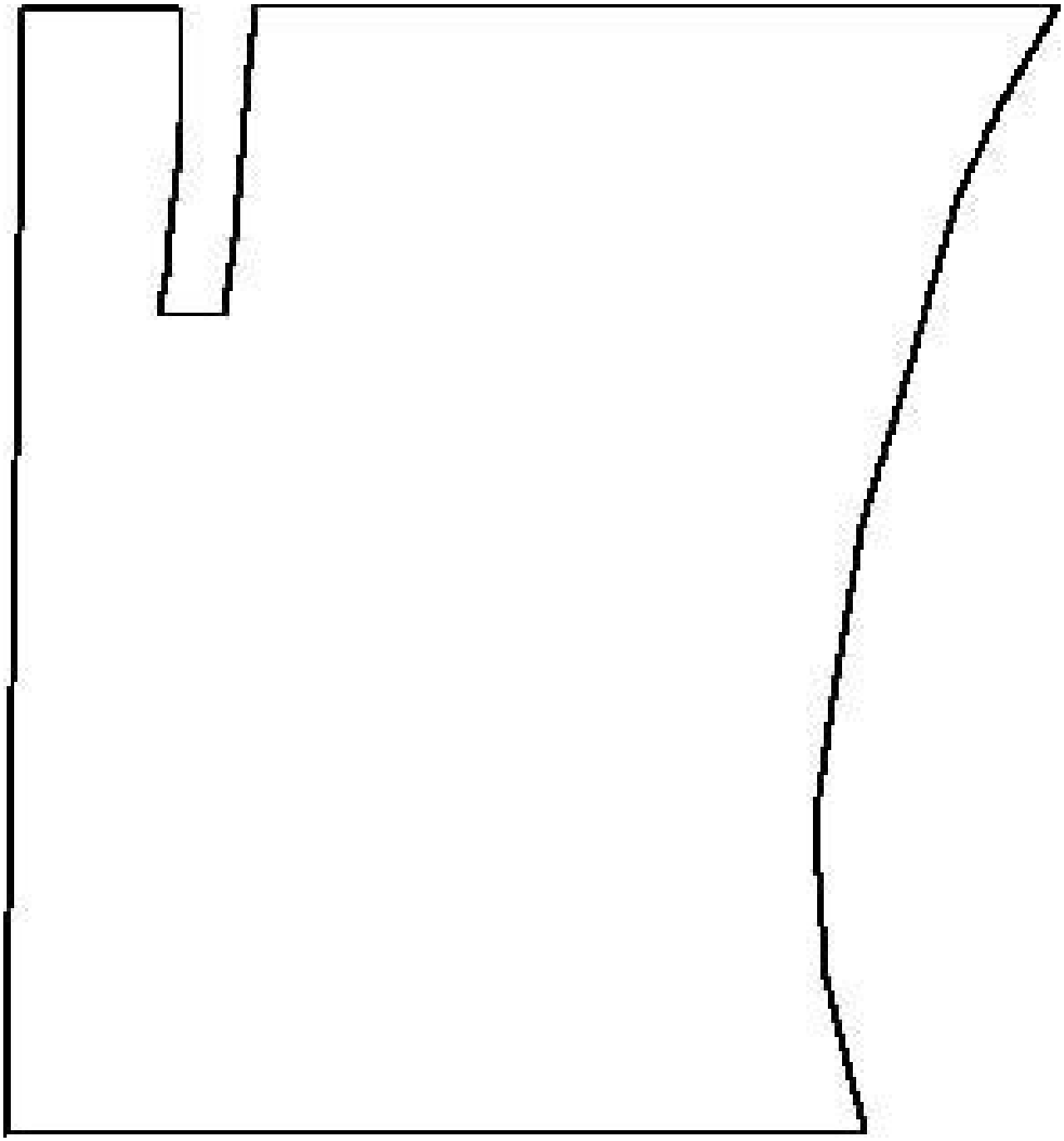
*If necessary, press the pen into the holes of the visor again to make sure they stand out.

*Seal the helmet with an all-purpose sealer if desired.

*For a "professional" display, insert a dowel into a wooden base. Press a piece of STYROFOAM® Brand Gentle Grip ™ Dry Floral Foam on one end of the dowel. Spray paint the entire surface with black spray paint. Place the helmet on top of the foam

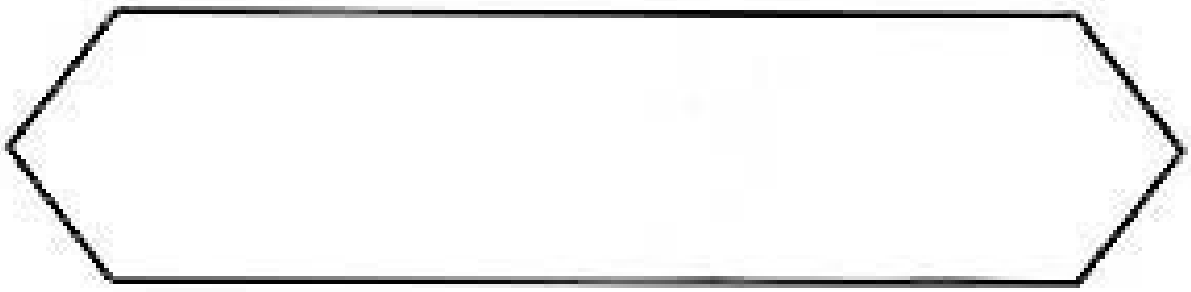
Visor Template

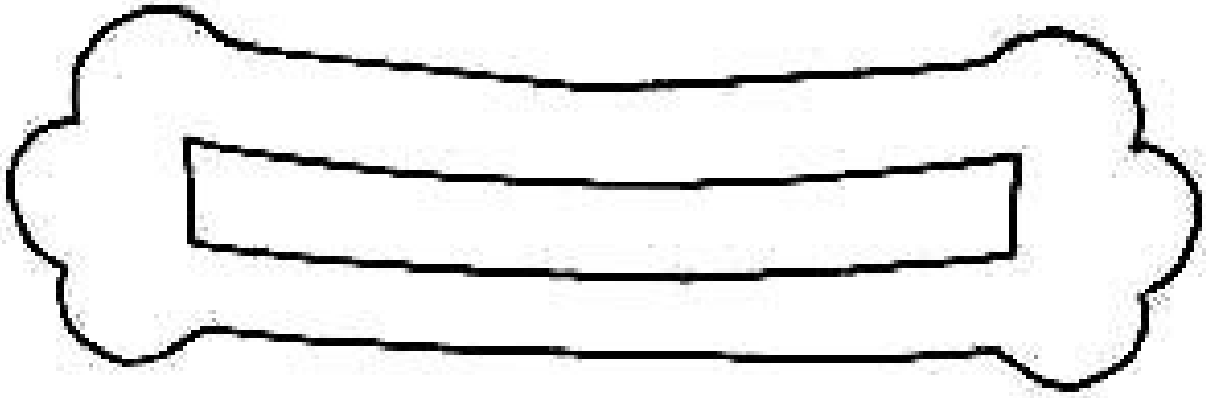
Enlarge or reduce as necessary to fit the helmet size you are making.
Make 1 copy from craft foam.



Center Nose Template and Eye Template

Enlarge or reduce to fit the size of the helmet you are making.
Make 1 copy of each from craft foam.





Medieval Jesters in Focus

History

Medieval Jesters

MEDIEVAL JESTERS IN FOCUS

Surely you jest! Jesters had an important role in medieval society. They provided amusement and diversion from the hardships of the day. Every king had his personal jester or "fool" whose job was to keep everyone in good spirits in the court. He provided distraction, amusement, and humor.

Jesters told jokes to entertain people at feasts, tournaments, or other festivals. They wore a particular style of hat called a motley hat and carried a scepter with bells. Jesters worked alongside other entertainers such as jugglers, acrobats, mummers, and troubadours.

There were numerous words used to describe jesters. Some of them were fool, buffoon, jogleor, sot, scurra, and histrio. Just about every medieval court had some type of jester. The following are some of the many different words used to describe jesters in Europe:

Badin (France and Germany)
Bobo (Spain)
Buffoon
Cabotin (Italy)
Cascaduer (France)
Charlie (European Tramp Clown)
Claune (France)
Excentrique (Solo French Clown)
Fool
Gaukler (German)
Giocolino (Italian)
Gleeman/Gleekman/Gligman (England)
Gracioso (Spain)
Grotesque (France, an acrobatic clown)
Guiliare (Italy)

MEDIEVAL JESTERS IN FOCUS

Good looks did not matter if one wished to become a jester. In fact being ugly may have been an asset. In medieval Russia, jesters were selected from serfs who were uglier and older than their associates.

Historic records indicate that jesters began to appear in medieval courts sometime in the early 1200s. They performed classical juggling and physical comedy, and were skilled as musicians and as acrobats. Although jesters were a sought after figure by the nobles of medieval courts, they were not always treated well. Their clothes were an odd assortment of fabrics and colors.

An unusual festival took place in many parts of Medieval Europe around the time of January 1st. Known by many different names including the Feast of Asses, it was a time when there was a great deal of misbehavior. Generally a King of Fools or a Lord of Misrule would be selected. In England, he was called the King of the Bean; in Scotland, the Abbot of Unreason; in France, where the festival was celebrated with gusto, the *Abbe de la malgouveme*. These "kings" reigned over disorder. Raunchy songs, excessive drinking, cross-dressing, and gambling on church altars were common displays by the leading "fool of the day."

In some European locations, mock religious services were held. Instead of responding "amen" when appropriate, the words "hee-haw" were shouted. Behaviors included clergy dancing as women and minstrels, while eating sausages and conducting mass. There was loud chanting and singing from upside-down hymnals. Other outrageous behavior included blowing ashes around the church, running and leaping through the church during services, and wearing robes inside out or in tatters. Making inappropriate gestures and reciting lewd sayings, as well as throwing garbage on people, banging bells and pots and pans, and performing and attending humorous plays, were all acceptable behavior during the Feast of Asses.

MEDIEVAL JESTERS IN FOCUS

Jesters also performed "Gleeks." A gleek was a joke, scoff, or jeer. The word "glee" means joy and mirth and a gleek was designed as an opinionated joke. Riddles were also incorporated in a jester's skills. They confused, confounded, and delighted. Riddles were basically a puzzle, which was made up of a series of statements that had a question that required answering. Many riddles rhymed which added to their amusing nature.

Listed below are some ideas for creating your own riddles, plus an example.

1. Select a picture. (Let's pretend it is a picture of a castle.)

2. Carefully examine the picture and list words that describe it in detail.

Standing on a hillside
Enclosed by stone
Home of crusaders, knights, and ladies

3. Make a list of things you can compare it to.

Like a turtle's shell
An above-ground cave
The trunk of a tree without its insides

4. Make a list of words for something it actually is.

A refuge from danger
A place of adventure
A place of learning war

5. Make a list of words for something it actually isn't.

Not very warm
Not small
Not cozy

6. Make a list of words describing what people can do with it.

You can sleep inside
Walk around outside
Ride a horse in open areas

7. Make a list of words describing its texture, size, shape, scent, sounds, etc.

Sometimes noisy, sometimes quiet
It can smell good, but not always
It is big and rough and hard

8. Now use a rhyming dictionary to help you select words to substitute for the ones you have written. Try this Web site to find rhyming words *http://www.rhymezone.com*

9. Mix and match the words you wrote in Steps 1 - 7 along with rhyming words to make your riddle.

Built for battle when fully grown
Like a turtle's shell
A place for thrones and sometimes bones
Songs were sung by minstrels
It could be a refuge from danger
Not a place for strangers
It wasn't small
It could smell good, but not always
There it stood with magnificent hallways

As you read the riddle, notice how every other line rhymes. A really good jester could combine words and phrases in fun ways that would tease his audience. Give it a try.

MEDIEVAL JESTERS IN FOCUS

Medieval people had many superstitious beliefs. One of the beliefs was that the health of a human was controlled by "the four humors." Sanguine represented that there was an increased amount of blood in the system. Melancholia indicated an increased quantity of black bile. Choleric indicated an increased amount of yellow bile. Phlegmatic indicated a greater account of phlegm. Keeping the "humors" in balance was the responsibility of either a doctor or the court's jester. A court jester was often assigned the duty to remove either a ruler's angry or melancholy feelings. The people of the Middle Ages evidently were convinced that laughter was good medicine.

Jesters would create humor in part through their unusual clothing. They wore three-pointed hats that represented the ears and tail of a donkey. They wore bright clothing and held mock scepters (a scepter was an ornamental staff that was normally held by a monarch) in their hands.

Medieval people also believed God sometimes caused people to have "madness." Mentally disabled people were sometimes employed as court jesters because of their unusual ways. Although the code of chivalry was expected from nobles, they were not always sensitive to the limits of the less fortunate.

NOTE IN HISTORY: History is full of foolish people who have made poor decisions. Many cultures address avoiding foolishness. Throughout the Bible, the foolish individual is described as a self-indulgent and thoughtless person who is ignorant of the ways of God.

"Doing wrong is like sport to a fool, but wise conduct is pleasure to a person of understanding."
-Proverbs 10:23

MEDIEVAL JESTERS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 131 - 137.

FACIAL TEXTURE
Blistered
Clean-shaven
Dry
Freckled
Gnarled
Hairy

VOICE
Confused
Humorous
Lilting
Raspy

BUILD
Slight
Muscular
Tall
Slender
Fat
Skinny

EYES
Sparkling
Dull
Cunning
Mischievous
Bright blue
Outlined in colors

EARS
Hidden beneath hair
Large
Long
Medium
Missing one

DISPOSITION
Jovial
Pleasant
Quiet
Loud
Boisterous

CLOTHING
Colorful
Striped
Lopped eared hat
Patched
Bells

INTERESTS
Hunting
Art
Sports
Literature
Poetry
Juggling

LOCATION
France
Germany
Italy
England

MOUTH
Fat lips
Thin lips
Raised in a sneer
Confident smile
Rotted teeth

STEPS

1. Indent and write one sentence introducing your character by name. (Use your own words for this step)
2. Write one or more sentences describing the location where your character lives.
3. Write one or more sentences describing his/her eyes.
4. Write one or more sentences describing his/her voice.
5. Write one or more sentences describing his/her mouth.
6. Write one or more sentences describing his/her build.
7. Write one or more sentences describing his/her clothing.
8. Write one sentence describing his/her disposition.
9. Write one sentence describing his/her facial texture.
10. Write one or more sentences describing your jester's interests.

Jester's Scepter

Historic records indicate that jesters began to appear in medieval courts sometime in the early 1200s. They performed classical juggling and physical comedy, and were skilled as musicians and as acrobats. This project recreates a jester's scepter.

MATERIALS NEEDED

*Activa® Celluclay Instant Papier-Mache
*Water
*Red ribbon
*Bowl
*12 inch dowel
*Red and green felt (or contrasting colors of your choice)
*Bells
*Scissors
*Glue - (Tacky Glue recommended)
*Plaid FolkArt® Acrylic Paints - white, flesh, red, blue, and black
*Thin-tipped paintbrush
*Styrofoam ball - (3" diameter)
*Gold glitter dimensional paint
*STYROFOAM® Brand Foam Ball - You decide the size you want for the head
***Hot glue gun & glue - ADULT SUPERVISION REQUIRED**

1. MAKE THE JESTER'S HEAD

*Dip one end of the 12-inch dowel into some glue and stick the glued end into the center of the STYROFOAM Brand Foam ball.

Mix up a batch of instant papier-mache according to package directions. Spread the papier-mache mixture over the STYROFOAM Brand Foam until the ball is completely covered. Form cheeks, chin, and nose with additional instant papier-mache. (The jester may have exaggerated features.)

2. PAINT THE JESTER'S FACE

*After the papier-mache has dried, paint the surface completely with a FolkArt ® flesh tone of acrylic paint.

*Use red paint to add cheek and chin tone and to add mouth details. (Consider sponging the red paint for the cheeks.)

*Add eye details with white, blue, and black paint.

*Thin lines around the eyes and mouth may be added with a permanent thin-tipped magic marker.

3. MAKE THE HOOD AND COLLAR

*Make a copy of the hood patterns (Patterns # 1 & 2) on pages 40 and 41.

* Pin these patterns onto pieces of red and green felt. Cut one piece for each pattern.

*Sew or glue the green and red pieces of Pattern # 2 together along the center seam.

*Use dimensional glitter paint to decorate Pattern #2. Let the paint dry completely.

*Glue Pattern #2 on top of Pattern # 1 as illustrated in the diagram.

*Make a copy and cut out each of the small and large collars (PATTERNS #3 & 4) on pages 42 and 43.

*Pin these patterns onto pieces of red and green felt. Cut one piece for each pattern.

*Decorate each collar piece with dimensional paint. Let the paint dry completely.

*Place the smaller collar on top of the larger one. Runt the dowel through them until they are up to the base of the head.

4. ATTACH THE HOOD AND COLLAR

*Use hot glue to attach the hood to the papier-mache head.

*Take the ends of Pattern #1 and push them through the center holes in both collars. Pull the head covering down firmly.

*Place some glue underneath to hold Pattern #1 in place next to the dowel.

*Trim off any excess. Glue the collar pieces next to the dowel as well.

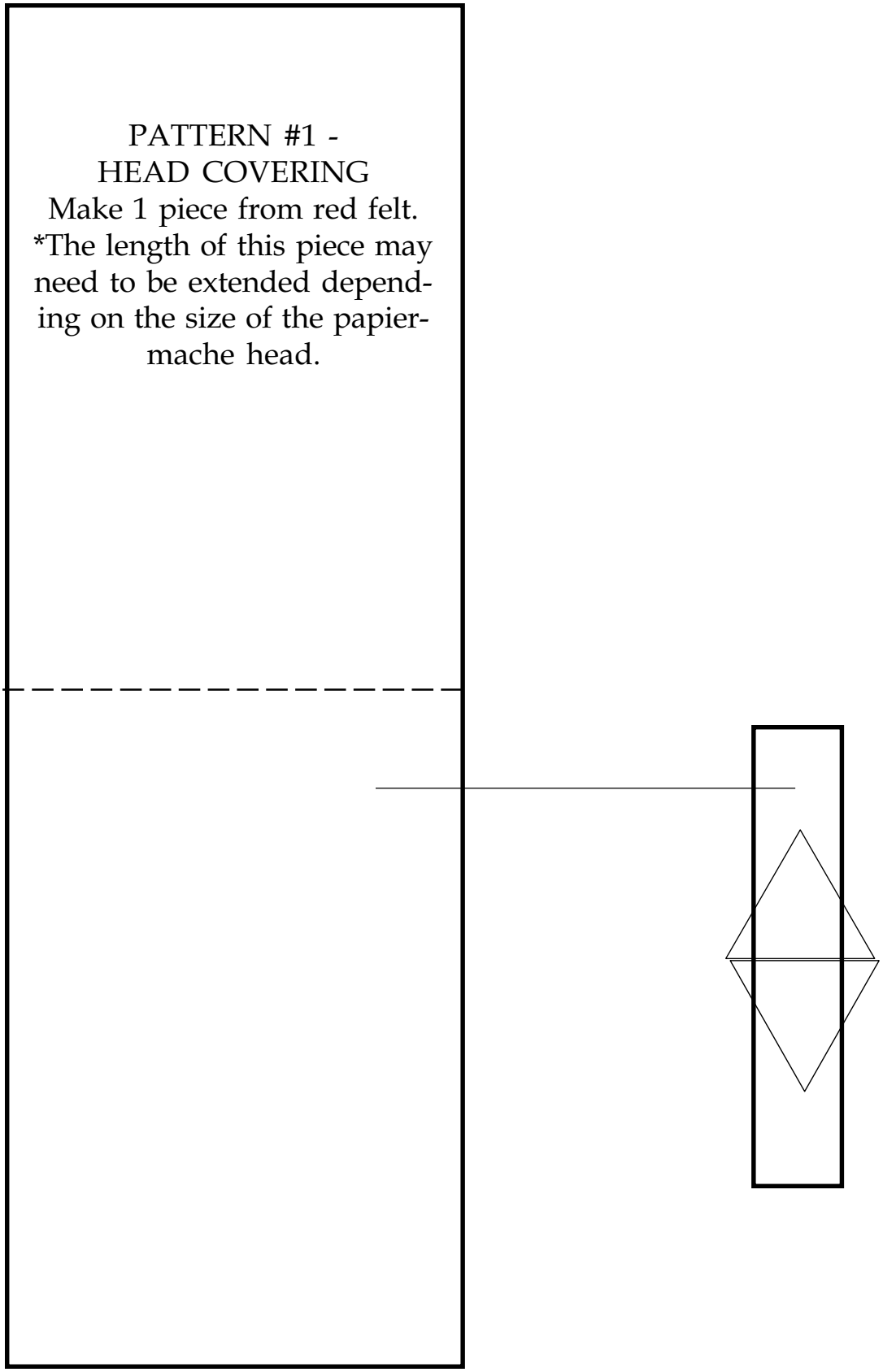
5. ADD THE RIBBONS

*Cut several lengths of curling ribbon and tie underneath the collar and up against the dowel. Secure with some glue.

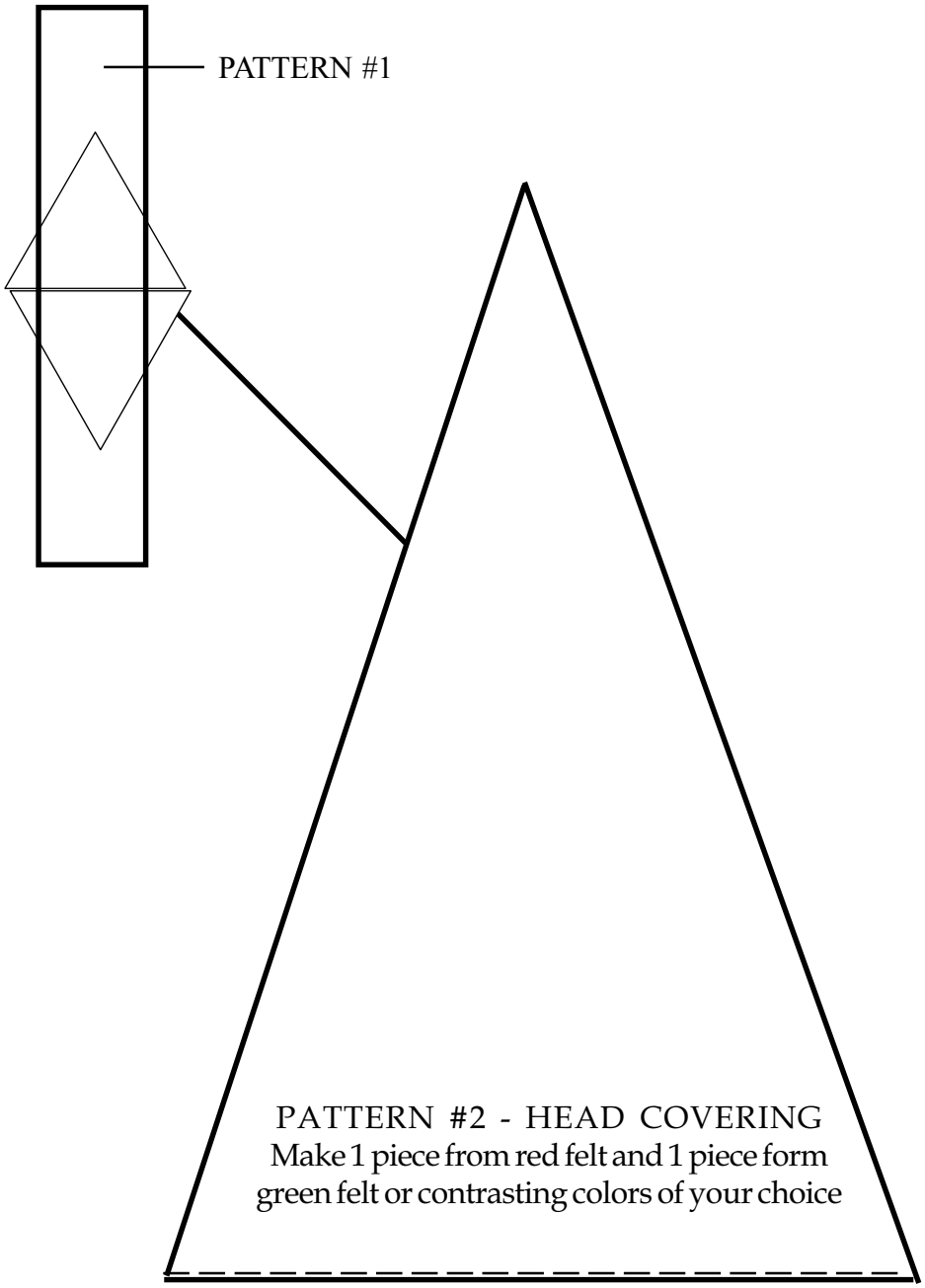
*Curl the ribbons if desired.

*Tie tiny bells to the ends of each ribbon if desired.

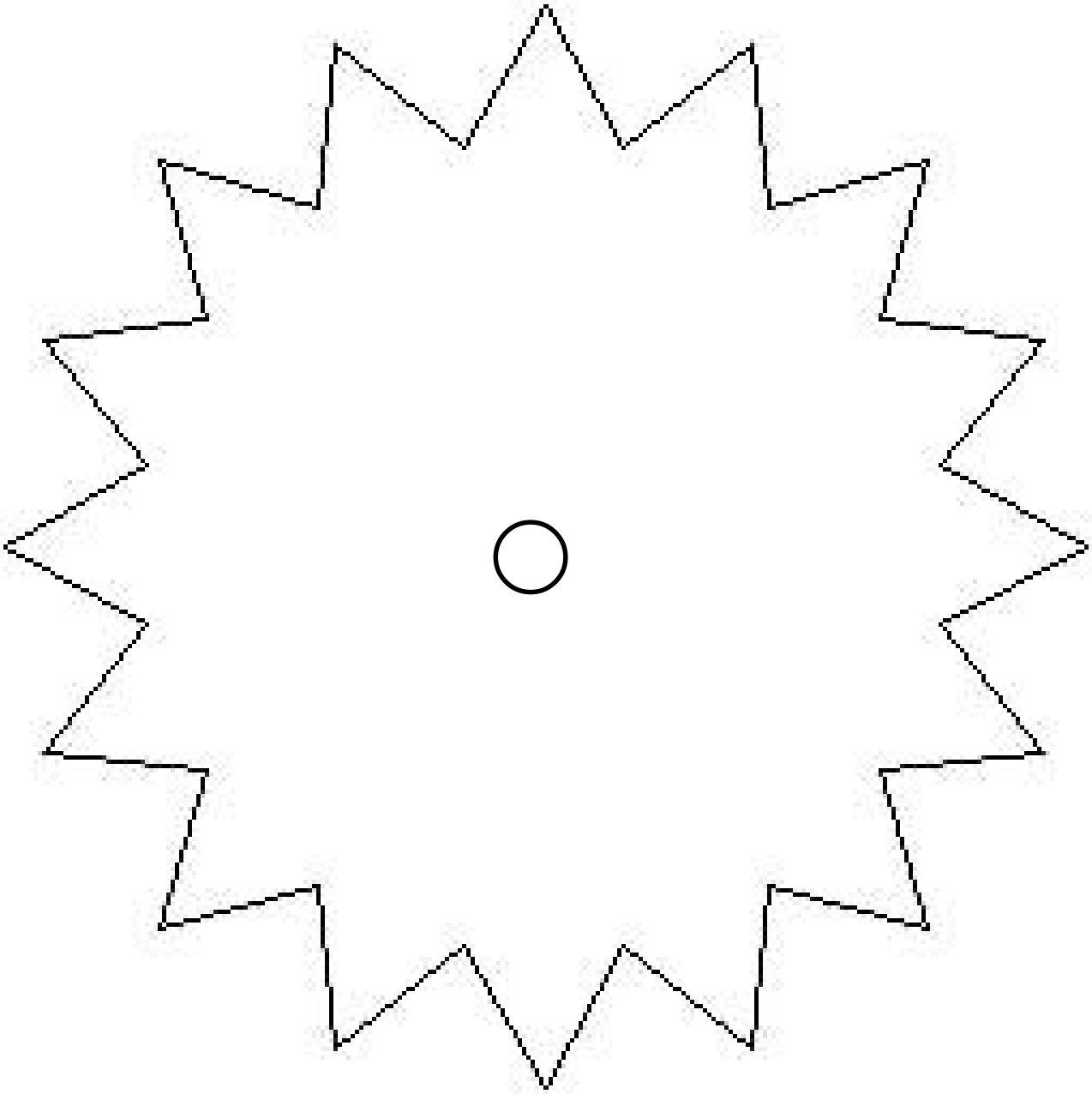
PATTERN #1 -
HEAD COVERING
Make 1 piece from red felt.
*The length of this piece may need to be extended depending on the size of the papier-mache head.



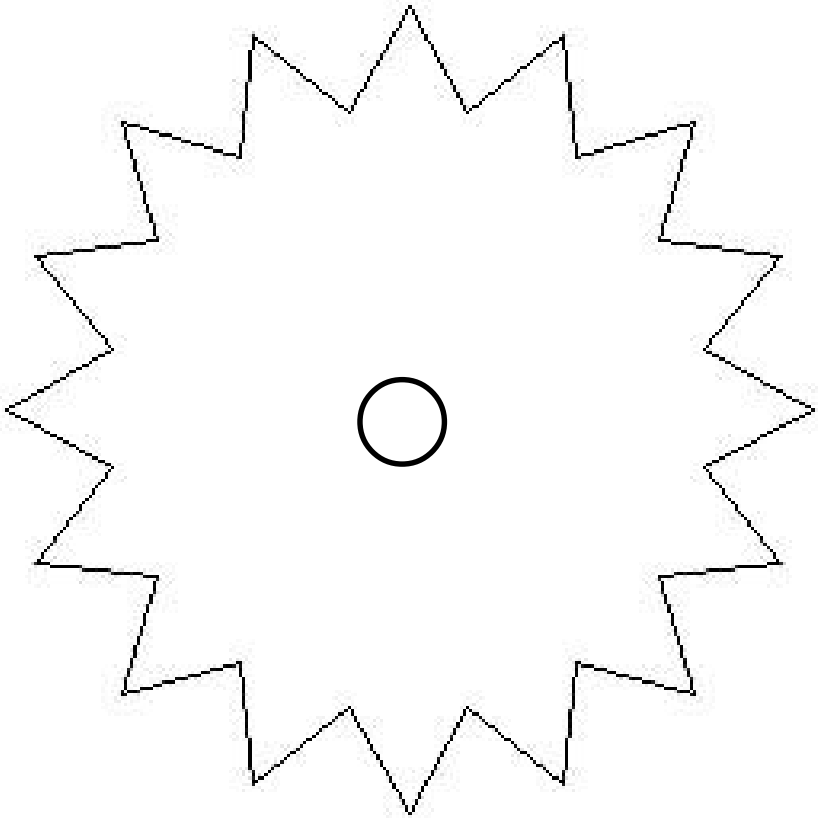
PATTERN #2 - HEAD COVERING
Make one piece from red felt and one from green felt. Sew the two pieces of felt cut from Pattern #2 into a large diamond shape. Attach these along the center line of Pattern #1.



PATTERN #3 - LARGE COLLAR
Make one from red felt.



PATTERN #4 - SMALL COLLAR
Make one from green felt.



Medieval Clergy in Focus

History

Medieval Clergy

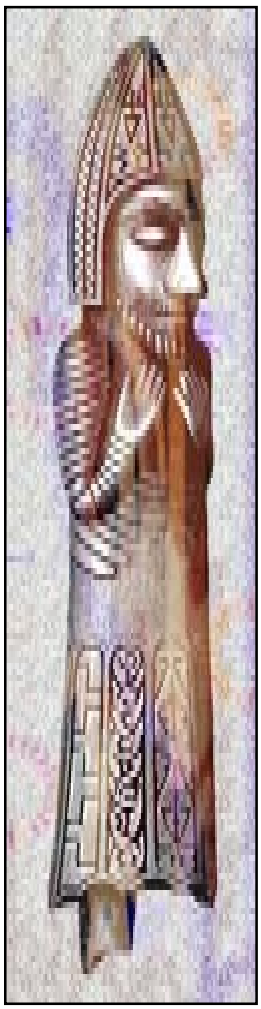
MEDIEVAL CLERGY IN FOCUS

Medieval clergy had much influence in the lives and culture of the Middle Ages. The Catholic Church was the dominant European church during the Middle Ages. Like most aspects of medieval society, there was a sequence of positions within the church. Regardless of the position held within the church, the clergy had great influence over the people.

Priests could force people to attend church and if they refused to attend, they could punish them in the church court. Peasants were required to pay priests 1/10 of whatever they produced on their land or through their labors. This was called tithing. In some situations, priests were less than holy and they used their positions to influence people not to please God, but as a form of control.

Tithing was based on the Biblical principal that the first fruits of one's labors should be given to God. In the medieval system of tithing to the church, the tithe was divided evenly between the parish priest, the maintenance fund for the church, the bishop, and the poor. Although the principal of tithing as presented in the Bible is a worthy concept, it was frequently exploited by the medieval clergy. Rather than providing for the most needy in their care, they would keep the money given to them for their own personal gratification.

MEDIEVAL CLERGY IN FOCUS



Only certain individuals were allowed to become priests. First, only men could be priests. Second, serfs were banned as well as anyone who was physically impaired. Exceptions to these rules were rare. Priests were not allowed to marry or have children.

Bishops appointed and controlled castle priests. Bishops and Archbishops were the church's equivalent to nobles. They operated from cathedrals which were the largest and grandest of any building in a city.

Frequently, the clergy lived and worked in special areas, separate from the rest of society. These communities were called priories or abbeys. Individuals who decided to live in these communities would take a vow to spend the rest of their lives in prayer, study, and manual labor. Both men and women could forsake the world and live a secluded life. Men who joined priories were called monks and women who joined abbeys were called nuns. Except in rare circumstances, nuns and priests did not live together.

BISHOPS

In medieval churches, the Bishop was the leader. He was under the authority of the Pope. Bishops were often very rich and wore expensive clothes. They conducted the affairs of the church from cathedrals which were equal in size and importance to castles. Bishops were received in royal courts and were heavily involved in the politics governing feudal society. In addition to religious duties and political involvements, they settled concerns such as annulling marriages, levying taxes, and settling disputes. Bishops often came from wealthy or noble families whereas castle and parish priests were selected from families of less social standing.

MEDIEVAL CLERGY IN FOCUS

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 131 - 137.

PEOPLE IN PARISH
Soap makers
Cask makers
Cloth makers
Laundresses
Bakers
Grooms
Huntsmen
Doctors

DISPOSITION
Brave
Grim
Jovial
Unfeeling
Gracious
Lenient

SKIN
Scarred
Coarse
Clean-shaven
Greasy
Wrinkled

VOICE
Rough
Clear
Quick
Soft
Foul
Violent
Rumbling

CLOTHING
Furred vest
Cloak
Sandals
Robe

POSTURE & GAIT
Deathlike
Slouched
Shuffle
Gliding

BUILD
Heavy
Slight
Muscular
Tall
Chubby

EYES
Large
Bright
Dull
Blue-green
Brown
Fearless
Wild

HAIR
Shaggy
Clean shaven
Frizzy
Curly
Long
Dark black

INTELLIGENCE
Average
Slow
Brilliant
Resourceful

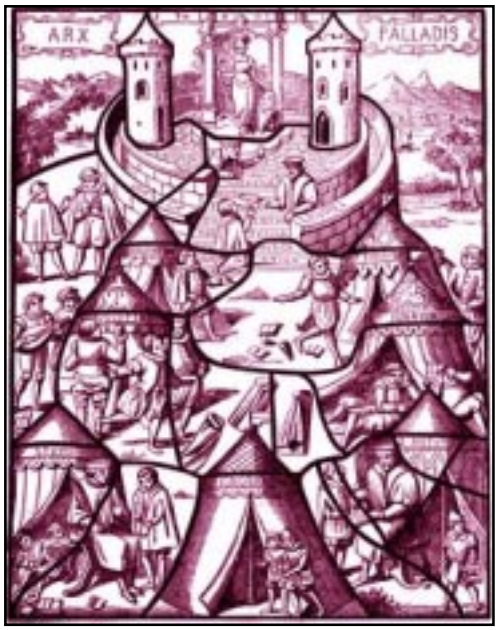
STEPS

1. Indent and write one sentence introducing your character by name and type of clergy person. (Use your own words for this step.)
2. Write one or more sentences describing his/her intelligence and where he/she currently lives. (Use your own words for where he lives.)
3. Write several sentences describing his/her eyes, voice, skin, and hair.
4. Write one or more sentences describing his/her disposition.
5. Write one or more sentences describing his/her build. (Include height and weight.)
6. Write several sentences describing his/her clothing.
7. Write one or more sentences describing his/her accessories.
8. Write one sentence describing his/her posture and gait.
9. Write several sentences describing his/her finest moment as a clergy person and favorite saying. (Use your own words for this step.

Jeweled Book Cover

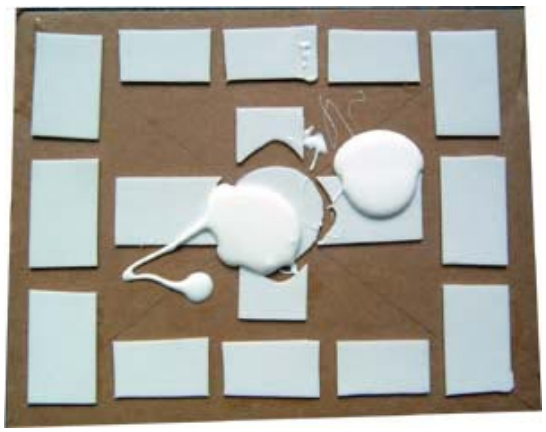
MATERIALS NEEDED
*Corrugated cardboard
*Scissors
*Craft foam
*Paintbrush
*Sea sponge
*Glue - Tacky glue recommended
*Sponge
*Tracing paper
*Tissue paper
*Costume jewelry or Dimensional paint - gold, pearl, red, blue, and green (glitter)
*Plaid FolkArt® burnt umber acrylic paint
*Gold spray paint

ASSEMBLY
Helpful Hint: Craft foam is available in pre-cut shapes. Some have an adhesive backing. Tubs of these shapes can be obtained at craft stores.



JEWELED BOOK COVER
The book cover featured is based on similar ones that were created on oak panels. The surface was covered in gold and then decorated with garnets, emeralds, amethysts, pearls, and coral. The center section often featured evangelists or the Virgin Mary.

WARNING: This project requires ADULT SUPERVISION. Use of an X-Acto® knife, hot glue gun, and glue are involved. Take all necessary precautions.



1. PREPARE YOUR SUPPLIES

*Enlarge or make a copy of the Jeweled Book Cover (Pattern #1) as provided on page 51. Tape it on top of a piece of cardboard and cut out the shape.

*Make copies of the shapes on page 52 or cut free-form shapes of craft foam and glue these in place onto the sheet of cardboard. Use the diagram to assist you in this process. Let dry.

*Spread the surface of the cardboard and foam with glue, creating a textured surface.

*While the glue is still wet, spray the entire surface with gold spray paint. Let dry. The gold paint will "crackle" slightly as the glue dries underneath leaving a nice texture.

*Use the book cover diagram as an example and glue different "jewels" in place onto the surface of the foam and cardboard.

*Add dimensional paint details, pearls, artificial jewels, etc. to make the book cover sparkle.

*Outline the center face with dimensional paint and glue onto the center of the cardboard. Let dry.

4. ANTIQUE THE SURFACE

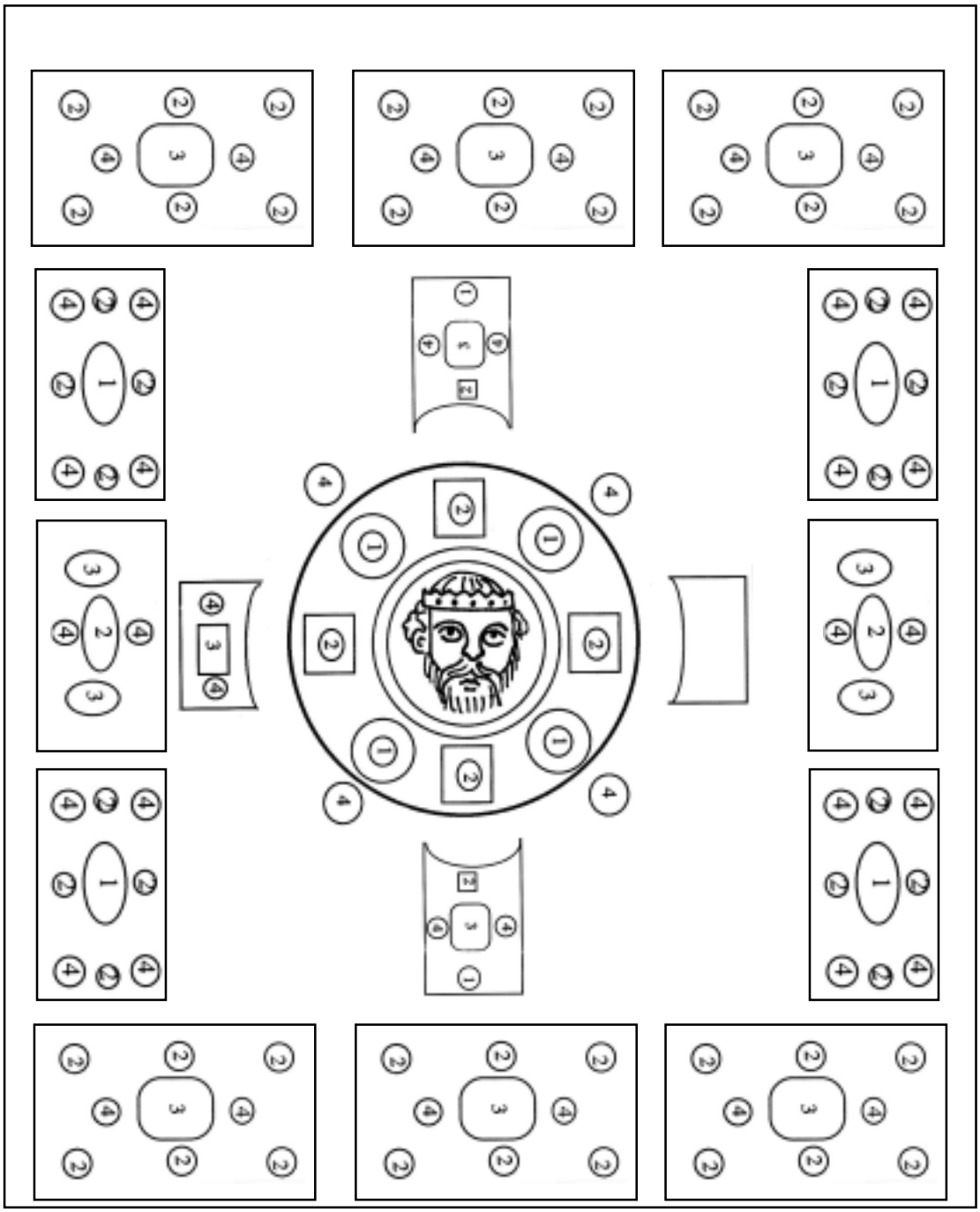
*Water down a small amount of FolkArt burnt umber paint and paint over the surface of the cover.

*Let the paint partially dry.

*Use a clean, slightly damp paper towel to gently remove some of the acrylic paint.

JEWELED BOOK COVER & DIAGRAM
Pattern #1
Make 1 copy

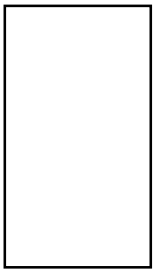
COLOR KEY SUGGESTION FOR DIMENSIONAL PAINT JEWELS
#1 - Red Jewels
#2 - Blue Jewels
#3 - Green Jewels
#4 - Pearls



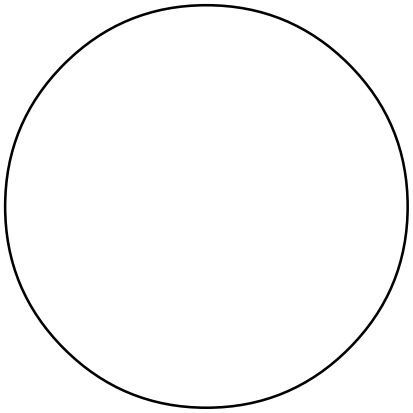
JEWELED BOOK COVER SHAPES

BORDER SHAPES (Pattern(s) #4)

Shape #1 -
Make 6 copies



Shape #2 -
Make 6 copies



CENTER CIRCLE (Pattern #3)
Make 1 copy

Shape #3 -
Make 2 copies

Shape #4 -
Make 2 copies

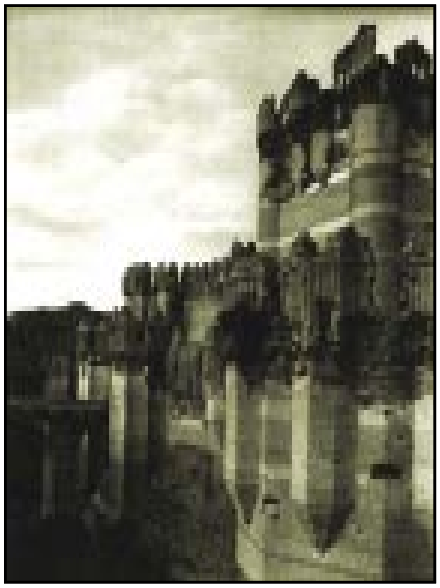
Medieval Castles in Focus

History

Medieval Castles

MEDIEVAL CASTLES IN FOCUS

Our romantic vision of castles was not very romantic during the Middle Ages. Most people were concerned with war, disease, famine, and foreign invasion. Stretching from Europe to the Near East, the use of castles lasted for nearly 500 years. It is recorded that there are approximately 15,000 castles from the Seine river in France to the Rhine River in Germany, across the channel in Britain to the distant lands of Syria, Sicily, and Spain. Castles were built in European countries, as well as in Arab nations for protection from the invading knights during the Crusades. From the 1100s to the 1200s, there were numerous crusades waged against Muslim populations. Both Christian and Muslim countries constructed castles as fortifications to protect their people.



Castles were designed to be a base from which a powerful lord, knights, and soldiers could both attack and defend. They were designed with massive walls and round towers. Not only did they serve as military bases, they also were the homes of those who lived in or around the castle lands.

Magnificent halls, bed chambers, chapels, kitchens, and more were all part of the interior of the castle. Castles were constructed initially from wood. A castle's wall was a fortified layer of stone. On the exterior sides were hewned stone, on the interior was stone rubble and flint mixed with mortar. This made the walls extremely strong. Walls could be 6 inches to 16 feet thick.

MEDIEVAL CASTLES IN FOCUS

There were several main sections to a castle.

THE KEEP: In the center of the castle was the largest building called the keep. Often times the keep had a layer of lime spread over its surface to make it white and stand out.

THE WALLS: Some walls were extremely thick - up to 16 feet. The interiors were frequently plastered and then painted with bright colors and designs. Great tapestries would be hung over the walls not only for decoration, but to provide protection from the cold.

THE GATEHOUSE: This was the front door of the castle. Masons cut grooves into the stone wall at the entrance of the castle. A heavy gate called a portcullis was raised and lowered through these grooves. Behind the gate were additional doors.

FIREPLACES: There was no central heating in castles. Heat was provided by very large fireplaces. Some fireplaces in the castle's kitchens were so large they could roast two to three full-size animals.

THE CHAPEL: Arched windows framed the stonework in the castle's chapels. There was a stone basin for rinsing cups used during religious ceremonies. This is where a young man would spend the night before he was dubbed a knight.

SPIRAL STAIRCASES: Grand castle towers featured stone staircases that spiraled inside. This spiral design forced invaders to be at a great disadvantage as they fought their way up the stairs since their right hands, which held their swords, would be forced against the interior wall of the tower, limiting their ability to attack.

THE MOAT: A moat was a large ditch or trench surrounding the castle that was filled with water as a defense against invaders. During invasions though, the moat would have been drained and the invaders would have then dug under the castle walls or scaled them with long ladders.

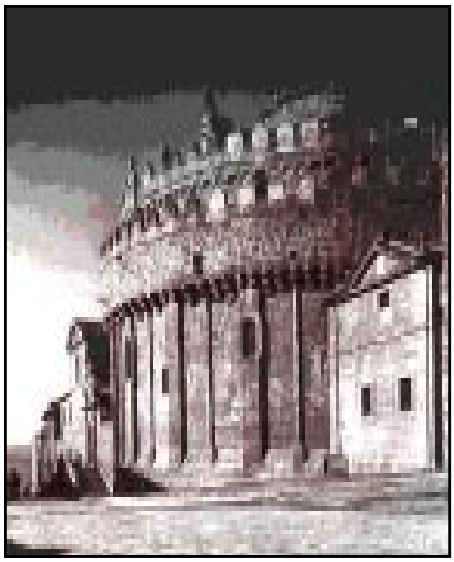
MEDIEVAL CASTLES IN FOCUS

CASTLE DEFENSES

Since castles were made as a fortification, they were built on high ground where there would be a clear view of all surrounding lands.

THE GATEHOUSE: The gatehouse offered the only entrance into the castle. Even the gatehouse had a series of doors which limited access. The drawbridge was raised and lowered across the moat or deep ditch surrounding the castles exterior.

THE PORTCULLIS: The portcullis was a great heavy lattice structure that was made of metal or wood which was controlled by a gear system located in an upper section of the gatehouse. It would be drawn up or down through grooves made in the stone walls by ropes.



THE BARBICAN: The next section of the gatehouse was the barbican which was a walled section located in front of the inner gatehouse.

MACHICOLATIONS: These were a unique defense for castles. Machicolations were stone outcroppings located at the top of a wall or tower. Defenders would drop rocks or boiling oil over the sides through overhanging chutes onto the enemy below.

TOWERS: Not only did towers feature spiral staircases to reduce attackers effectiveness, but they were used to send flaming arrows by archers to the enemy below.

MERLONS: Located at the top of a castle wall, these were solid blocks that provided protection for archers or soldiers fighting the enemy below.

MEDIEVAL CASTLES IN FOCUS

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for setting can be found on pages 138 - 142.

PEOPLE
Blacksmith
Mason
Carpenter
Nobility
Knights
Esquires
Monks
Ewerer
Butler
Merchant
Lord & Lady
Prisoner
Falconer
Page
Jester
Musicians
Nurse Groom

LOCATION
Secluded hillside
Middle East
Europe
Cliff

INTERIOR
Rusty armor
Old tapestry
Oak table
Large stone fireplace
Candles
Brazier
Caldron
Candelabrum
Kettle
Loom
Mat

ACTIVITIES
Preparing banquet
Protecting the battlements
Entertaining nobility
Making soap
Attending chapel
Hunting and hawking
Jousting
Defending against attack

MAIN FEATURES
The keep
Stone walls
Great hall
Gatehouse
Fireplaces
Kitchen
Chapel
Portcullis
Barbican

HISTORY
Built by the crusaders for protection
Built by an invading army
Residence for royalty

STEPS

1. Write one or more sentences introducing the name (use your own words for the name of the castle) and describing the location of the castle.
2. Write one or more sentences describing the setting's historical background.
3. Write one or more sentences describing the setting's main features.
4. Write one or more sentences describing the different types of people living in or near the castle. Provide specific details about their appearance and the activities they do.
5. Write one or more sentences describing the sounds you might hear near or in the castle. (Use your own words for this step.)
6. Write one or more sentences describing the setting's interior.
7. Write one or more sentences describing the setting during a storm. (Use your own words for this step.)

Modular Castle

There are numerous ideas for constructing castles. This project offers the opportunity to create cutaway views in a modular design using very simple materials. All that is required is imagination.

WARNING: This project requires ADULT SUPERVISION. Use of an X-Acto knife, hot glue gun and glue are involved. Take all necessary precautions.

MATERIALS NEEDED

*Odd assortment of clean, empty containers
*Corrugated cardboard sheets
***X-Acto® knife - ADULT SUPERVISION REQUIRED**
*Various colors of spray paint
*All-purpose glue
*Activa® Celluclay Instant Papier- Mache
*Various colors of PLAID FolkArt Acrylic Paints
*Paintbrush
*Pieces of 1/2" STYROFOAM Brand Foam
*Strong adhesive
*Bits of stone, bark, grass, moss

1. ASSEMBLE THE CASTLE STRUCTURE

*Look at pictures of different types of castles.

*Collect various containers such as milk cartons, cardboard tubes, potato chip canisters, sheets of cardboard, etc.

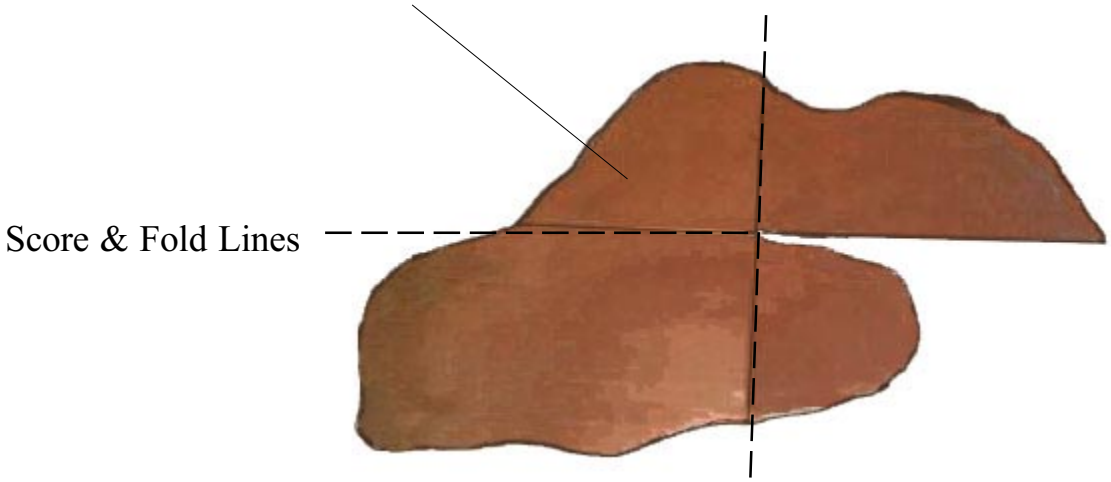
*Determine which of the containers you would like to use.

*Use the different techniques suggested on pages 61 - 66 create your castle.

2. CREATE THE BACKGROUND

*Find a large flat sheet of corrugated cardboard. These sheets can be found at large warehouse stores dividing flats of different items.

*Draw out a shape similar to the smaller template shown here.



***WITH ADULT SUPERVISION,** use an X-Acto® knife to cut out the pattern.

*Score and fold where indicated on the smaller template.

*Secure the sides with tape or glue.

3. ADD BACKGROUND DETAILS

*Breakup into odd shapes pieces of STYROFOAM® Brand Foam and attach to the back section of the cardboard.

*Decorate all sections as desired. Use small pieces of rock, sand, bark, instant papier-mache, etc. to create a background scene for your castle.

ADDING 3-D DETAILS

4. CREATE THE CASTLE

The different parts of the castle can be made from a variety of material as described on page 58. The following are a few suggestions to create the sections of the castle.

*Make the tops of towers. Press one end of a paper towel or toilet roll together. Cut out wedge shapes. Release and reshape.

***WITH ADULT SUPERVISION AND PROPER VENTILATION**, use a wood burning tool to create "rock shapes" onto a sheet of craft foam. Spread the surface of a cardboard tube with a strong adhesive and wrap the foam around the shape. Trim off the excess with an X-Acto knife.

5. ADDING ROOVES

CONE ROOF

*Make a half circle larger than the size of the canister you want to create a roof for.

*Wrap the half circle around until it forms a cone. Glue on top of the canister.

PITCHED ROOF

*Cut two equal sheets of cardboard slightly larger than the top of the shape you wish to create the roof for.

*Glue 1/2" to 1" of two ends together. Spread the sheets apart and glue on top of the selected shape. This works very well for milk cartons.

*Cut a small triangular piece of cardboard and glue into place where the roof and milk carton meet to cover up the top of the milk carton.

6. ADDING SIDE TEXTURE

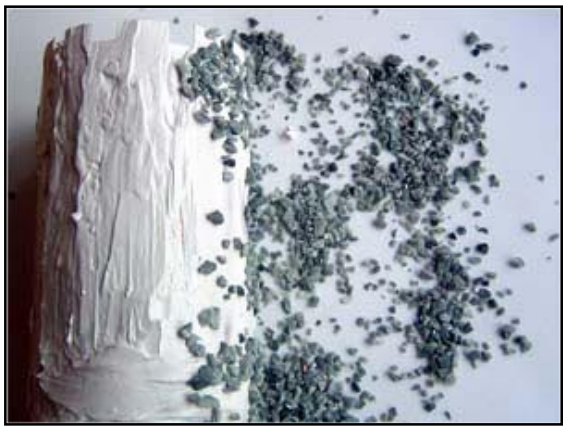
CRAFT FOAM STONES

*Cut craft foam into various "stone shapes" and glue onto a cardboard tube or a clean milk carton.

*Shingles can also be cut from craft foam and glued onto the roof in an overlapping manner.

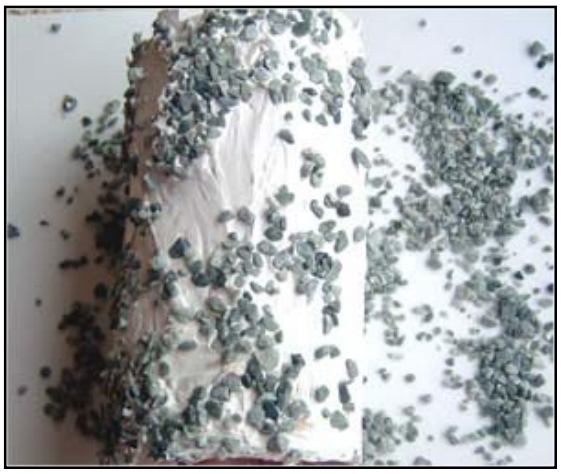
SHEETROCK COMPOUND AND GRAVEL

*Coat the exterior of a canister or milk carton with sheetrock compound.



*Roll or sprinkle the bits of gravel over the surface.

*Roll or sprinkle play sand on top. Let dry completely.



*Brush off extra sand and gravel when the sheetrock has dried.

7. CREATING WALLS

*Cut corrugated cardboard sheets into sections that are proportional to the size of wall you wish to create.

*Measure off 1/2" to 1" wide segments along the length of one side. Use scissors to remove every other segment to create a toothed edge.

*Texturize the surface of the wall using any one of the previous suggestions for making a stone-like surface. (Pages 14, 16-17)

*Use a hot glue gun and glue to attach the wall segments to the sides of a cardboard roll.

8. FINAL PAINTING AND PLACEMENT

*Use a variety of FolkArt® acrylic paints and spray paint to decorate the landscape. Shades of green, brown, black, etc. will add realism to the scenery.

*Add bits of stone, bark, grass, etc. to the landscape for added realism.

*After all segments of the castle have been constructed, prearrange them in different ways to see how they best look against the background. If you don't glue the pieces down, they can be rearranged numerous times.

Medieval Cathedrals in Focus

History

Medieval Cathedrals

MEDIEVAL CATHEDRALS IN FOCUS

Medieval churches, monasteries, abbeys, and cathedrals were the primary influence in a community beyond the manor or castle. Cathedrals in particular were the castles of religious society and had a huge influence. Within the religious establishment there were abbeys, monasteries, convents, and smaller chapels.

Castles often featured small private chapels. These smaller versions featured painted walls, windows of stained glass, and an altar with a golden cross. The lord and lady of the castle would begin each day by attending a brief service performed by a priest.

The church was the primary focus of the medieval community. The parish priest was selected by the manor lord. The priest was given a house and was given the responsibility for maintaining the church, being hospitable to travelers, and carrying money for alms.

Within the church was the chancel. This belonged to the manor lord and was the location of the altar. The nave and tower belonged to the parish community. The nave served as a court and a location for serfs to pay their rent, or "scot". After paying their rent, a free meal was usually offered. This is where the term "scot free" originated.

MEDIEVAL CATHEDRALS IN FOCUS

Not only did the church tower serve as the residence for the priest, it also was constructed to be a form of defense when attacked. School was conducted in the church porch or in a room above it. In Ireland, many priests would seek refuge from Viking invaders in the church towers. Priests would climb a ladder to a window some distance off the ground and pull it up, which prevented invaders from entering the tower. Many towers could only be entered in this manner, making them a place of refuge during times of invasion.

Common payment to the church was food items. Barley, a grain, was used not only for food but to make beverages. The church priest would brew the barley into ale and then sell the ale to raise money for maintaining the church. The expression "church ale" is still used today to describe fundraising in certain parts of Europe.

As the primary social location for medieval communities, there were a variety of other activities that took place in or near the church building, such as church plays, services, and markets. Since few people were able to read or write, Bible stories were presented in the form of "miracle plays." Each play would feature a beginning (the Creation) and would end with the Last Judgement. Pews were not part of the medieval church so the performances were done either in the church courtyard or on the porch. Another type of church play called "morality plays" surfaced in the 15th century. These plays presented the struggles of morality against evil.

The church courtyard was also the location for the church market. A "Tolbooth" was a special building that held a court which ruled over the events of the market. It wasn't until the year 1285 that these church markets were eliminated.

MEDIEVAL CATHEDRALS IN FOCUS

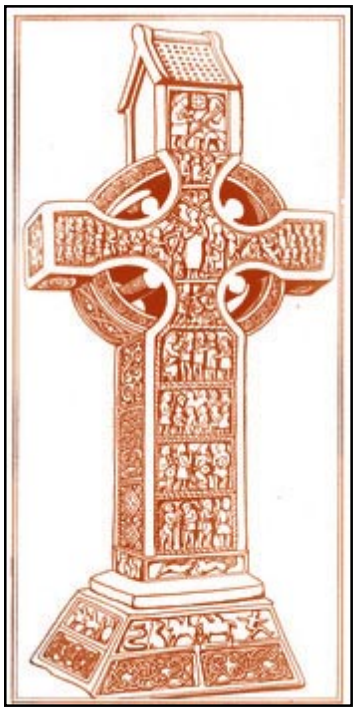
MONASTERIES

Another religious feature of medieval society were monasteries. These were facilities where nuns or monks chose to live out their lives in prayer and simple labor. Initially monasteries began in Egypt. Wandering nomads would seek them out for shelter and a chance to gather with other nomads.

Eventually monasteries spread to Ireland by the fifth century. The famous Saint Patrick was the son of a Roman official, and he made it his mission to convert the Irish to Christianity. It was Irish monks who took Christianity to England, Wales, and Scotland. Even remote islands were reached by the early monks who traveled to Britain. Celtic monasteries were often built on these remote islands where Celtic monks could live a solitary life of spiritual contemplation.

Benedictine monasteries began around 529 AD through the efforts of Saint Benedict, who sought a simple life filled with prayer and work. Another religious order were the Cistercians. Cistercian monasteries were very simple in design and were often located away from the villages. Other orders included the Cluniacs, Carthusians, Premonstratians, and Augustinians. Each order had specific practices they observed.

MEDIEVAL CATHEDRALS IN FOCUS



Historians often credit the work of the monks and monasteries for the survival of western civilization. While war, disease, and destruction reigned outside their communities, the monks were busy writing word for word the books of the Bible. At Gloucester Cathedral in Britain which started as a Benedictine monastery church, there remains evidence of study nooks or carrels that were built into the cloister. The monks would both study and recreate the texts they read. With the development of the printing press, special library rooms were added on to the church, usually in an area over the cloister. Narrow halls with special reading booths were constructed at right angles to make the best use of the light from numerous windows. Books were of such value to the monks that they would keep them chained to desks.

Originally, churches were built of wood but eventually were constructed of stone. Even today, these structures can be viewed throughout Europe, especially in the British Isles.

CATHEDRALS

Medieval cathedrals were grand constructions that were the seats of a Catholic bishop or archbishop. Sometimes called a basilica, it was a massive building that was separated into aisles by a double colonnade.

Some of the most notable cathedrals are St. Paul's and the Cathedral of Salisbury in England, and the Notre Dame de Paris and Chartres Cathedrals in France. These buildings are considered Gothic styles. They are recognized by the tall spirals that soar toward the heavens.

MEDIEVAL CATHEDRALS IN FOCUS

CATHEDRALS (continued)

Gothic cathedrals were the architecture of the "High Middle Ages" in Western Europe. It was based on the Romanesque and Byzantine forms of architecture that surfaced during the 12th century. These Gothic cathedrals featured a pointed arch, a rib vault, exterior flying buttresses, and ornate stonework. Some of the most notable features of medieval cathedrals were gargoyles, labyrinths, and rose windows.

Gargoyles were designed from stone as projecting waterspouts from the roof gutters of the cathedral. They were often carved in a "grotesque" style with large eyes, scary faces, and gaping mouths.

Another interesting feature of European cathedrals was the use of labyrinths. Labyrinths, such as the one at the Cathedral of Chartres France, were used as an alternative for pilgrims unable to journey to Jerusalem. The labyrinth path was a symbolic representation of the New Jerusalem (Heaven) which was the primary quest of a pilgrim's journey. Traveling the labyrinth symbolized a spiritual journey. As a pilgrim walked or crawled on his knees into the center of the labyrinth with a question or quest, it was believed that through prayer and the process of the mental journey, the question would be answered.

The Chartres labyrinth is one of the best preserved and largest of medieval labyrinths. The labyrinth measures 12.89 meters in diameter. The meandering path which goes from the western exterior to the center is 261.5 meters in length. Originally there was a center motif of Theseus and the Minotaur which symbolized good triumphing over evil. Walking the "Chemin de Jerusalem" was a spiritual exercise that symbolized the journey a soul makes to the "Heavenly Jerusalem."

MEDIEVAL CATHEDRALS IN FOCUS

Rose windows are also known as "Catherine-wheel windows," "marigold windows," and "wheel windows." These were large, circular windows that were separated into ornate sections. Rose windows featured images such as the Virgin Mary and baby Jesus, the life of Christ, apostles, and stories from the Bible. On occasion, the windows featured heraldry and other symbols. Each window was a stunning array of stained glass which showered those inside the cathedral with brilliant rays of color. Rose windows appeared like giant snowflakes. Each stained glass panel was divided by stone work.

The following are some of the common features of Medieval cathedrals:

CATHEDRAL STRUCTURE

Aisles
Ambulatory
Basilica
Chancel
Chantry chapel
Chapter house
Choir
Clerestory
Crossing
Crypt
Cupola
Hall church
Narthex
Nave
Porch
Presbytery (Sanctuary)
Retrochoir
Spire
Triforium

UNIQUE FEATURES OF CATHEDRALS

Antependium
Canopy
Capital
Column figure
Gargoyle
Iconography
Lady chapel
Latin cross
Maesta
Relic
Retable
Rose window
Roundel rondel
Sacred Conversation
Sarcophagus
Tabernacle
Tetramorph
Triptych
Tympanum

MEDIEVAL CATHEDRALS IN FOCUS

The following are additional features and the type of person you might find attending services in Medieval cathedrals:

DECORATION AND MOTIFS OF CATHEDRALS

Altar piece
Annulet
Archivolt
Armatures
Ball flower
Cinquefoil
Crockets
Cusp
Fan vaulting
Fillet.
Finial
Fluting
Foils
Grisaille
Grotesques
Lierne vaulting
Moldings
Ogee arches
Pinnacle
Predella
Quadratura
Reredos
Spandrels
Vesica Pisces

CHURCH ACCESSORIES

CANDLES
HYMNALS
LITURGICAL BOOKS
LECTERN
HIGH ALTAR
PULPIT
PEWS
PRAYER DECK
ORNAMENTAL STONEWORK
ALTAR SCREEN
ORNATE WOODWORK
STONE SCULPTURES
FRESCOES
OIL PAINTINGS
SCENES FROM SCRIPTURE
STATIONS OF THE CROSS
GOLD & JEWELED CROSSES

SCENTS

ACIDIC
DANK
EARTHY
METALLIC
MOLDY
NOXIOUS
ROTTING
SALTY
SICKLY SWEET
SMOKY
STALE
SULFUROUS
SWEATY

PEOPLE IN THE CHURCH

PRIESTS
NUNS
MONKS
PILGRIMS
BISHOP
ARCHBISHOP
BARBER
KNIGHTS
LADY-IN-WAITING
BLACKSMITH
CARPENTER
COOK
HERALD
MARSHAL
TANNERS
SOAP MAKERS
CASK MAKERS
CLOTH MAKERS
CANDLE MAKERS
GOLD AND SILVER SMITHS
LAUNDRESSES
BAKERS
GROOMS
PAGES
HUNTSMEN
DOCTORS
PAINTERS
PLASTERERS
POTTERS
BRICK AND TILE MAKERS GLASS MAKERS, SHIPWRIGHTS
SAILORS
BUTCHERS
FISHMONGERS
FARMERS
HERDSMEN
MILLERS

MEDIEVAL CATHEDRALS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for setting can be found on pages 138 - 142.

LOCATION
England
Scotland
Ireland
Wales
France
Italy

ACTIVITIES
Reading and writing bible stories
Conducting mass
Supervising biblical plays - miracle or morality
Church market

TYPE OF CHURCH
Cathedral
Castle chapel
Abbey
Monastery

PEOPLE
Monks
Nuns
Bishops
Archbishops
Priests
Castle nobles
Candle makers
Silver smiths
Laundresses

INTERIOR CHURCH FEATURES
Vaulted ceiling
Clerestory
Capitals
Wide aisles
Arcade
Pulpit
Rood screen
Offering box
Pews
Crucifix
Gallery
Central nave

EXTERIOR CHURCH FEATURES
Pinnacles
Crocket
Spires
Attic
Flying buttress
Crypt
Chapel
Rose window
Belfry tower
Arched windows
Stone vaulted ceiling
Gargoyles

STEPS

1. Indent and write one or more sentences of introduction explaining the type of church
2. Write one or more sentences describing the location of the church.
3. Write several sentences describing the people who are in or around the church.
4. Write one or more sentences describing the activities taking place at the church.
5. Write one or more sentences describing the interior church features.
6. Write several sentences detailing the exterior church features.
6. Write several sentences describing the sounds that can be heard. (Use your own words for this step.)
7. Write one or more sentences describing the scents and appearance of things inside or around the church. (Use your own words for this step.)

Faux Stained Glass Window

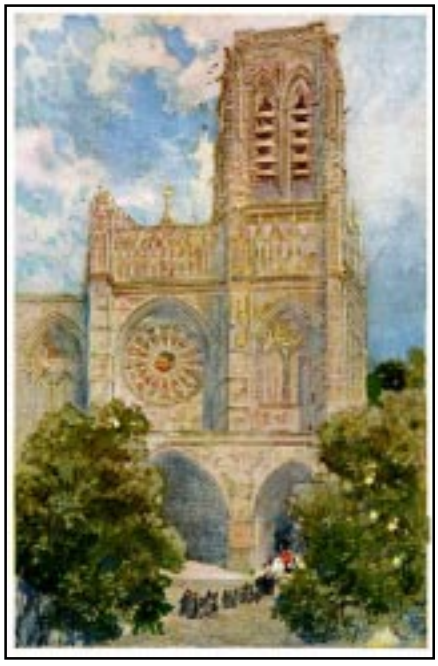
This project will give you an opportunity to recreate a rose window design within an architectural molding. Medieval churches, especially cathedrals, featured stunning stained glass windows with stone framework. Our project will recreate this detail with simple materials.

MATERIALS NEEDED

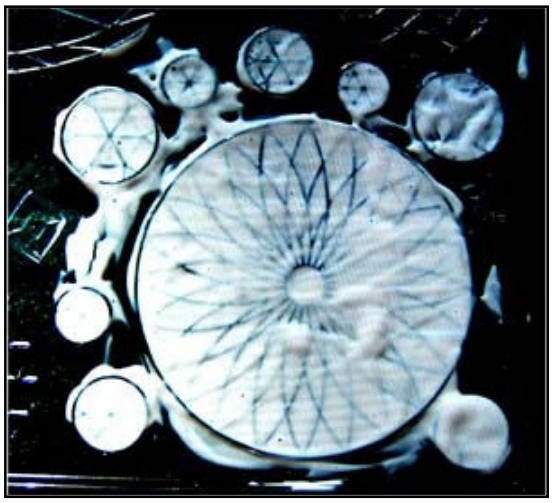
*Copy machine
*Small sheet of acetate, acrylic sheet or piece of glass
*Plaid Gallery Glass® Leading
*Plaid Gallery Glass® Paints
*1/2 inch thick polystyrene foam
***Serrated knife, X-Acto® knife or craft saw - ADULT SUPERVISION REQUIRED**
*Plaid Faux Stained Glass Bevel Molds or Fondant Molds
*Sheetrock compound
*Plaid FolkArt® - "stone color" acrylic paints
*Paintbrush
*Water
*Multi purpose sealer
***Liquid nails, hot glue gun & glue or other strong adhesive - ADULT SUPERVISION REQUIRED**
*Activa® Celluclay Instant Papier-Mache

ROSE WINDOWS

Rose windows are also known as "Catherine-wheel windows," "marigold windows," and "wheel windows."



1. MAKE THE STAINED GLASS



HELPFUL HINT: If you plan to use acetate for your stained glass, you can transfer the pattern directly onto the acetate with a copy machine.

*Fill the Plaid Gallery Glass Bevel Mold with Plaid's Gallery Glass paints according to package directions. Let dry completely.

(Common colors for stained glass panels during the Middle Ages were red, royal blue, emerald green, purple, and bright yellow).

*Carefully remove the circular shape, trim away the excess stain glass material and position onto a clean sheet of glass, plexiglass, or heavyweight plastic.

*Outline the panel with the Gallery Glass® leading. Let dry.

*Add additional faux stained glass colors to the panel. Let dry.

2. MAKE THE FAUX STONE WINDOW

*Determine the size of window you will require for the finished faux rose window. **WITH ADULT SUPERVISION**, use an X-Acto® knife to cut an arched opening that is slightly smaller than the stained glass panel in a sheet of polystyrene foam.

*__WITH ADULT SUPERVISION,__ use a serrated knife, craft saw or X-Acto® knife to cut out the exterior arched shape from the polystyrene foam.

*Cut out a "base" for the arched panel and glue the arched panel in place on the base.

3. ADD THE "STONES"

*Break up pieces of foam into odd sizes and shapes.

*Attach the various shapes to the arched panel with a strong adhesive appropriate for foam.

*Place various stones around the arched window in an arched manner to highlight the windows detail.

*Extend the "stones" beyond the edges of the arched panel.

4. ADD THE "MORTAR"

*Mix up a small amount of instant papier-mache and spread this into the cracks between the "stones." Let dry completely.

5. ANTIQUE THE SURFACE

*Dilute some FolkArt® "stone-colored" acrylic paint and brush over the surface of the coated foam with sheetrock compound. Make sure the paint seeps into the cracks.

*Use a soft towel to dab/rub off the excess paint. Repeat the process with other "stone colors" of acrylic paint until you are satisfied with the appearance of the stone.

*When dry, seal with the multi-purpose sealer.

6. ATTACH THE STAINED GLASS

*Turn the faux stone window so the back is facing you.

*Squeeze out a sufficient quantity of liquid nails or another strong adhesive around the opening.

***WITH ADULT SUPERVISION,** carefully place the stained glass piece on top of the liquid nails.

*Carefully turn the faux window over to the front to make sure the stained glass is aligned correctly. Set aside to dry completely.

Medieval Feasts in focus

History

Medieval Feast

MEDIEVAL FEASTS IN FOCUS

Imagine walking into a large open banquet hall. The great stone walls are covered with tapestries and banners featuring the coat of arms of the resident noble. Massive wood beams cross the ceiling. A gigantic fireplace provides heat from a roaring fire place. The floor is covered in fresh straw and hay and sprinkled with fragrant herbs. Rough, wooden tables hold platters of special dishes. Wooden platters are filled with meats flavored in rich sauces. Gold, silver, and pewter glasses are filled by servants with the guest choices of beverages. Weapons are arranged on the walls in decorative combinations. Wrought iron pots, pans, and cauldrons hang by large metal chains over the fire while servants slowly turn spits of wild game animals roasting in the fireplaces. The hall is lined with oak paneling and features a vaulted ceiling. Entertainers move among the guests.

Everyone enjoys a good meal and the people of the Middle Ages were not any different. Food was an important part of life. Not only was it needed for survival, but it was a time to enjoy with friends and family. If you were fortunate enough to be among the nobility, meal times were extra special.

THE FOUR HUMOURS

During the Middle Ages, many believed that the well being of the human body was based on something called the Four Humours. These included certain conditions that affected people and were called Melancholy, Choler, Phlegm, and Sanguine. These conditions were closely based on astrology. Depending on your "condition," various remedies or food and drink would be recommended to make sure your system was in balance.

MEDIEVAL FEASTS IN FOCUS

Medieval feasts included several courses. In general the meal included some type of salad or soup, a main dish of meat or fish, vegetables, and some type of dessert. As today, people generally ate three times a day. They ate a simple breakfast of hearty breads and cheese sometime in the morning usually around the break of day, a light meal between mid-morning and noon that included more bread and cheese and a simple stew, and later in the evening was the heavier meal.

The main meal of the day was served in the banquet hall. A variety of meat including pork, beef, lamb, and wild meats such as venison and boar, as well as chicken, eggs, fish, milk, more bread and cheese, and different vegetables were served. Beverages included cider, ale, wine, and mead. Jellied desserts as well as fruit tarts, various types of custards, and special pastries were also offered. Following the dinner, the diners might be entertained by a variety of storytellers, minstrels, dancers, or jesters.

Of course what was served at a medieval feast was based on availability. During the spring and summer, there were numerous foods available. Some of the more unusual foods included various wild animals, such as peacocks, cranes, swans, storks, and even vultures. People living near the sea would dine on seals, whale, porpoise, eel, and a variety of fish including salmon, cod, and haddock. Other seafoods such as crab, oyster, and stingray were also offered to diners.

DID YOU KNOW?

Hospitality was expected by medieval guests at a feast. Since there were few inns for travelers, it was common courtesy to welcome travelers for rest and food. This time-honored tradition was a practice that had its foundation throughout the ancient world. In the book of Isaiah, hospitality was considered more virtuous than fasting, especially when extended to the poor.

"Do not neglect to show hospitality to strangers, for by doing that some have entertained angels without knowing it."

-Hebrews 13:2

MEDIEVAL FEASTS IN FOCUS

Many castles or noble estates had their own vegetable and fruit orchards. Fruit was a rarity during the Middle Ages and was usually only available to the very wealthy. Grapes, apples, raspberries, strawberries, goose berries, cherries, apricots, plums, and pears were normally available. Nuts such as filberts, acorns, almonds, pine nuts, pistachios, and walnuts were used in both savory dishes and in sweets. Almonds were frequently ground and added to milk which was then used to flavor other dishes. Cherries, grapes, plums, apples, and pears were filled with raisins and nuts. Beans, peas, onions, and root vegetables such as carrots, beets, and potatoes were added to stews. On occasion, the wealthy also had access to more exotic items available from merchants such as oranges, dates, and figs. Winter meals were based on what had been stored and preserved during the previous seasons. Dried and smoked meats and fish were supplemented by pigeons and doves that were raised on the property. If a noble had a pond, fish was also offered at the meal.

Since meat and fish were usually heavily salted, they were not as flavorful. Spices were a wonderful way to hide slightly rotted meat or soften the saltiness. Pepper, basil, parsley, and rosemary were added to dishes. Honey was a main sweetener and many families maintained their own beehives. At a market, imported spices such as saffron, ginger, coriander, and thyme could be purchased. Spices and herbs were also used for medicine. Mint was used to treat wounds and stomach problems. Rosemary was used as an incense to limit infection and cloves were used as an antiseptic.

Beverages were mostly alcoholic. Cider, mead, ale, beer, wine, port, and variations with spices were common. Water was used only if known to be pure and since most water came from springs or wells, water was not a common beverage.

MEDIEVAL FEASTS IN FOCUS

Spices were used to flavor a number of dishes. Ginger, cinnamon, aniseed, pepper, and buckwheat were common flavoring agents. Food was usually salted at the table from a saltcellar which was a boat-shaped container that was placed in front of the lord of the castle.

Although feasts could be a rowdy affair, etiquette and acceptable dining manners played an important part. People were seated according to their class or position in society. Royalty or the upper class were seated by servants in the most important locations or at the "high" table or seated above the salt. Those who held positions of less importance were seated at the "low table" or below the salt.

Proper courtesy was expected, and certain practices that are still considered important today were expected at a feast. For example, one's elbows were not to be placed on the table, one could not put too much food in one's mouth, and there was no belching. On the other hand, it was perfectly acceptable to wipe your hands on your clothes or to spit.

Large plates were placed before the guests and were intended to be shared by several at the table. Guests positioned their napkins over their left shoulders or left wrists for easy access.

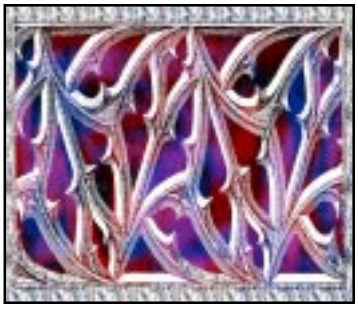
DID YOU KNOW?

During the Middle Ages, the term "mess" referred to the bread that was placed under a trencher to keep the meat juices from running onto the table. At the end of the feast, the "mess" was left uneaten. This is where the expression, "Clean up that mess!" originated.

MEDIEVAL FEASTS IN FOCUS

Guests were served on dishes made from pewter, wood, and occasionally silver and gold. There was no carpet on the floors since it was a common practice to throw bones or other finished food items onto the floor. To help combat the mess, the floors were layered with straw and fragrant herbs.

Most halls were made of wood and stone. Huge wood beams formed vaulted ceilings. The stone walls were frequently covered by enormous tapestries to help lower the chill. Banners were sometimes hung from the wood beams crossing the ceilings or along walls. Coats of arms and weapons arranged in decorative formations were positioned on the walls. Massive fireplaces also helped keep the guest comfortable. Lighting was accomplished with candles or torches.



DID YOU KNOW?

Table manners were almost nonexistent at Medieval feasts. The rules were simple:

*Don't spit across the table.
*Don't dip your meat into the salt dish.
*Don't pick your teeth with your finger or a knife.

The custom of sticking your pinkie out from the stem of a glass began during the Middle Ages since it was used to dip into desserts.

MEDIEVAL FEASTS IN FOCUS

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 138 - 142.

PEOPLE
Noble man
Noble woman
Servant
Jester
Knights
Ladies in waiting
Visiting dignitaries
Priest

ACTIVITIES
Juggling jester
Servants bringing out platters of food
Singing
Minstrels performing
Dancing
Harp playing

OBJECTS & DECORATIONS
Arm chair
Barrel
Bells
Brazier
Candelabrum
Candles
Chandelier
Chest

INTERIOR
Huge stone fireplace
Trestle tables
Arched windows and doors
Tapestries
Large hand woven rugs

FOOD & DRINK BEING SERVED
Almond milk
Ale, wine, beer, & mead
Mushrooms
Nuts
Onions
Dried fruits
Roasted meat
Salted fish
Thick soups & stews
Gruel

SOUNDS
Laughter
Cries of delight
Smacking lips
Grunting
Music in the background

IMPRESSIONS
Smoky room
Dank & dark
Overcrowded
Strangely silent
Festive

ODORS
Acidic
Dank
Earthy
Moldy
Salty
Rose scented

STEPS

1. Indent and write one or more sentences describing the people at the feast.
2. Write one or more sentences describing the interior.
3. Write several sentences describing the first impressions you get when viewing the banquet.
4. Write one or more sentences describing the activities taking place.
5. Write several sentences describing the food & drink.
6. Write several sentences describing the odors you can smell.
7. Write several sentences detailing the objects & decorations.

Medieval Goblet

Goblets were used throughout the Middle Ages. Some goblets were very ornate and made from precious metals and jewels. The Ardagh Chalice was one of these amazing works of art. It was made in the early eighth century and was hastily buried at the time of an attack. For this reason it was exceptionally well preserved when discovered by a boy digging for potatoes in 1847. It was made of gold, gilt bronze, glass, and enamel. The following activity will give you an opportunity to decorate your own chalice from very simple materials.

MATERIALS NEEDED

This project can be done with either plastic or glass goblets. The choice of paints, glues, and decorative accessories should correspond to the type of goblet you select.

*Plastic or glass goblets - (Discount stores, craft stores and party stores offer these in different sizes and shapes.)
*Plaid Gallery Glass ® Paints
*Plastic, metal & glass glues
*Sea sponge
*Water
*Paintbrushes
*Costume jewelry

1. SPONGE ON COLOR

*Paint the outside of the goblet with different Medieval designs using the Gallery Glass® paints. Let dry completely.

2. ADD PAINTED DETAILS

*Use an appropriate sized paintbrush to add metallic banding around the rim and bases of the chalices. Let dry completely.

3. EMBELLISH THE CHALICE

HELPFUL HINT: Have fun scavenging for old jewelry at antique shops, flea markets, or discount dollar stores. They will add an interesting flair to your chalice.

*Use the appropriate glue for either plastic or glass and attach various jewels to the exterior surface of the chalice.

DID YOU KNOW?

Some jobs in a castle kitchen were considered better than others. A butler was responsible for watching after the castle's wine supplies. The "ewerer" was responsible to insure that the tablecloths and napkins used by the lord were always clean. These jobs were done only by noblemen who had been selected by the lord of the castle.

Medieval Platter

Platters were either made of wood or metal. Those made from metal were often painted, incised with designs, or embellished with jewels. Our medieval platter may be made from either plastic, metal, or glass. The following activity will give you an opportunity to make your own medieval platter.

MATERIALS NEEDED

This project can be done with either plastic, metal, or glass platters. The choice of paints, glues, and decorative accessories should correspond to the type of platter surface you select.

*Plastic, metal, or glass platters- (Discount stores, craft stores and party stores offer these in different sizes and shapes.)
*Plaid Gallery Glass ® Paints
*Costume jewelry
*Plastic and glass glues
*Sea sponge
*Water
*Paintbrushes

USING YOUR PLATTER: Some paints are not intended for use with foods. Before you place any food product on your platter, make sure the paint used is nontoxic. Also, most paints are not dishwasher safe. If you plan to use your platter, hand wash it gently.

1. CREATING THE DESIGNS

*Select one or more of the designs on pages 92 - 93. Freehand embellish the front of the platter with dimensional or glass outliner pens. Let dry.

2. FILL-IN THE PATTERN

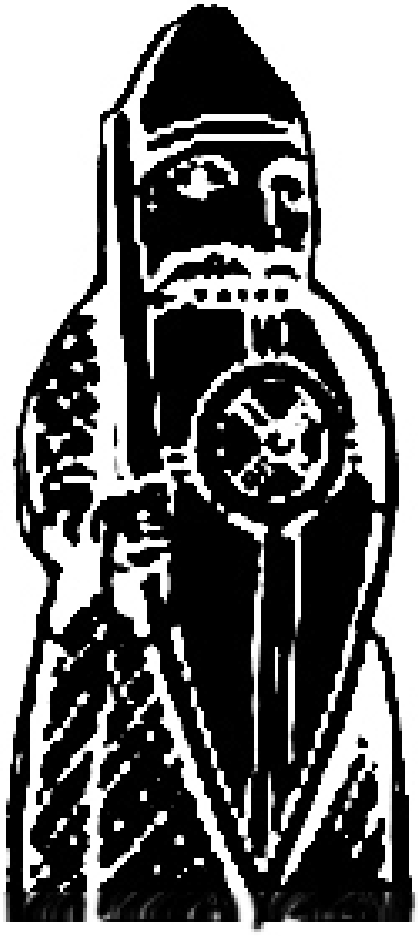
*Select the colors you wish to fill-in the designs you outlined in Step 1 with your selection of Gallery Glass® paint. Let the paint dry completely.

*Sponge on either silver or gold paint completely over the back surface of the platter. Let the sponged paint dry completely.

3. EMBELLISH THE PLATTER

HELPFUL HINT: Have fun scavenging for old jewelry at antique shops, flea markets, or discount dollar stores. They will add an interesting flair to your chalice.

MEDIEVAL DESIGNS



MEDIEVAL DESIGNS

Castle Sieges in focus

History

Castle Sieges

CASTLE SIEGES IN FOCUS

During the Middle Ages, enemies who wanted to capture a castle and the surrounding land would employ a technique referred to as a siege. There were certain types of weapons and techniques that were used to undermine the confidence of those trapped inside a castle.

Mercy was not part of a siege. Captured soldiers would be slaughtered and knights were rarely treated well. Ransoms would be demanded for the release of captured individuals. Sieges could also be a profitable venture for an attacking army. Ransoms for kings could be enormous. For example, in 1193, Henry VI extracted 150,000 marks for the release of Richard the Lionheart, King of England. In today's money it was equivalent to over $20 million. Sieges were not pretty, romantic, or quick. They were brutal, lengthy, and deadly.

Enemy commanders would survey the country side around a castle to determine if the castle could be easily surrounded and attacked. They would then determine the weakest part of the castle where siege weapons could be employed to greatest effect. They would then set up camp and scavenge the land for all available food. They would destroy whatever they could not use for their own purposes.

NO PROTECTION FROM SIEGES

Not only was the castle itself in danger, but the homes of local people were also threatened. Their homes would be burned and their farmlands ravaged.

CASTLE SIEGES IN FOCUS

The siege began when huge weapons such as the mangonel and trebuchet hurled flaming missiles and huge boulders at the castle's walls. If there was a moat around the castle, it would have been drained and filed with brush and earth allowing soldiers to use tall scaling ladders to climb up the castle walls. A battering ram would be employed against the castle's gate.

The mobile belfry tower (siege tower) would be moved into position allowing the attackers direct access to the castle's battlements.

Castles were not easily attacked, but invaders did use several methods to undermine a castle's defenses.

CANNONS: Initially when cannons were first used in Europe in the early 1300's, they were not well made and were not effective. By the 1450s, cannons became strong enough to destroy castle walls. One of the most powerful and effective of all cannons used during the Middle Ages were the bombards. These were massive cannons that could be as long as ten feet.

THE CASTLE GARRISON

Sometimes a castle's garrison could be bribed. If this occurred, the castle was vulnerable to penetration. The castle's water supply could potentially be poisoned.

CASTLE SIEGES IN FOCUS

PAVISES: Archers and crossbowmen were formidable adversaries in any attack against a castle. Large wooden shields called pavises were the primary form of protection for the archers and crossbowmen. These shields would be held above the soldiers head to protect them from a castle's defensive tactics such as hurling rocks, hot oil, and flaming arrows.

DRAINING AND FILLING THE MOAT: Moats were drained and then filled with debris. They were covered over with boards so that the great siege machines such as the belfry could be moved into place. Attackers would also dig underneath a castle's walls where they would build a fire causing the supporting timbers of the castle to collapse allowing access inside.

BALLISTA: A ballista is a giant crossbow that was originally invented by the Romans. It was a very consistent and precise weapon that was used to fire flaming arrows and balls at the castle fortifications.

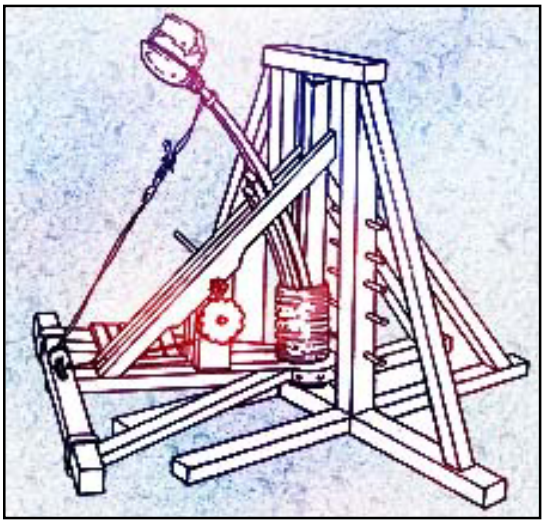
BATTERING RAM: Battering rams were used to knock down the doors at the entrance of the castle. They would be rolled or pushed forward on pulleys. Great logs were fitted with a metal tip.

CASTLE SIEGES IN FOCUS

BELFRY: The belfry was a rolling siege tower that allowed invaders access to the top of the castle walls. The sides were constructed of wood and covered in animal skins.

TREBUCHET: A giant sling shot, the trebuchet was a catapult that operated a sling that hurled rocks against the castle walls. A trebuchet's accuracy was based on several things: the weight of the stone, the length of the sling, the design of the counterweight, its distance from the castle, and whether wheels were used to move it into position. One of the most feared trebuchets of the Middle Ages was the "Warwolf." It stood approximately 50 feet high and featured a gigantic counterweight and beam that was able to fling 300-pound boulders.

MANGONEL: This was another type of catapult that operated with twisted ropes. The twisted sinew ropes created a force called torsion. This torsion machine featured one throwing arm. The arm had an end that was connected to a base with the twisted ropes.



CASTLE SIEGES IN FOCUS

FAMOUS HISTORIC CASTLE SIEGES

Some of the most reknown sieges in history include the following:

Rochester Castle - This castle was defeated through a siege in 1215. It resulted in a temporary fear that castles could not work as a form of defense.

Dover Castle - In the year 1216, one of the main techniques to undermine this castle was draining the moat and mining under its fortifications. To prevent the mining of castles in the future, an architectural feature called a "spur" was developed. A spur was a type of wall which projected sharply from the castle's main defences.

Bedford Castle - This was one of the most notorious sieges. Sieged during 1224, the defeated garrison was hanged.

Kenilworth Castle - One of the lengthiest sieges, this castle was able to withstand the attack of Henry III in 1266 for nearly six months. They surrendered due to disease and a lack of food.

CASTLE SIEGE WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 138 - 142.

LOCATION
Secluded hillside
Middle East
Europe
Cliff

WEATHER
Biting wind
Bleak
Blizzard conditions
Slightly breezy
Very damp and chilly
Clammy
Clear and sunny
Cloud
Deluge of rain

PEOPLE IN CASTLE
Constables
Soldiers
Garrison
Knights
Archers
Priest
Prisoners of war

SIEGE WEAPONS
Bombard on wheels
carriage
Mortar
Cannon
Organ gun
Pavise
Bombard
trebuchet
Archer's stakes
Two wheeled baggage

CAMP SCENES
Peasant men, women, children standing, sitting, walking around
Tent with fire and seated soldiers
Horses eating/drinking
Campfires with cauldrons hanging on tripods
Mounted commanders supervising troops

ATTACKING A CASTLE
Using a battering ram
Moving a belfry tower close to the castles battlements
Firing a trebuchet
Draining the castle's moat
Firing flaming arrows
Launching the mangonel
Hurling large boulders
Using the battering ram

STEPS

1. Write one or more sentences introducing by name the castle under attack (use your own words for the name), and describing the location of the castle.
2. Write one or more sentences describing the weather conditions.
3. Write one or more sentences describing the siege weaponry being used.
4. Write one or more sentences describing the different attack methods.
5. Write several sentences describing the people in the castle. Provide specific details about their appearance and the activities they are doing, their emotions during the siege, concerns they have.
6. Write one or more sentences describing the sounds you might hear near or in the castle. (Use your own words for this step.)
7. Write one or more sentences describing the camp scenes inside and outside the castle.

Medieval Catapult
A Siege Engine

There are many different ways to make catapults. The following is one that can be made from very simple materials. This working model of a catapult will allow you to launch projectiles at a relatively high speed and impact strength. The templates can be enlarged or reduced to meet your creative requirements. Although the model can be made from cardboard, using a soft wood such as balsa wood and basswood allows for a very sound model that can be used numerous times without causing damage to the model.

MATERIALS NEEDED

*Plaid FolkArt ® Acrylic Paints - various colors of brown, black, white
*Paintbrush
*Aluminum foil
*Crackle medium
*Wide rubberband
*3/8" X 3/8" X 24" basswood strip
*1/2" X 1/2" X 24" basswood strip
*1/4" X 3" X 36" piece of balsa wood
*Ruler
*Small nail
*Sandpaper
*Saw - **ADULT SUPERVISION REQUIRED**
*Hot glue gun & glue - **ADULT SUPERVISION REQUIRED**
*X-Acto® knife - **ADULT SUPERVISION REQUIRED**
*Woodburning tool - **ADULT SUPERVISION REQUIRED**

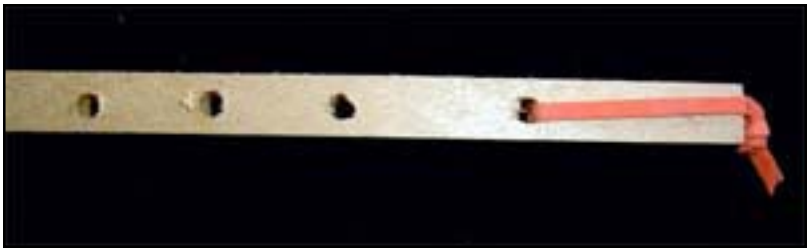
1. PREPARE ALL WOOD PIECES

*Make a copy of all the wood pieces from pages 111 - 113 for the catapult onto cardstock weight paper. Use these copies as templates to cut out each wood piece.

*All wood pieces are made from 1/4", 1/2", or 3/8" wood. A single sheet of 26" balsa wood will make all pieces.

*The catapult arm is cut from the 1/2" X 1/2" strip of basswood cut to 11" long. Holes are drilled along the bottom every 3/4". This piece is not provided as a template pattern.

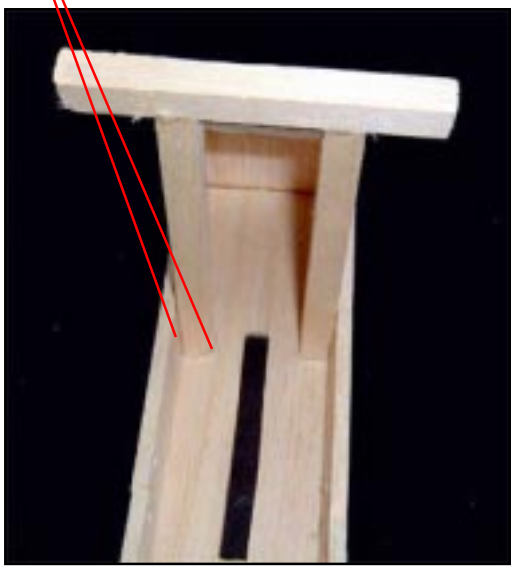
*Cut a large rubber band in half and string through the bottom hole as illustrated. Tie off the ends.



2. ASSEMBLE THE CATAPULT FRAME

*WITH ADULT SUPERVISION, use a hot glue gun to add the side panels and front and back panels to the bottom of the catapult.

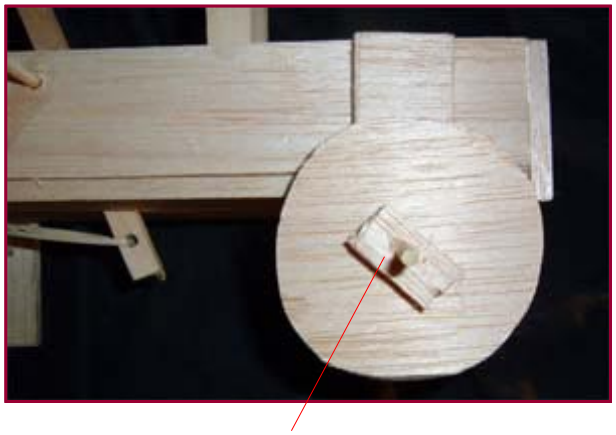
***WITH ADULT SUPERVISION**, use a hot glue gun to attach the "Vertical Supports" and "Horizontal Beam" wood pieces together and then to the catapult frame as illustrated. Place hot glue on the bottom and along the sides of the "Vertical Supports."



3. ADD THE WHEELS, BACK SUPPORTS, AND HANDLES

WITH ADULT SUPERVISION, use the hot glue gun to attach two of the support braces at the front of the catapult frame. Glue the other two at the rear as illustrated.

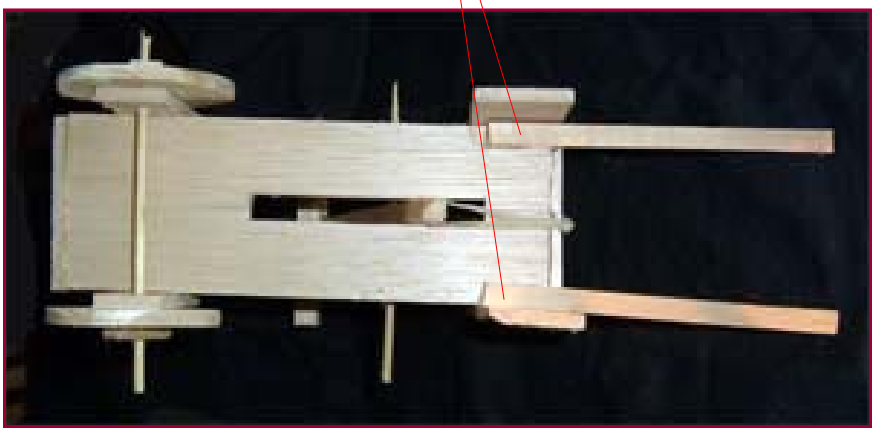
*Make two wheels from 1/4" balsa wood. Drill holes through the center and use 1/2 of a skewer inserted through the support braces. Cut two small pieces of balsa wood, drill holes in the center of each, and place over the skewer to hold the wheels in place. Use a little hot glue to hold these small pieces in place.



Side view of front wheels with small piece of balsa wood placed on skewer

Front view of catapult showing wheel alignment

*Make two 6 1/2" handles from the 1/2" square basswood strip. Glue to either side of the back supports.



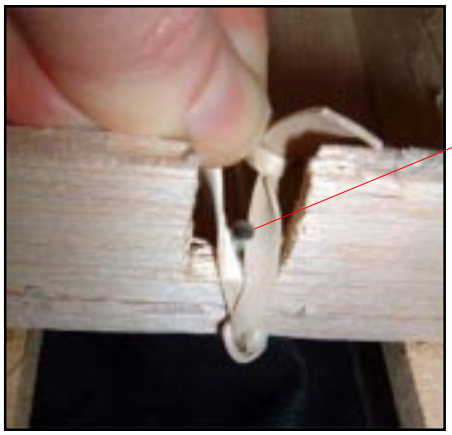
Bottom of catapult showing wheel, back supports and handles glued in place.

4. MAKE AND ADD THE CATAPULT ARM

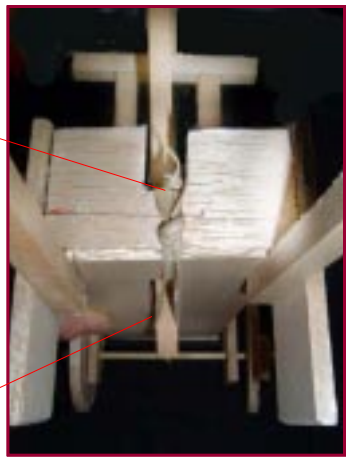
*Insert a skewer that has been cut in half through the third hole from the bottom on the catapult arm.

*Insert a small nail exactly in the center of the top of the back panel piece.

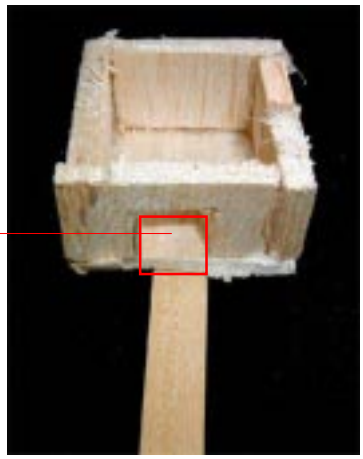
*Stretch the rubber band around the back panel piece and loop it over the head of the nail. The rubberband will create the tension necessary to launch the projectiles.



Nail



The rubber band goes through the bottom hole of the catapult arm and is tied off. It is then stretched over the back panel and held in place by the nail.



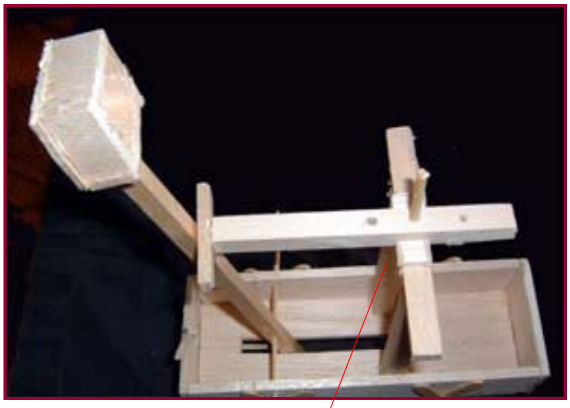
*Cut a 1/2" X 1/2" square in one of the "Catapult Box Sides."

***WITH ADULT SUPERVISION,** use the hot glue gun to assemble the Catapult Box as illustrated. Slip the end of the catapult arm into the cut-out square and secure with hot glue. The box should face toward the front of the catapult.

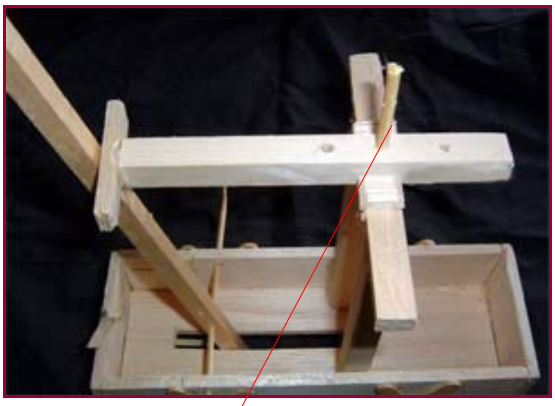
5. ADD THE "ANGLE BAR"

***WITH ADULT SUPERVISION,** drill holes 3/4" apart along the "Angle Bar." Use the hot glue gun to attach the "Angle Brace For the Angle Bar" to the "Angle Bar."

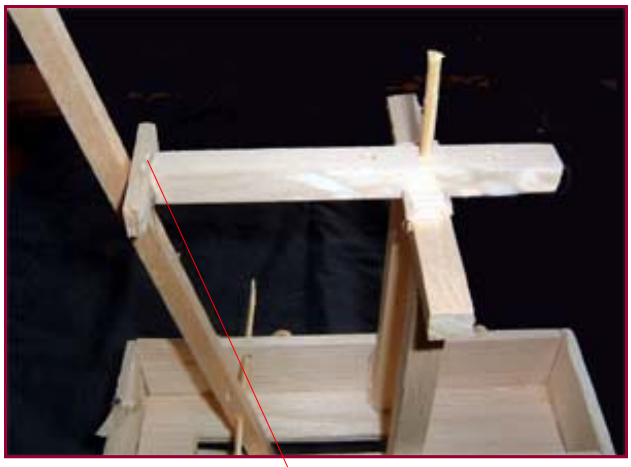
*Cut a skewer to a length of 3" from the skewer's point. Insert the cut skewer point first, into the holes along the Angle Bar into the hole in the Horizontal Bar to create different angles.



Angle Bar with holes



The skewer is moved and lined up with the holes in the Angle Bar with the hole in the Horizontal Bar to control the angle at which the catapult arm tosses its "missile."

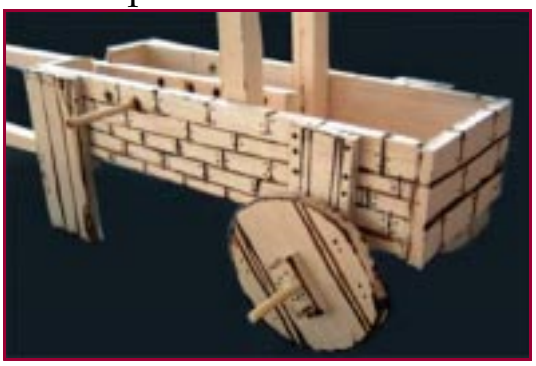


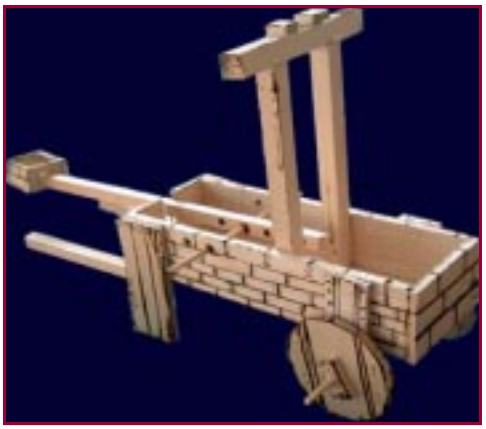
Angle Brace glued to Angle Bar

6. PAINT AND EMBELLISH

*Painting and embellishing your catapult is open to your creative ideas. Look at pictures of ancient catapults for inspiration. The following are some ideas to consider:

A. WOOD BURNING. **WITH ADULT SUPERVISION,** use a woodburning tool to create the wood planking along the sides of the catapult. Balsa wood burns very quickly. Do a few test samples before using the wood burning tool on your catapult.





B. CRACKLE, PAINT, AND SAND. Paint all surfaces with a Plaid Crackle® medium and follow the manufacturer's directions for painting. Use a variety of FolkArt acrylic paint in "wood" colors such as browns, grays, and black. Let dry and then use a fine grade of sandpaper to remove some of the paint.

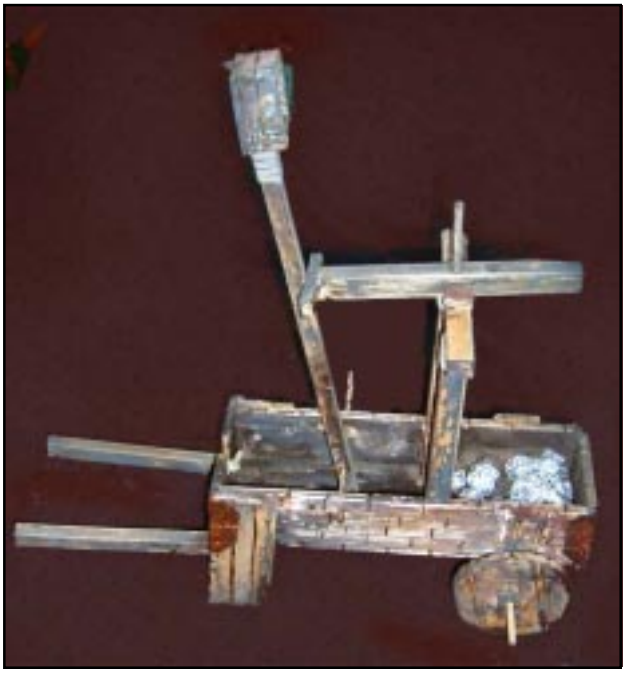
6. PAINT AND EMBELLISH (continued)

C. METAL DETAILS. Add metal details to various parts of the catapult. Use heavy duty aluminum foil to add details along the corners. Paint the foil black and then lightly sponge on FolkArt metallic gold or bronze acrylic paint. Glue these detail where desired.

D. ROPING DETAILS. Add "roping details." Most catapults used some sort of roping to pull the catapult into place for firing or to pull down the catapult arm before firing. Attach twine where desired for an added authentic appearance.

E. BALLISTICS. Many different items can be used as a mortar or ballistic projectile. Make small aluminium foil "balls," crunch up pieces of newspaper and wrap with tape, or use various sizes of pom poms. Of course, never fire anything at anyone and do all firing in a safe area.

7. VARIOUS VIEWS OF THE FINISHED CATAPULT



8. HOW TO "FIRE" THE CATAPULT

This catapult model can launch a ballistic projectile such as an aluminum foil ball at a relatively high velocity. Depending on the tension and angle used, the catapult can knock items over. For these reasons, always practice the following:

SAFETY FIRST - Follow these procedures when using your catapult:

1. Never fire the catapult toward another person or animal.
2. Use non-damaging projectiles.
3. Fire the catapult in an approved location.

ADJUSTING THE ATTACK ANGLE

1. The angle of the catapult arm can be adjusted by moving the skewer to different holes along the "Angle Bar."
2. Tension of the rubberband can be altered.
3. Position of the catapult arm along the catapult frame can be changed by moving the skewer to different holes.
4. The catapult frame can be raised at the front resulting in a different angle.

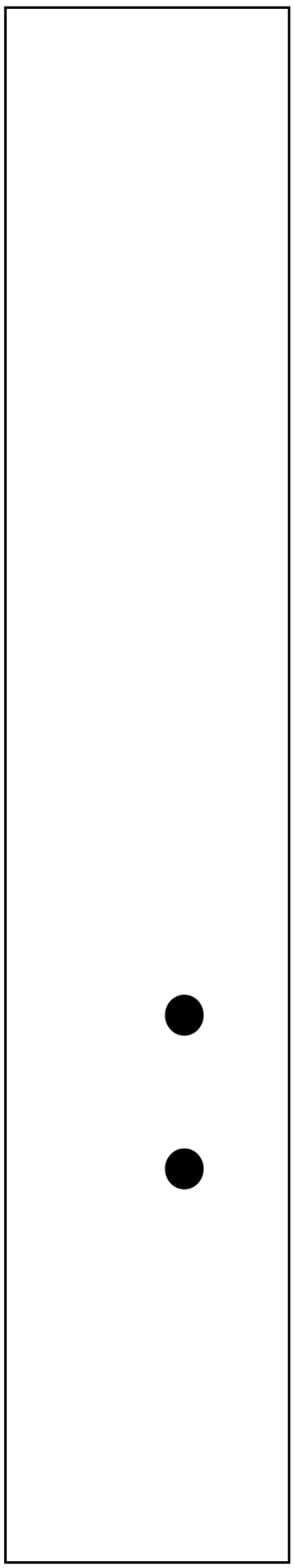
FIRING THE CATAPULT

1. Prepare projectiles.
2. Make adjustments for "attack angle" as previously suggested.
3. Position catapult in a safe and approved area.
4. Pull the catapult arm all the way down to the slot cut in the back panel.
5. Place a projectile in the catapult box.
6. Hold the catapult frame and release the arm directly over the cut out slot in the frame.
7. Readjust as desired.

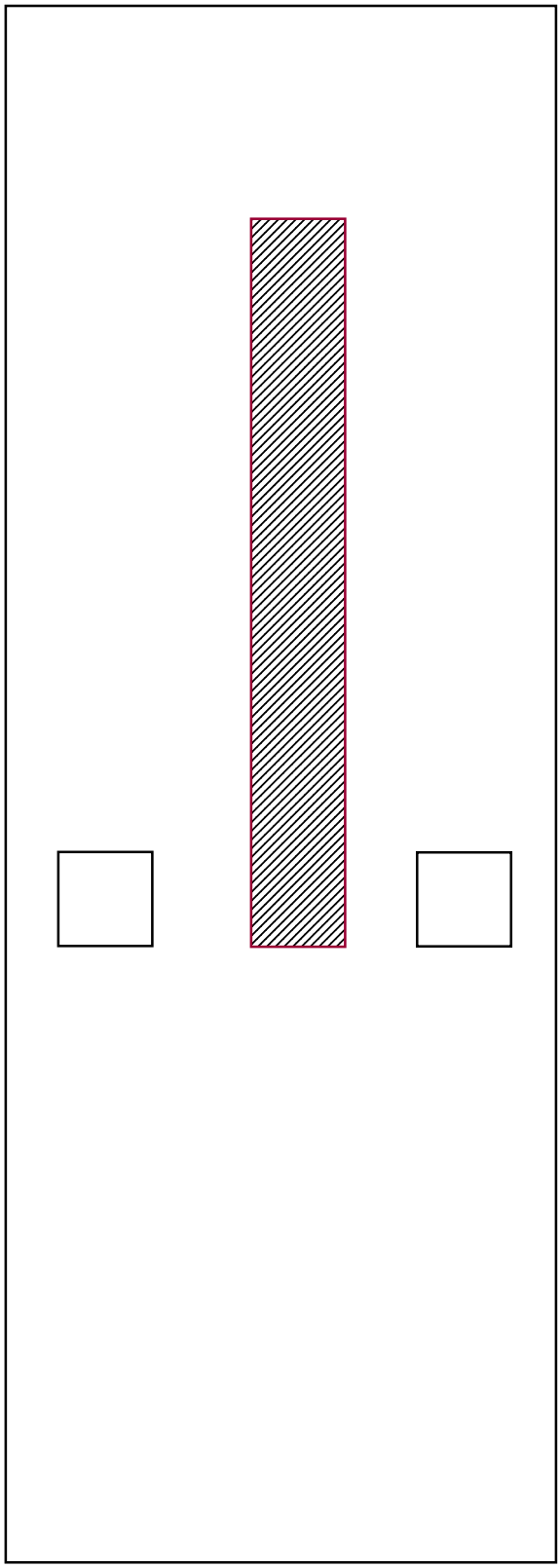
JUST FOR FUN

Make a target to fire your catapult toward. Vary the angle, tension, and distance from the target to see how accurate you can be.

Vary the size, shape, and weight of the projectiles to see which are the most accurate.

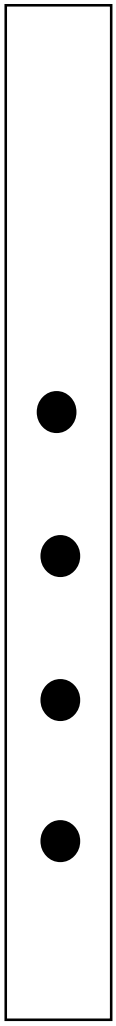


SIDE PANELS - Cut out 2 and drill hole where indicated. Use 1/2″ balsa wood.

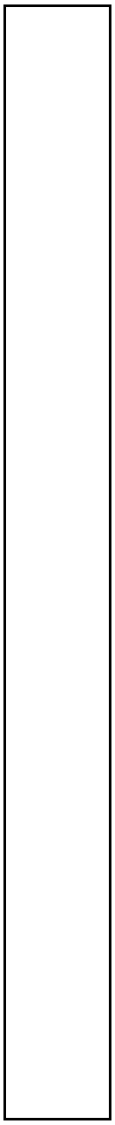


BOTTOM - Cut out one. Cut out dashed space in the center. Square indicate where vertical beams should be placed. Use 1/2″ balsa wood.

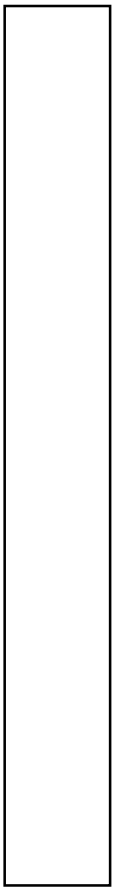
History, Language Arts, Art - THE MIDDLE AGES



ANGLE BAR - Cut out one. Drill holes where indicated. Use 1/2″ square basswood strip.

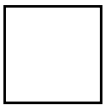


VERTICAL SUPPORTS - Cut out two. Use 1/2″ square basswood strip.



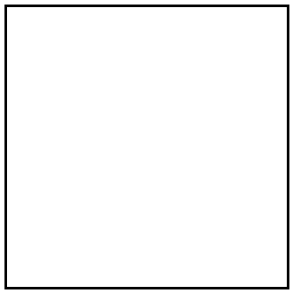
HORIZONTAL BAR - Cut out one. Use 1/2″ square basswood strip. Drill a hole in the center of the bar prior to assembly.

CATAPULT BOX SIDES - Cut out four. Use 1/4″ balsa wood.

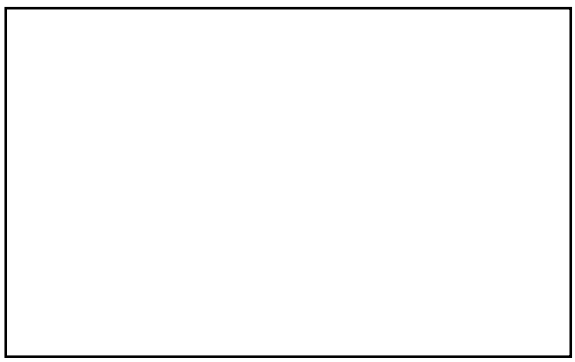


SIDE SUPPORTS FOR ANGLE BAR - Cut out two. Use 1/4″ balsa wood.

FRONT BRACE FOR ANGLE BAR - Cut out one. Use 1/4″ balsa wood.

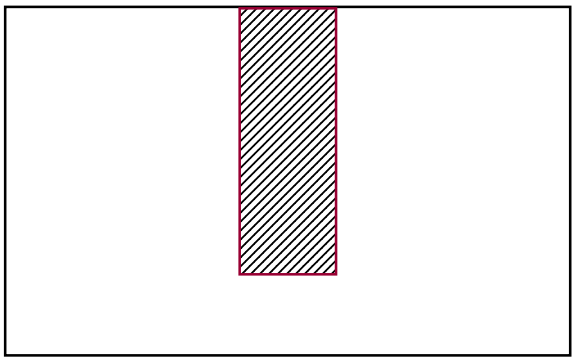


CATAPULT BOX BOTTOM - Cut out one. Use 1/4″ balsa wood.

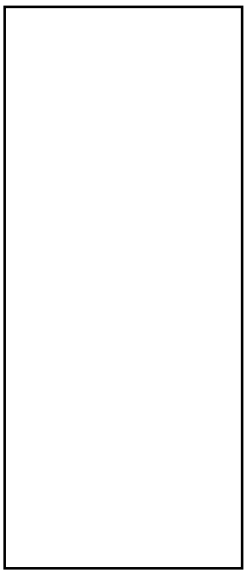


FRONT PANEL - Cut out one. Use 1/4″ balsa wood.

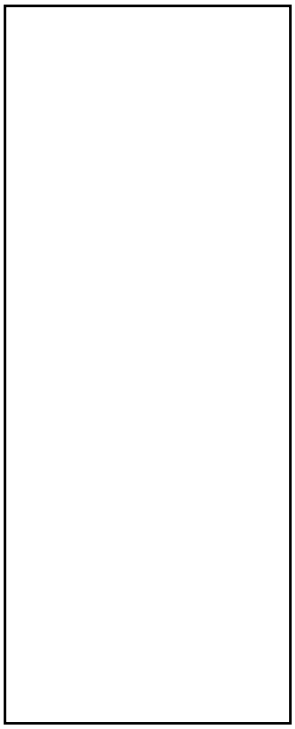
History, Language Arts, Art - THE MIDDLE AGES



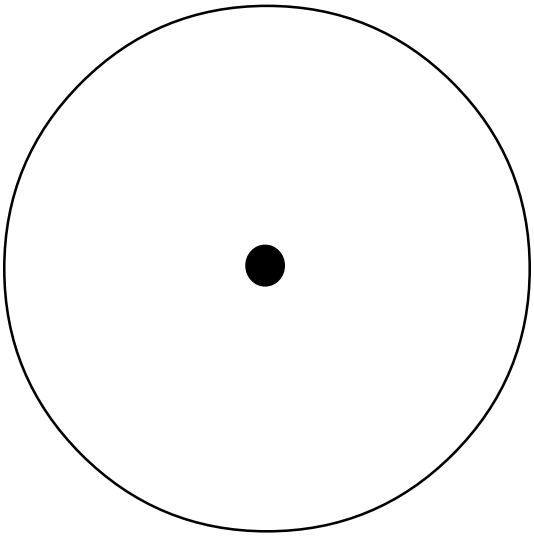
BACK PANEL - Cut out one. Use 1/4″ balsa wood. Cut out center section



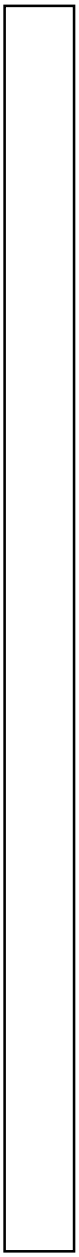
FRONT SUPPORTS FOR WHEELS - Cut two from 1/2″ balsa wood.



BACK SUPPORTS - Cut 2 from the 1/2″ balsa wood.



WHEELS - Cut 2 from 1/2″ wide balsa wood. Drill hole into center.



HANDLE BARS - Cut 2 from the 3/8″ X 3/8″ X 24″ basswood strip measuring 6 1/2″ long.

Medieval Stamps & Seals

History & Art

Medieval Stamps & Seals

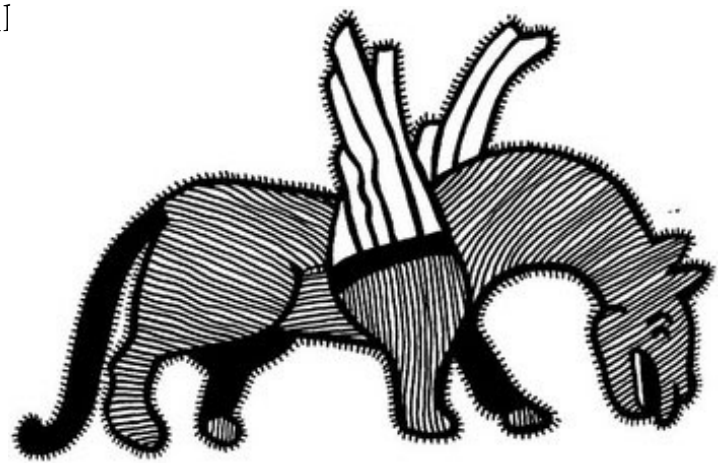
MEDIEVAL SEALS
A brief history

DID YOU *KNOW*?
For centuries, seals have represented complete authenticity on a document.

Medieval Seals

During the Middle Ages and into the Renaissance, seals were used as a means to show authenticity of documents. Seals were designed to prevent forging or changing of official documents. Carved images were pressed into materials such as warmed wax, which left behind an inverse of the image.

For the most part, seals during the Middle Ages were usually used only by kings and popes. These seals would depict the portrait of the individual in much the same way as they were represented on coins. Seals began showing seated leaders with some item indicating their authority such as swords, orbs, and scepters around 1000 AD. By the tenth century, seals were used by princes and eventually bishops and other religious officials as well



Medieval Seals

DID YOU *KNOW*???
Official crown seals often incorporated both size and symbol, indicating the status of the owner. Many early seal motifs included horses and were styled after heraldic motifs.

Eventually towns, universities, guilds, and other organizations also used seals to show their location and their general purpose.

These seals took on different forms including showing the patron saint of the organization in a full-length portrait. Other designs incorporated building portraits and maps showing a town's layout. During the later part of the Middle Ages, seals with horses and military features began to be used by officials.

Seals were often separated into three categories: their user, their location, and the design or insignia of the seal. Illiterate people used seals as signatures on business transactions.

During the Middle Ages, marriages were prearranged. Love letters were often secretly written and the envelope secured by a wax seal of the giver. If the seal was broken, then the other would know their secret love was known.

Medieval Seals

DID YOU *KNOW*?

Since reading and writing were uncommon skills in the Middle Ages, seals were important for transactions just as signatures on documents are today.

Seals were designed to be heatproof and had the ability to recreate fine detail in the melted wax. Most seals were made from silver, bronze, or brass. Goldsmiths were commissioned to design and create the intricate motifs. Stone was also a common material used to make seals.

There are all types of sealing wax recipes. Most included turpentine, olive oil, rosin, or vermillion powder.

For a seal to work, the wax had to adhere to the paper and, when stamped, maintain an image and prevent removal except through breakage. In addition, it had to be durable and last a number of years.

MEDIEVAL SEALS

DID YOU *KNOW*?

Seals provided illiterate people a means to conduct business and indicate agreement in a transaction.

Wax seals were placed on both letters of identification and government documents and packages.

Seal images were carved into the metal and then pressed into warm wax. The carved design would leave behind a reverse of the image on the seal.

Another important type of seal during the Middle Ages and Renaissance were Ecclesiastical seals. Churches were similar to corporations during this time and the leaders of the church often were involved in transacting business and spiritual activities. These seals would indicate the church leader's position and authority.

Medieval Seal

MATERIALS:
*Polymer clay - Original Sculpey®
*1" - 2" wooden dowel cut into 4" sections
*Hot glue gun and gluesticks in different colors
*Metallic powder
*Small plastic container
*Wax paper
*Parchment paper
*Plaid FolkArt® Acrylic Paints - various colors
*Various wood shapes

WITH ADULT SUPERVISION

1. MAKE THE WOOD HANDLE AND CLAY STAMP BASE

DIRECTIONS:
*Glue a variety of wood shapes together. Paint the wood with a variety of bright "Medieval" FolkArt® colors of acrylic paints. Protect the painted surface with a varnish or shellac if desired.

*Make a disk of Original Sculpey® polymer clay that is approximately 1/2" thick.

*Place the bottom of the wood form onto the polymer clay disk.

2. CREATE THE DESIGN

*Trim away the excess clay from around the wood handle.

*Make a simple design such a *fluer de lis* into the bottom of the clay. Simple designs are easiest to recognize and to create. Possible designs can be found on page 125.

*Remove the seal carefully and bake the polymer clay according to the manufacturer's directions

*Attach the baked Original Sculpey® polymer clay seal onto the bottom of the wooden handle shape with hot glue or a strong adhesive and allow to cool.

*Trim any excess polymer clay from around the base of the seal.

3. PREPARE TO STAMP

*Place a small amount of metallic powder in the bottom of a small container and set it near your hot glue gun.

*Sprinkle some of the powder in the center of a sheet of wax paper.

3. PREPARE TO STAMP (continued)

*Place your seal in the powder and coat the bottom. Make sure the metallic powder covers the clay seal completely including all incised lines and the sides. Gently tap off the excess powder.

*Heat up the hot glue gun and colored glue sticks. Red, black, green, and blue are good color choices for a seal.

*Squeeze a quarter-size glob of melted colored hot glue onto a document of your choosing.

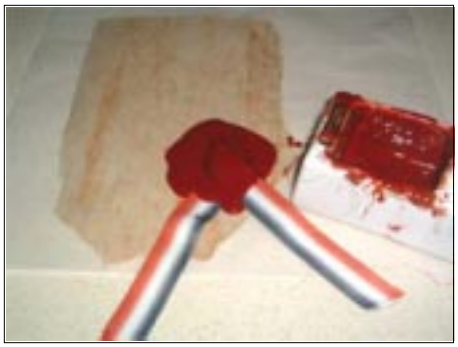
***QUICKLY,** take the stamp and press into the still hot glob of glue. Let the glue harden before removing the stamp.

*Upon removing the clay stamp, an image of the seal will remain in the hot glue gun "sealing wax." Remember to reapply the metallic powder after each use.

4. OTHER EMBELLISHMENTS - Adding a ribbon

*Tear the edges of the parchment paper to create an "aged" look to the document.

*Cut a 6-inch piece of ribbon and fold over into a loop as illustrated. Use some hot glue to secure the edges together. Flatten the ribbon as much as possible.



*Squeeze out some hot glue on top of the ribbon. *(You can melt crayons and glue in a "glue pot" rather than use a hot glue gun. Use a popsical stick to apply the melted glue where desired.)*

***QUICKLY,** use the seal as previously instructed and press it into the melted wax.

5. OTHER EMBELLISHMENTS - Adding a ribbon

*Cut a length of decorative cording that will go around your document and be easily tied.

*Fold the cord in half and place the cord onto a sheet of aluminum foil. Use the hot glue gun to place a large amount of glue in the center of the cord.

*Squeeze some hot glue on top of the cord.

***QUICKLY**, use the seal as previously instructed and press it into the melted wax.

6. ROLL UP THE DOCUMENT

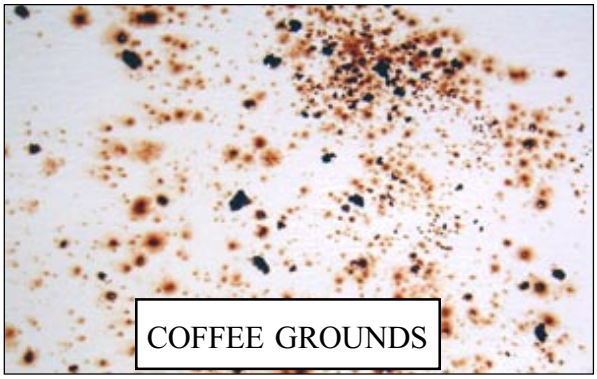
*Place the rolled document in the center of the seal and ribbon/cord combination. Loop the ribbon or cord around the document.

JUST FOR FUN

An excellent way to antique documents is with instant coffee grounds or tea.

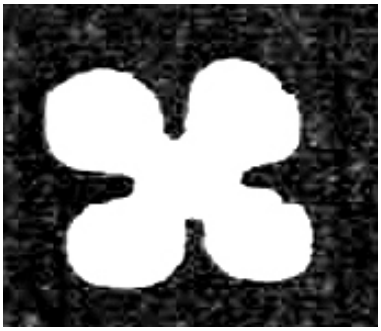
1. Select a document you wish to antique and crumple it up into a ball. Sprinkle water over the surface of the document and unroll.
2. Sprinkle small pinches of instant coffee over the surface. As the coffee hits the damp areas and crumpled spots on the document, it will create a delightful antiqued look.
3. Let the paper dry completely. This technique can be used before or after any writing is done. Just make sure any writing is waterproof.

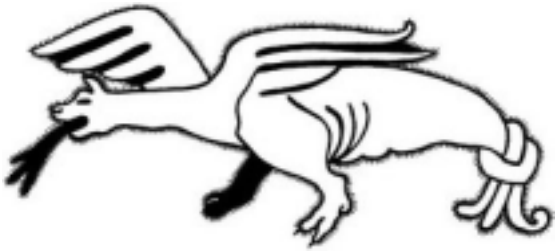

TEA LEAVES


COFFEE GROUNDS


TEA LEAVES

MEDIEVAL SEAL DESIGNS





History, Language Arts, Art - THE MIDDLE AGES

GENERAL MATERIALS LIST

The following lists are a collection of the different craft materials that will be used for the numerous projects presented in this collection. Each activity has a specific materials list. The following list can be used if you wish to make all the activities in this collection.

*Activa® Celluclay Instant Papier-Mache
*Aluminum foil
*3/8" X 3/8" X 24" basswood strip
*1/2" X 1/2" X 24" basswood strip
*1/4" X 3" X 36" piece of balsa wood
*Bells
*Bowl
*Cardstock paper
*Copy machine
*Corrugated cardboard
*Costume jewelry - pearls, rubies, emeralds, filigree backings
*Craft foam
*Dimensional paint - gold, silver, red, blue, green
*Duct tape
*Glue - (Tacky Glue recommended)
***Hot glue gun & gluesticks in clear and different colors - ADULT SUPERVISION REQUIRED**
***Liquid Nails - ADULT SUPERVISION REQUIRED**
*7" balloon
*12 inch dowel
*Metallic powder
*Multi purpose sealer
*Newspaper
*Odd assortment of clean, empty containers
*Parchment paper
*Paintbrush
*Pen or pencil
*Plaid Faux Stained Glass Bevel Molds or Fondant Molds
*Plaid FolkArt® Acrylic Paint
*Plastic or glass goblets & trays - (Discount stores, craft stores and party stores offer these in different sizes and shapes.)
*Plaid Gallery Glass® paints & leading
*Plastic, metal & glass glues
*PLAID Crackle Medium
*Polymer clay - Original Sculpey®
*Red fabric - velveteen if possible
*Red ribbon
*Red and green felt (or contrasting colors of your choice)
*Ruler
*Small nail
*Sandpaper
***Serrated knife, X-Acto® knife or craft saw--ADULT SUPERVISION REQUIRED**
*Small sheet of acetate, acrylic sheet or piece of glass
*Scissors
*Small plastic container
*Sheetrock compound
*STYROFOAM® Brand Foam sheets and balls
*STYROFOAM® Brand Gentle Grip™ Dry Floral Foam
*Spray paint - gold, silver
*Sea sponge
*Tracing paper
*Tissue paper
*Various wood shapes
*Water
*Wax paper
*1" - 2" wooden dowel cut into 4" sections
***Woodburning tool - ADULT SUPERVISION REQUIRED**

EXTENSION ACTIVITIES FOR GRAPHICS

1. DESCRIPTIVE VOCABULARY

Trace around the shape leaving the inside space empty. Write words inside the empty space about the culture or time period being studied.

2. STAMPS

Make stamps using smaller copies of the motif using "craft foam." (Craft foam is a thin dense foam that can be purchased at most craft or fabric stores. It is easily cut and glued.) Glue the selected shapes onto pieces of foam core board or pieces of wood. Use as you would any type rubber stamp.

3. RUBBINGS

Make a copy of the design. Glue onto a sheet of tag board or posterboard. Cut out the shape and glue onto another sheet of tag or posterboard. Use dimensional paint to outline the edges of the designs and let dry. Place a piece of paper over the slightly raised design and make a rubbing of the design.

4. COLLAGE

Enlarge the design if necessary and use a variety of collage materials to decorate the interior of each design. Utilize decoupage medium to layer different papers, threads, and lightweight fabric to the design. Embellish with dimensional paint.

5. STENCILS

Copy the designs onto cardstock paper. Use an X-Acto® knife to carefully cut out the interior of each design. (Don't try to cut out the details on the inside of each motif - just the outside of the design). Use stencil paint to stencil the shape onto other surfaces. Embellish with dimensional paint if desired.

6. "STAINED GLASS" PICTURES

Make a transparency copy of the design. Outline the design with PLAID Gallery Glass® Leading and let dry. Fill in the spaces inside the leading using PLAID Gallery Glass® Window Color. Tape the finished design onto a window for a "stained glass" effect.

7. TOOLING FOIL

There are a variety of different colored "tooling foils" that are available at craft and fabric stores. The foil is thicker than aluminium foil but easy to "tool" with simple tools such as a pencil or pen. Make a copy of the design. Tape the design onto the foil. Trace over the design to transfer it onto the metal surface. For a unique look - use PLAID Gallery Glass® Window Color on the metal. It will give the metal an enameled appearance. Mount as desired.

8. FABRIC DESIGNS

Transfer the designs onto muslin fabric using either fabric transfer paper, pens, or a technique of your choice. Use embroidery thread, yarn, fabric paint, and/or iron-on fabrics to decorate the motifs.

9. SANDPAPER DESIGNS

Make a copy of the design. Place a piece of carbon paper underneath the copy and place onto a sheet of sandpaper. Trace over the design until the design is transferred onto the sandpaper. Use chalk, colored pencils, or other media to decorate the motifs.

10. HANDMADE PAPER

There are many different books available on how to make handmade paper. It is an easy and fun activity that requires basic supplies and offers a wonderful textured finish when completed. Use handmade papers as a background surface or collage materials for the designs.

11. BOTANICAL COLLAGES

Make a copy onto a heavier cardstock paper. Select a variety of grains such as rice, beans, pasta, etc. to glue on the inside of each shape.

12. HIGHLIGHTING WITH METALLIC PAINT.

PLAID also offers a product called Tip-Pen Essentials. This is a craft tip set for use with PLAID FolkArt acrylic paints which allows for fine lines, beads, and lettering. This set is easy and fun to use. After the design has been decorated as desired, consider using acrylic paints with the Tip-Pens to add details.

13. "PLASTER CARVINGS" & CLAY TILES

This activity requires more supervision, but can offer two activities in one.

a. Use a small cardboard box measuring approximately 8 1/2" X 11". Line the interior with aluminum foil. Mix a sufficient quantity of plaster of Paris and pour into the interior of the box. Allow to harden and dry. Remove the dried plaster from the box.

b. Place a copy of the design onto the surface of the plaster and trace over the design until it is transferred onto the plaster below. Remove the copy and use linoleum tools to carefully go over the design to further accentuate the motifs.

c. To make the tiles, use Original Sculpey® polymer clay that has been rolled to an even thickness and is the size of one plaster form. Place the clay on top of the side of the plaster that has the design and press the clay evenly and firmly onto the carved design. Remove the clay and bake as recommended on the package.

d. Decorate the tile as desired using Plaid FolkArt® Acrylic Paints.

14. PIERCE-PATTERN PAPER

Piercing the motif with a needle will add interesting dimension and texture to the design. Use a heavy cardstock paper for this project. Tape or glue a copy of the selected motif onto one side of the cardstock paper. Place the paper onto a piece of cardboard. Use a darning needle or nail or experiment with different "piercing" tools such as tacks, needles, toothpicks, etc. that create different sizes of holes. Vary the pattern of the holes being made by changing the direction - go in circles, on the diagonal, vertically, or horizontally. Create shapes such as stars, circles, etc. within shapes.

15. HEAT TRANSFER TO WOOD CUP TRIVET

Make a reduced size photocopy of a selected design the size of the trivet you wish to make. Place the reduced design so it faces downward onto a smooth piece of wood that fits the size of the paper. Use a very hot iron to "transfer" the copy onto the wood. Use acrylic paints to decorate the transfer. Seal the design with clear acrylic sealer to protect the design.

16. COPY MACHINE FABRIC TRANSFER

Create your own fabric transfer on a copy machine. This is very easy and effective. All you need is an iron, freezer paper, muslin, and tape. Place an 8 1/2" X 11" piece of prewashed and ironed muslin onto a slightly larger piece of freezer paper (place the muslin on the "shiny" side of the paper). Iron the freezer paper until it adheres completely to the muslin. Cut around the edge of the muslin so the freezer paper is the same size as the muslin. Tape the edges around all sides of the muslin and freezer paper. This will help prevent peeling while the design is being printed. Select a design and place onto a copy machine and hand feed the muslin into a copy machine. The design will transfer onto the muslin. Use fabric, acrylic and dimensional paints to decorate the design. After the paint has completely dried, remove the freezer paper and mount as desired.

17. COPY MACHINE TRANSFER TO POLYMER CLAY

This is a fun and easy way to make jewelry using Original Sculpey® polymer clay and a photocopy of a motif. Reduce a design to the size you desire or use one provided on the page. Roll out a piece of polymer clay that is approximately 1/8" thick and the size of the photocopy. Place the photocopy face down onto the polymer clay. Use a clean paintbrush to apply rubbing alcohol to the back side of the photocopy. Keep applying the alcohol until the paper is saturated. Let sit for at least five minutes to allow the alcohol time to dissolve the ink. Apply more alcohol and very, gently begin rubbing away the back of the paper until only the ink remains transferred onto the clay. Bake the clay according to package directions and mount onto a piece of jewelry or use as part of a collage. ***DON'T FORGET TO REVERSE THE COPY SO IT WON'T BE PRINTED BACKWARDS.***

CHARACTER DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous activities. When you are ready, follow the directions below to develop your own special description.

DIRECTIONS:
Pick any 10 statements from the following list to create a paragraph about a character of your choice. Use the Additional Details for Characterization to help you write about your character.

INTRODUCING YOUR CHARACTER

1. Write one or more sentences introducing your character by name and occupation.
2. Write one or more sentences describing your character's home or type of dwelling.

DESCRIPTION OF A CHARACTER'S FACE

3. Write one or more sentences describing your character's head shape.
4. Write one or more sentences describing your character's eyes. Include color, shape, and eyebrows.
5. Write one or more sentences describing your character's nose. Include size and shape.
6. Write one or more sentences describing your character's ears. Include size and shape.
7. Write one or more sentences describing your character's mouth. Include size, shape, and color.
8. Write one or more sentences describing your character's hair. Include color, cleanliness, length, and any facial hair such as a beard or moustache.
9. Write one or more sentences describing your character's teeth.
10. Write one or more sentences describing your character's skin. Include color and texture.

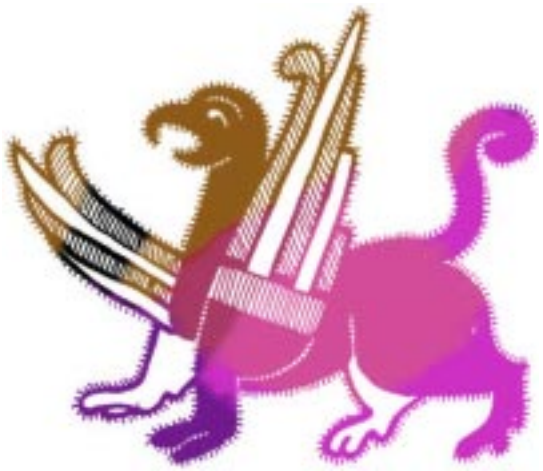
CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S CLOTHING

11. Write one or more sentences describing your character's tunic or skirt. Include size, color, and texture.
12. Write one or more sentences describing your character's shirt or blouse. Include size, color, and texture.
13. Write one or more sentences describing your character's head covering. Include size, shape, and color.
14. Write one or more sentences describing your character's accessories. Include jewelry, hair ornaments, buckles, etc.

DESCRIPTION OF A CHARACTER'S PHYSICAL APPEARANCE

15. Write one or more sentences describing your character's posture. Include when sitting and walking.
16. Write one or more sentences describing your character's voice.
17. Write one or more sentences describing your character's weight and height.
18. Write one or more sentences describing your character's physical build.
19. Write one or more sentences describing what you notice first about your character.
20. Write one sentence stating your character's age.



CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S TRAITS

21. Write one or more sentences describing your character's special skills or knowledge.
22. Write one or more sentences describing your character's special magical abilities.
23. Write one or more sentences describing your character's popularity.
24. Write one or more sentences describing your character's reputation.
25. Write one or more sentences describing the things your character likes and dislikes.
26. Write one or more sentences describing your character's feelings at night.
27. Write one or more sentences describing your character's favorite saying.
28. Write one or more sentences describing your character's disposition.
29. Write one or more sentences describing your character's worst deed ever committed.
30. Write one or more sentences describing your character's verbal expressions. Include when happy, sad, scared, lonely, or surprised.

CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S DESIRES

31. Write one or more sentences describing your character's greatest success.
32. Write one or more sentences describing your character's fondest hopes and dreams.
33. Write one or more sentences describing your character's favorite foods and drinks.
34. Write one or more sentences describing your character's favorite type of music.
35. Write one or more sentences describing the qualities your character expects in a best friend.
36. Write one or more sentences describing how your character feels about children, animals, the elderly, etc.

DESCRIPTION OF A CHARACTER'S INTEREST

37. Write one or more sentences describing your character's collections.
38. Write one or more sentences describing your character's interests.
39. Write one or more sentences describing your character's artistic talents.

ADDITIONAL DETAILS FOR CHARACTERIZATION

SOME FAMOUS MEDIEVAL KINGS AND QUEENS

CAROLINGAINS (768 - 987)
Charlamagne 768-814
Louis the Pious 814-840
Charles the Bald 840-877

CAPETIANS (987 - 1328)
Hugh Capet 987-996
Robert II the Pious 996-1031
Henry I 1031-1060
Philip I 1060-1108
Louis VI the Fat 1108-1137
Louis VII 1137-1180
Philippe II
Augustus 1180-1223
Louis VIII, the Lion 1223-1226
Louis IX, Saint-Louis 1226-1270
Philippe III 1270-1285
Philippe IV 1285-1314
Louis X 1314-1316
John I 1316-1316
Philippe V the Tall 1316-1322
Charles IV the Fair 1322-1328

VALOIS DYNASTY
Philippe VI 1328-1350
John II the Good 1350-1364
Charles V the Wise 1364-1380
Charles VI the Fool 1380-1422
Charles VII the Victorious 1422-1461
Louis XI the Spider 1461-1483
Charles VIII 1483-1498

EYES (SHAPE)

PROTRUDING
ROUND
SLANT DOWNWARD
SLANT UPWARD
SMALL
SLITS
SUNKEN

EYES (COLOR)

BLACK
BLUE
BLUE-GREEN
BROWN
GREEN
METALLIC
ORANGE
RED
SPECKLED
YELLOW

APPEARANCE

DANGEROUS
DIRTY
FOPPISH
GENTLE
HEALTHY
ILL
KINDLY
POOR
ROUGH
RUGGED
TOUGH

NOSE

BONY
BUMPY
HAWKLIKE
LARGE AND FLAT
MISSHAPEN
PUG
STRAIGHT AND THIN

MOUTH

FAT LIPS
LARGE
MEDIUM
PERFECTLY FORMED
SLIGHTLY RAISED AT THE SIDES
SLIGHTLY TURNED DOWN
SMALL
THIN LIPS

SIZE & SHAPE OF HEAD

HEART-SHAPED
LARGE
MEDIUM
OVAL
ROUND
SMALL
SQUARE
TRIANGULAR

ARTISTIC TALENTS

CARVING
CHARCOAL DRAWING
JEWELRY MAKING
METAL WORKS
PAINTING
POTTERY
SCULPTURE
WEAVING

ADDITIONAL DETAILS FOR CHARACTERIZATION

FACIAL TEXTURE

BLISTERED
CLEAN-SHAVEN
DELICATE
DRY
FRECKLED
GNARLED
GROOMED
HAIRY (WHISKERS)
OILY
ROUGH
SATINY
SCARRED
WORK-WORN
WRINKLED

EARS

HIDDEN BENEATH HAIR
LARGE
LONG
MEDIUM
MISSHAPEN
MISSING ONE
NICELY SHAPED
POINTED
PROTRUDING
SMALL
VERY OBVIOUS

VIRTUES

BRAVE
CAUTIOUS
COWARDLY
CURIOUS
FEARLESS
FORGIVING
GREEDY
HELPFUL
LIAR
PERCEPTIVE
TRUSTING

CLOTHING

APRON
BOOTS
CAP
CHAIN MAIL ARMOR CLOAK
COIF
DOUBLET
DRESS
FROCK
FUR VEST
GIRDLE
HABIT
JERKIN
KIRTLE
LEGGINS
LONG OR SHORT PANTS
METAL GAUNTLETS
PADDED ARMOR
ROBE
SANDALS
SCARF
SMOCK
STOCKINGS
STUDDED LEATHER
SURCOAT
TUNIC
VEIL
WOOL HAT

JEWELRY

ANKLET
BUCKLE
CLASP
EARRING
PENDANT
CROWN
MEDAL

PERSONAL ITEMS

ARROWS AND QUIVER
BASKET
BOW
DECANTER
DRUM
FLAGON
FLINT AND STEEL
FLUTE
KNIFE
LANCE
MIRROR
PIPE
POUCH
QUILL AND SCROLL
RAZOR
ROPE SWORD
TANKARD
VIAL
WALKING CANE
WHETSTONE

PERSONALITY TYPE

ALOOF
COURTEOUS
FORCEFUL
FRIENDLY
HOSTILE
INSENSITIVE
MODEST
PROUD
RASH
RUDE
SENSITIVE
SOLITARY

ADDITIONAL DETAILS FOR CHARACTERIZATION

INTELLIGENCE
ABLE TO SOLVE PROBLEMS
AVERAGE
BRILLIANT
GOOD IMAGINATION
GOOD MEMORY
MECHANICAL SKILLS
POOR MEMORY
RESOURCEFUL
SCATTERBRAINED
SLOW

SPECIAL MAGICAL ABILITIES (For a fantasy based king or queen)
BREATHING UNDERWATER
CONTROL FIRE
CONTROL WATER
CONTROL WIND
INVISIBILITY
PROPHECY
SPEAK ALL LANGUAGES
SPEAK WITH ANIMALS
SPEAK WITH PLANTS
STOP TIME
X-RAY VISION

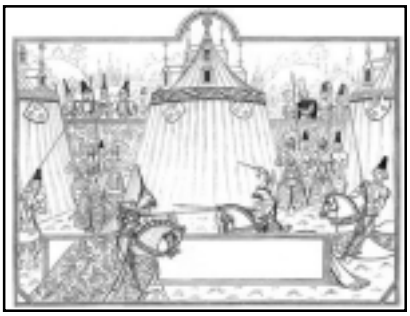
COLLECTIONS
ANIMAL SKINS
ARMOR
ART
BOOKS
COINS

AGE
CHILD
MIDDLE AGED
TEENAGER
YOUNG ADULT
YOUTH

CUSTOMS
BURIAL
CARE OF CHILDREN
COMING OF AGE
FEES
FLAG CEREMONIES
MARRIAGE
SELECTION OF A LEADER
TARIFFS
TAXES
TOLLS
TYPE OF RELIGION
VALUES/ETHICS

DISPOSITION
AWKWARD
CAREFREE
COMFORTABLE
EVEN-TEMPERED
FIDGETY
GRUFF
HARSH
NERVOUS
RELAXED
TENSE
UPTIGHT

INTERESTS
ANIMALS
ART
DANCING
FISHING
HISTORY
HUNTING
LITERATURE
MUSIC
POLITICS
RELIGION
SCIENCES



NATIONALITY
ANGLE
DANE
FRANK
HUN
NORMAN
SAXON
SCYTHIAN
SWEDISH
VANDAL
VIKING

DISPOSITION
AWKWARD
CAREFREE
COMFORTABLE
EVEN-TEMPERED
FIDGETY
GRUFF
HARSH
NERVOUS
RELAXED
TENSE
UPTIGHT

SETTING DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous setting activities. When you are ready follow the directions below to develop your own special description.

DIRECTIONS:

Pick any ten statements from the following list to create a paragraph on a setting of your choice. Use the Additional Details for Settings to help you write about your setting.

INTRODUCING A SETTING

1. Write one or more sentences of introduction explaining the location and the setting you will be writing about.
2. Write one or more sentences describing the time period in history you will be describing.
3. Write one or more sentences describing the first impressions you get when seeing your setting for the first time.

DESCRIPTIONS OF A SETTING THROUGHOUT A 24-HOUR DAY

4. Write one or more sentences describing your setting in the morning.
5. Write one or more sentences describing your setting in the afternoon.
6. Write one or more sentences describing your setting in the evening.
7. Write one or more sentences describing your setting at sunrise.
8. Write one or more sentences describing your setting at sunset.
9. Write one or more sentences describing your setting during a storm.
10. Write one or more sentences describing your setting after it rains.

SETTING DEVELOPMENT STATEMENTS

DESCRIPTION OF A SETTING'S APPEARANCE

11. Write one or more sentences describing your setting's colors when close to it.
12. Write one or more sentences describing your setting's colors when faraway.
13. Write one or more sentences describing your setting's general appearance.
14. Write one or more sentences describing your setting's reputation.
15. Write one or more sentences describing your setting's size and shape.
16. Write one or more sentences describing your setting's state of repair.
17. Write one or more sentences describing the interior and exterior of your setting.
18. Write one or more sentences describing the building materials that makeup your setting.
19. Write one or more sentences describing how busy the setting is with visitors.

SENSORY DESCRIPTION OF A SETTING

20. Write one or more sentences describing any sound you may hear in your setting.
21. Write one or more sentences describing your setting's odors.
22. Write one or more sentences describing your setting's climate/weather.
23. Write one or more sentences describing your setting's animals.
24. Write one or more sentences describing the season of the year that your setting is currently experiencing.
25. Write one or more sentences describing the movement of your setting. (Use this statement for settings describing bodies of water such as rivers, lakes, waterfalls, etc.)

ADDITIONAL DETAILS FOR SETTINGS

FURNISHINGS- INTERIOR AND EXTERIOR

ALTAR
ARCH
ARMCHAIR
ARMOIRE
BARREL
BELLS
BRAZIER
CALDRON
CANDELABRUM
CANDLES
CHANDELIER
CHEST
CRATE
CROSS
DOOR
FIREPLACE
FOUNTAIN
GATEHOUSE
HASSOCK
HOURGLASS
IDOL
INCENSE BURNER
KETTLE
LOOM
MAT
MOSAIC
PEDESTAL
PILLAR
PIT
PRISM
RUG SKULL
SUNDIAL
TABLE
TAPESTRY
THRONE TOWER
TRIPOD
TUNNEL

FOOD & DRINK

ALE
BOILED FISH
BRANDY
BROTH
BUTTER PIE
EGGS
FOWL
GRAPES
GRUEL
HONEY
LENTILS
MEAD
MILK
MUSHROOMS
NUTS
ONIONS
PASTRIES
PORRIDGE
RAISINS
RICE
SMOKED FISH
SMOKED MEATS
STEW
SWEETMEATS
TUBERS/ROOTS
VENISON
WHEAT
WILD BOAR
WINE

TYPE OF GOVERNMENT

DICTATORSHIP
FEUDAL
MATRIARCHY
MONARCHY
OLIGARCHY
REPUBLIC
THEOCRACY

CAMP SCENES

TENTS AND CARTS
TENT AND DOG BY FIRE
PEASANT MEN, WOMEN, CHILDREN STANDING, SITTING, PRAYING WALKING AROUND
PALM TREES
TENT WITH CAMP FIRE
TENT WITH FIRE AND SEATED SOLDIERS
HORSES EATING/DRINKING
CAMPFIRES WITH SUSPENDED CAULDRONS
MOUNTED LEADER

FEATURES AROUND CASTLE

FISHPOND
ORCHARD
VINEYARD
GARDENS
PENS OF CATTLE, SHEEP, PIGS
FORESTS FOR HUNTING PHEASANTS, DEER, WILD BOAR
FIELDS OF BARLEY, RYE, WHEAT

MUSICAL INSTRUMENTS

DRUM
FLUTE
HARP
HORN
LUTE

ADDITIONAL DETAILS FOR SETTINGS

SHELTER & CONSTRUCTION

BRICK
CLAY
CRYSTAL
GRASS
METAL
MUD
SANDSTONE
STONE
THORNBUSH REEDS

TYPE OF COMMUNITY OR DWELLING

BARN
CASTLE
CITY
COTTAGE
HAMLET
HOUSE
RUIN
SHRINE
THORP
TOMB
TOWN
VILLAGE

APPEARANCE OF THINGS

BUBBLING
CLEAR
CLOUDY
GLOWING
RIBBONED
LUMINOUS
OILY
RAINBOW
LAYERED
SMOKY
TRANSPARENT
VAPOROUS
WATERY

GENERAL SCENERY

PILES OF NEATLY STACKED SOD AGAINST STONE WALLS
ROLLING CARPET OF MOSSES; HEATHS AND BOG MYRTLE
HEATHER COVERED HILLSIDES
SUN FLICKERING THROUGH CLOUDS
ORNATE CANDELABRUM SUSPENDED FROM ORNATE CEILINGS

ANIMAL LIFE

BADGER
BEECH MARTEN
BROWN BEAR
COMMON DORMOUSE
EDIBLE DORMOUSE
PINE MARTEN
POLECAT
RED DEER
RED SQUIRREL
WILD BOAR
PHEASANTS

FLAVORS

BUTTERY
GARLIC
HOT
LEMON
ONIONS
PEPPERY
SALTY
SOUR
SPICY
SWEET
TANGY
TART

ODORS

ACIDIC
DANK
EARTHY
METALLIC
MOLDY
NOXIOUS
ROTTING
SALTY
SICKLY SWEET
SMOKY
STALE
SULFUROUS
SWEATY

ADDITIONAL DETAILS FOR SETTINGS

SOUNDS

BARK
BAY
BELLOW
BLAST
BLEAT
BRAY
BUBBLING RIVER
BUZZ
CACKLE
CAW
DRUM BEAT
HISSING SNAKE
HOOT
HOWL
HUM
ROAR
RUMBLE
SCREECH
SHRIEK
SNARL
SNORTING

VEGETATION& PLANTS

AROMATIC
BLOOMING
BRIGHTLY COLORED
CAMOUFLAGED
CANOPY
COLORFUL
DANGLING TENDRILS
DENSE UNDERBRUSH
DIVERSIFIED
EXOTIC
FERN COVERED
FLOURISHING
FORESTED
FRUIT LADEN
GRASSY
HARDWOOD
LOVELY
LUSH
LUXURIANT
MAJESTIC
MATTED
MEDICINAL
OLD GROWTH
OVERGROWN
ROBUST
SHADOWY
SPARSE
SPINY
THICK ROOTS
THORNY
THRIVING

WATER

BUBBLING
CHOPPY
CRASHING
CRYSTAL CLEAR
DRIPPING
FOAMING
FROTHING
GLASSY
SMOOTH
LAPPING
MISTY WATERFALLS
MURKY
PLUNGING
RAGING
REFLECTING SPARKLING
STEAMY
STILL
TEMPESTUOUS
THUNDERING
TRICKLING
TURBULENT
VEILS OF RAIN
WHIRLING
WHITE-CAPPED