



VISS

VANCOUVER
INTERNATIONAL
SWORDPLAY
SYMPOSIUM

March 27- 29, 2015

PROGRAM GUIDE

Special Thanks



VISS
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INTERNATIONAL
SWORDPLAY
SYMPOSIUM

Welcome to VISS 2015
Events
Timetable
Single Workshop
Three days Workshop series
Lectures
Instructors
Location

follow us:



WELCOME TO VISS 2015

On behalf of Academie Duello, I'd like to welcome you to the third Vancouver International Swordplay Symposium and to thank you for joining us for this very special event. We hope that this weekend will give you the opportunity to explore new realms of swordplay, make connections with like-minded people, and deepen your connection with Historical European Swordplay and Martial Arts.

Bringing together the Western Martial Arts community was one of the goals of our event, but more particularly, we wanted to invite that community here to Vancouver - to introduce it to our school and students and to introduce our students to the broader world of passionate practitioners, researchers and teachers.

This event has been a long time in development and a few special acknowledgements must be made. The first thank you goes to all of our board members and volunteers. This has been a massive volunteer effort and could not have been accomplished without such a dedicated team! Second, thank you to Greg Mele and Nicole Allen who provided us with valuable advice from their time and experience organizing WMAW in Illinois. Third,

our friends from Academia Della Spada, in Seattle, deserve thanks for inspiring and encouraging us with their event, 4W, which they have run superbly for many years. Thank you also to our generous sponsors VanCity, W2 Community Media Arts, Premium Springs Water Company, R & B Brewing and Firefly Fine Wines and Ales, Michael Loades, Blue Gauntlet, Watson Gloves, and Happy Planet, who have made this event financially possible through their contributions and prize donations. Last but not least, thank you all for coming here to Vancouver, whether you're from down the block or have travelled a great distance. We look forward to shaking hands, crossing blades, and raising a glass with you.

The VISS board and I wish you a terrific time this weekend.

Devon Boorman
Chair, Vancouver International
Swordplay Symposium



EVENTS

Tournament

Friday night, 19:30-21:30
Finals at the Gala

Everyone attending VISS is eligible to sign up for the three VISS tournaments: Longsword, Sidesword (Cut and Thrust), and Rapier. VISS registrants will be given the option of signing up for any (or all) of the tournaments when they sign in, but last-minute sign-ups will be permitted right up to 19:00 Friday. The tournaments themselves will start at 19:30 and run in successive half-hour blocks: Longsword first, then Sidesword, ending with Rapier. There will be fifteen minutes between each tournament for participants to gear up and get ready for the next round.

Prizes

In addition to prizes for the top fighters in each of the tournaments, there will be two vote-based prizes. The coveted Judges' Award will go to the fighter who VISS instructors think showed the best form under duress. For the Accolade award, every VISS participant who shows up to the qualifiers on Friday will get to vote for their favourite fighter of the evening using any criteria they feel appropriate, be it coolest moves, slickest gear, or nicest guy.

Registration

VISS attendees can register for the tournament at Registration when they sign in for the weekend on Thursday or Friday. Anyone who can't make up their mind will have until 19:00

Friday to register in person at the registration desk at Academie Duello. Entry for ALL tournaments closes at 19:00.

All participants are reminded that the W2 space will be closed from 18:30 on, so all sparring equipment must be moved to Academie Duello prior to 18:30

Gala

Saturday 20:00 till late.

Come and join us for a night of food, fighting and frivolity! You'll see dazzling demonstrations by the VISS instructors as well as our illustrious Performance Team, and you'll cheer on the finalists in the exciting conclusion to the VISS Tournament. This will be a chance to rub elbows with some of the most respected names in swordfighting from around the world!

To top it all off, we are pleased to welcome Lache Cercel and the Roma Swing Ensemble and their amazing blend of Eastern European gypsy jazz! Dance the night away then get up again the next morning for more swordfighting!

TIMETABLE

Friday

Hours	Track 1	Track 2	Track 3	Track 4
9 am	Welcoming Ceremony			
10 -12 am pm	Christian Tobler German Track Day 1: Footwork, Guards, Blows, and Cutting Patterns (180 min)	Devon Boorman Italian Rapier Track Day 1: The True Fight (180 min)	Matthew Howden Introduction to Thibault (180 min)	Loki Jörgenson Filipino Espada y Daga (180 min)
13 pm	Lunch/ free sparring			
14 pm	Guy Windsor Armizare Track Day 1: The Medieval Dagger (180 min)	Eric Myers & Puck Curtis Destreza Track Day 1: Reduction of Movement (180 min)	Marco Quarta Fighting the Fight (180 min)	David McCormick Punch & Thrust (75 min) Kaja Sadowski Hollow & Arch (75 min)
17 pm	Meet and Greet at Academie Duello, Open Sparring, and Master Class Auditions (drills & exercises)			

Saturday

Hours	Track 1	Track 2	Track 3	Track 4
9 -11 am	Christian Tobler German Track Day 2: Entering the Fight, Working in the Bind, and Exiting the Fight Safely (180 min)	Devon Boorman Italian Rapier Track Day 2: Extending The True Fight (180 min)	David R. Packer & Kaja Sadowski Marozzo's Knife Work (180 min)	David McCormick Physical Culture (75 min) Puck Curtis & Eric Myers Destreza Master Class The Time Thief: The Journey Beyond the Before, During, and After (75 min)
12 pm	Lunch/ free sparring			
14 pm	Guy Windsor Armizare Track Day 2: The Medieval Longsword (Fiore) (180 min)	Eric Myers & Puck Curtis Destreza Track Day 2: From Theory, Victory (180 min)	Marco Quarta From dagger to knife fight (180 min)	Devon Boorman Italian Rapier Master Class (75 min) Christian Tobler The Reversed Left G. Longsword (75 min)
17 pm	Dinner Break			
19 pm	NIGHT GALA			

Sunday

Hours	Track 1	Track 2	Track 3	Track 4
9 -11 am	Christian Tobler German Track Day 3: Breaking the Guards, Combination Attacks, and Feints (180 min)	Devon Boorman Italian Rapier Track Day 3: The Deceptive & Adaptive Fights (180 min)	Stephane Fick Joseph Swetnam's Rapier and Dagger (180 min)	Tom Leoni Bolognese two sword (75 min) Marco Quarta Fighting the Fear (75 min)
12 pm	Lunch/ free sparring			
14 pm	Guy Windsor Armizare Track Day 3: Vadi's Longsword (180 min)	Eric Myers & Puck Curtis Destreza Track Day 3: Adversary as Mechanism (180 min)	Mark Mikita Disarms, Counter-Disarms, and Counter-Counter- Disarms (180 min)	Tom Leoni Fabris Book II (180 min)
17:30 pm	Closing Ceremony			
19 pm	Farewells at Academie Duello /Open Sparring			



SINGLE WORKSHOPS

180-minutes Master Class Workshops

Marco Quarta

Fighting the fight: Closing the gap from misura to gioco stretto

Marco Quarta

Venire ai ferri corti: from dagger to knife fight

Intensity: Medium to high

Equipment Requirements: Mask, leather high gloves, training dagger

Knowledge Requirements: Fencing and wrestling experience preferred
David R. Packer and Kaja Sadowski – Marozzo's Knife Work: Modern tactical applications

This class will explore Achille Marozzo's 22 knife defense techniques, adapted for a modern tactical environment. Students will learn how to assess and respond quickly to situations where they are at a disadvantage. The class focus will be on scenario-based drilling that allows students to safely test the effectiveness of each technique, beginning with the simplest and easiest to apply, and working through to the most complex.

Intensity: Medium-high; frequent scenario-based drilling, and high energy output during drills

Equipment Requirements: Plastic or rubber training knife (some will be provided)

Knowledge Requirements: None

Matthew Howden

Introduction to Thibault

Few things are more important in the art of defense than the ability to make sound decisions and implement them in the correct time. This hands-on class will examine key elements of Gerard Thibault's rapier system with specific emphasis on how he sets up each aspect of the fight from entry, to engagement, to striking and exiting, and around the need to control and respond to the changing variables of the fight at each measure. Knowledge Requirements: This class is appropriate to all skill levels.

Steaphen Fick

Dagger and Rapier: The offensive use of the dagger from Joseph Swetnam

Tom Leoni

Book 2 of Salvator Fabris's Lo Schermo, overo Scienza d'Arme

Loki Jörgenson

Filipino Espada y Daga

Mark Mikita

Disarms, counter disarms, and counter-counter disarms

Mark's workshop will focus on:

Disarming, counter-disarming and counter-counter-disarming a skilled opponent – How to train so you can actually do it.

Distance, time and the effective use

of the 'live hand' – traps, set-ups and dirty tricks in close-quarter fighting. The counter-offensive mindset – staying on the offensive while maintaining an impenetrable defense. Awakening from the still semi-asleep state that often passes for mindfulness.

Equipment Requirements: Sticks and Training knives (loaner equipment will be provided)

75-minutes Hands-on Workshops

Tom Leoni

Bolognese Two Sword

Marco Quarta

Fighting the Fear:

The search for the Lion's heart and the Architect's mind

Description: The warrior's way is based on facing your own fears, to ultimately free yourself into fearless actions and a clear decision making. Like a Knight was reaching to become enlightened in his quest for the Graal, a martial artist finds today in his practice special gates to experience the reprogramming of his mind and body. We will explore together concepts of modern neuroscience, visions of ancient medieval manuscripts, and knowledge of Asian and western philosophical exploration of the way seeking mind of a fighter. We will practice together exercises based on the Western

traditions, to investigate how and why facing the challenge of a fight results first in fighting your own fears.

Knowledge Requirements: This workshop is open to every level of experience.

David McCormick

Body Mechanics of a Powerful Punch and Thrust

David McCormick

Physical Culture Exercise (Indian clubs, medicine balls, feats of strength)

Kaja Sadowski

Hollow and Arch: Structure for martial artists

This class will introduce students to two fundamental body positions that provide stability and structure for martial artists. Students will be taught a basic set of body-awareness and strength exercises that incorporate the hollow and arch structures. Then, they will learn how to integrate these positions into their current fighting practice to improve guard stability, body alignment, mobility, and overall performance.

Intensity: Medium; some gymnastic body-weight exercises, and slow exploration of body positions and mechanics

Knowledge Requirements: None
Equipment Requirements: None; students may bring their primary training weapon.

SINGLE WORKSHOPS

75-minutes Master Class Workshops

Master classes are designed for intermediate to advanced students to study more in-depth. Students who wish to participate in master classes must be individually approved by instructors.

Puck Curtis and Eric Myers
(Destreza Master Class)
The Time Thief: The Journey
Beyond the Before, During, and After

The Before, the During, and the After... These concepts are well known to most modern practitioners of western sword arts, but in the deeper waters of Destreza theory untold riches await the experienced martial artist with the courage to look for them. La Verdadera Destreza's method of stealing the place from your adversary is the diestro's playground. In this class we will use the adversary's movements and footwork against him to develop our assaults at his expense. (This class will be particularly useful if you often fight with a reach disadvantage.)
Equipment Requirements: Mask, single-handed training sword, gloves, and a padded jacket.

Devon Boorman
(Italian Rapier Master Class) Italian
Rapier Principles for Unorthodox
Postures

How do you apply Italian Rapier principles when facing people who are not doing Italian rapier? This workshop will focus on dealing with low swords, offline movement, and Spanish fencers.



3-DAY WORKSHOPS

Guy Windsor
Medieval Italian intensive:
Italian dagger and longsword
according to Fiore & Vadi

Note: To get the most out of this workshop series, students should familiarize themselves with Guy's books *The Medieval Dagger*, *The Medieval Longsword*, and *Veni Vadi Vici*. Come to class with practical questions ready (academic discussion will be reserved for the bar afterwards), and a wish-list of material to cover.

Day 1: The Medieval Dagger

This class will lay the foundation for the three day course, as we will cover the fundamental principles of Fiore's Art of Arms, as expressed in his dagger material (drawing primarily from the Getty Manuscript, and also from the Pisani-Dossi), and the fundamental principles of skill development. We will swiftly survey the breadth of the material and the principle strategies for learning it, and then go deep into a few plays, guided by the interests of the participants, to discover how to take the material from "I know this in theory" to "I can do this".
Equipment Requirements: Dagger simulator (wood preferred, but any will do; steel must have a rubber or plastic blunt on the tip); mask. We will not be addressing falling, so if you do not know how to fall safely, then inform your partner and you will not be thrown.
Recommendations: Prepare beforehand by reading Guy's book on the class topic: *The Medieval Dagger*.

Day 2: The Medieval Longsword

This class will take the learning theory of the Dagger class, and apply it to Fiore's Longsword plays (drawing primarily from the Getty manuscript). We will first establish the logical pattern and structure of the plays as a whole, then take a few of them, guided by the interests of the students present, and go deep into mastering their applications.
Equipment Requirements: Longsword simulator (blunt steel preferred; ideally with a rubber or plastic blunt on the tip); mask.
Recommendations: Prepare beforehand by reading Guy's book on the class topic: *The Medieval Longsword*.

Day 3: Vadi's Longsword

This class will cover the theory and practise of fighting with the longsword that Philippo Vadi describes in his book *De Arte Gladiatoria Dimicandi*. We will follow the same general pattern as in the first two classes; first look at the breadth of material, then go deep into a small sample. Vadi describes "the depths and banks of the Art"; given that this style is generally less well known than Fiore's, and has far more explicitly described theory, we will spend more time on the banks, and less time on the depths.
Equipment Requirements: Longsword simulator (blunt steel preferred; ideally with a rubber or plastic blunt on the tip); mask.
Recommendations: Prepare beforehand by reading Guy's book on the class topic: *Veni Vadi Vici*.

3-DAY WORKSHOPS

Puck Curtis and Eric Myers

Spanish intensive: Smaller, Fewer, Smarter: Beyond the Basics

Day 1: Reduction of Movement

Working through the system starting with the larger actions and reducing the number of movements.

Day 2: From Theory, Victory

Controlling the opposing steel, controlling the space, controlling the times.

Day 3: Adversary as Mechanism

Forcing movement from the adversary and stealing his times. Over the course of three days the instructors will use Destreza as the lens by which we will study and unite the sword held in a single hand with the montante to create a distilled set of concepts which both weapons share and use Destreza theory to understand the differences. We will examine how to create lethal efficiencies in the practice which allow you to make smaller movements, fewer movements, and smarter movements. Particular attention will be paid to applying the basics against an advanced adversary and partnering with the opponent to bring about

Equipment Requirements: Mask, single-handed training sword, gloves, and a padded jacket. Montante simulators will be provided by Academie Duello.

Christian Tobler

German intensive: Longsword, Messer, Sword and Buckler: Principles, tactics, and strategies in Liechtenauer's art of fighting

Day 1: Footwork, Guards, Blows, and Cutting Patterns

Day 2: Entering the Fight, Working in the Bind, and Exiting the Fight Safely

Day 3: Breaking the Guards, Combination Attacks, and Feints

This three day intensive will explore the applications of Liechtenauer's art of swordsmanship using three weapon forms: longsword, messer, and the combination of sword and buckler. Beginning with basics on Day 1, we will then explore the more sophisticated concepts of what to do when the swords meet, how to properly attack, and the still more advanced ideas behind compound attacks and feints. Note: Novice students of German swordsmanship should not attempt to skip the first day.

Equipment Requirements: A blunt longsword, blunt arming sword and/or messer, buckler, fencing mask and leather gloves.

Devon Boorman

Italian rapier intensive

Day 1: The True Fight

Within all of the core Italian rapier texts there exists a fundamental mechanical, tactical, and contextual approach to the art of the duel. In this first class students will learn the fundamental postures of Italian rapier, how to strongly find and gain the opponent's sword, control the tempo of a fight, and apply the fundamental strategy that exists throughout the Italian rapier corpus.

Equipment Requirements: Mask, gorget, and rapier.

Knowledge Requirements: A grounding in the fundamentals of Italian rapier is recommended but not required. We will be covering a lot of material on this first day so brand new practitioners of the rapier should be prepared for information overload.

Day 2: Extending the True Fight

In the second class of the series students will extend the framework established in class 1 to include a broader set of tools that add depth and breadth to the True Fight. Topics will include using offline and cross-line movement to increase control of the opponent's weapon and increase the tempo and predictability of their next actions; use of voids (sudden offline movements) to

avoid attacks and strike to difficult to defend targets; and the closed and open positions of the rapier & dagger and rapier & offhand.

Intensity: This will be an intense, fast moving class.
Equipment Requirements: Mask, gorget, rapier, and dagger (optional).
Knowledge Requirements: A grounding in the True Fight of Italian rapier as covered in class 1.

Day 3: The Deceptive & Adaptive Fights

Once you know the rules you can begin to explore what it means to break them. First, students will explore the Deceptive Fight where feints, misdirection, and provocation will be used to bring an opponent out of position, open them up tactically, and exploit various common motivations and errors. Then, in the Adaptive Fight students will explore the concept of continual movement forward where a lost crossing is transformed into a winning position. Ideas from within the full Italian system of swordsmanship from Fiore to Fabris will inform this rich set of exercises.

Intensity: This will be an intense, fast moving class.
Equipment Requirements: Mask, gorget, rapier, and dagger (optional).
Knowledge Requirements: A grounding in the True Fight of Italian rapier as covered in class 1.

LECTURES

Fiore's Armor by Bob Charrette

Sat 10:45 am

Fiore dei Liberi's *il Fior di Battaglia* (aka *Flos Duelotorum*) is the earliest treatise we have that deals with armored combat. But what was the effect of armor? We will look at some of what Fiore said about it, what he showed of it in his manuscripts, and relate Fiore's references to what is known of the time period's arms and armor from art, archaeology, and historical documents.

Panel Discussion: What makes good HEMA? featuring Tom Leoni et al.

Sat 12:30 pm

Panel: The characteristics are of a good HEMA researcher, and what makes the difference between one who has the right intuitions and one who has a knack for always choosing the wrong "door."



Storied Swords: Behind the Legendary Swords of the Middle Ages by Professor Robert Rouse of the University of British Columbia

Sat 2:00 pm

From Arthur's Excalibur to Arya's Needle, all the best swords have names. Far from being the invention of modern fantasy writers, the tradition of naming swords is well attested in medieval culture. A practice that is revealing of the importance of the sword to martial medieval culture, it also speaks to the role that swords play as objects that literally record history. This lecture will reveal the stories that lie behind some of the most famous swords of the middle ages, and the surprising political uses to which they were put.

Science and Violence: When swords are better than guns by Puck Curtis

Sun 10:00 am

Swordplay is textured with layers of Aristotelian theory but science didn't stop when Aristotle died. This interactive lecture will explore sciences old and new as we apply modern understanding to the practice of western martial arts, how we deal with violence, and how we can study violence to improve our lives. What have we learned that can make us better martial artists, better teachers, and better human beings? Together we will look at some research, try some experiments, and look afresh at the sword with our new causes in hand.

Why Do We Fight?: The Warrior Cultures of Medieval England by Daniel Helbert, Prof. Noelle Phillips, & Prof. Robert Rouse of the UBC

Sun 12:00 pm

In this three-part lecture, you will hear about the martial culture of three distinct periods in English medieval history. First, Daniel Helbert will discuss the heroic military culture of the Anglo-Saxons, discussing the hierarchical system of the germanic comitatus and the warrior society that it lay at the centre of. He will also discuss the other warrior cultures of early medieval Britain, including the Welsh *arglwydd/rhyfawr* retainer system. Next, Robert Rouse will move us on

to the twelfth-century and the highly topical question of the Crusades. The transition from fighting for glory to fighting for God was one that had a deep impact on the warrior culture of western Europe, and played a large role in the rise of what we now term Chivalry. Finally, Noelle Phillips will cover the collapse of practical Chivalry during the fifteenth-century Wars of the Roses, where warrior culture was once again transformed: this time by the horrors of civil wars and the introduction of technologies such as the battlefield cannon and hand-held gun.

Mail to Plate: A Not So Simple Transition by Bob Charrette

Sun 2:00 pm

A survey in art and archaeology of the change from the mostly mail-armored knight of the High Middle Ages to the mostly plate-armored knight of the Late Middle Ages. We will look at what the changes meant to mobility, protection, and martial practice as well as how the changes may have influenced the development of fighting arts.

Performance Nutrition for Martial Artists

by David R. Packer

Sun 16:00 pm

Students will learn how to manage their nutrition for long-term training and competition performance.

INSTRUCTORS



Eric Myers

Sacramento Sword School

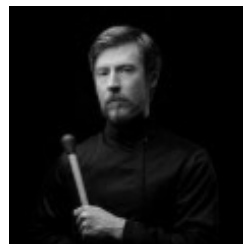
Eric Myers is a Master at Arms in classical Italian fencing, certified by the San Jose State University Fencing Masters Program in 2008. He teaches classical and historical fencing at the Sacramento Sword School, and at the Sonoma State University Fencing Masters Certificate Program. He is a co-founder of the Sacramento Sword School. Maestro Myers began fencing in 1984, and researching Historical European Martial Arts in 1997. Since 2005 his historical research has focused on the the martial arts of Spain and Portugal, and in 2010 he co-authored (with Steve Hick) a monograph and translation of the 17th century "Memorial of the Practice of the Montante" by Diogo Gomes de Figueyredo. He has taught from this and other works at several large, international WMA events.



Puck Curtis

Sacramento Sword School

Maestro Puck Curtis began studying historical fencing in 1992 and began researching Spanish fencing in 1994. He is the cofounder of the Destreza Translation and Research Project and currently teaches historical sword arts at the Sacramento Sword School. Puck certified as a classical Italian fencing master in a traditional board examination with the San Jose Fencing Master's program. He is also a member of the SCA's Order of the White Scarf.



David McCormick

Academie Duello

Eric Myers is a Master at Arms in classical Italian fencing, certified by the San Jose State University Fencing Masters Program in 2008. He teaches classical and historical fencing at the Sacramento Sword School, and at the Sonoma State University Fencing Masters Certificate Program. He is a cofounder of the Sacramento Sword School. Maestro Myers began fencing in 1984, and researching Historical European Martial Arts in 1997. Since 2005 his historical research has focused on the the martial arts of Spain and Portugal, and in 2010 he co-authored (with Steve Hick) a monograph and translation of the 17th century "Memorial of the Practice of the Montante" by Diogo Gomes de Figueyredo. He has taught from this and other works at several large, international WMA events.



Devon Boorman

Academie Duello

Devon Boorman has been practicing Western Martial Arts for more than 20 years. He has won international competitions, taught workshops and seminars throughout the world on both the study and practice of historical techniques and on practical combat implementation, and has been actively involved in translation and interpretation projects of extant texts. Devon's expertise centres on the Italian swordplay tradition including the arts of the Renaissance Italian rapier, sidesword, and longsword, as well as knife and unarmed techniques. Devon is the co-founder and Director of Academie Duello Centre for Swordplay in Vancouver, Canada, the largest centre of it's kind in the world.

INSTRUCTORS



TOM LEONI

Order of the Seven Hearts

Tom was born in Locarno, Switzerland and grew up in the Brianza region of Northern Italy. His extensive education in the humanities included the study of Latin, ancient Greek, history, philosophy, Early Music and philology. Tom continued his academic studies at the Schola Cantorum Basiliensis (Switzerland) and then at Texas Christian University where he earned a Bachelor's degree cum laude in classical music composition and a Master's in business administration.

Tom's interest in swordsmanship began in the early Nineties, at which time he started a serious and thorough investigation of most extant primary sources from 16th and 17th century Italy. This analysis lead him to a lifelong commitment to the rapier system of Salvator Fabris (1544-1618).



Guy Windsor

The School of European Swordsmanship

Guy Windsor is a swordsman, writer, and entrepreneur. He researches and teaches medieval and Renaissance Italian swordsmanship, blogs about it, writes books about it, has developed a card game to teach it (which involved founding another company, and crowdfunding), and runs The School of European Swordsmanship.



Kaja Sadowski

Valkyrie Western Martial Arts Assembly

Kaja Sadowski is one of the founding students of Valkyrie Western Martial Arts Assembly and head of its Beginner Program. Since picking up a sword for the first time in 2010, she has proven herself a formidable duelist, and a passionate advocate for the growth of Western Martial Arts. Her favoured weapon is the rapier, though she dabbles extensively in sabre, longsword, wrestling, and modern stick-fighting.

She holds a Master of Arts in English Literature and specialized in Medieval chivalric literature in her graduate work, and loves the physicality and groundedness of historical swordplay as a balance to academic study. Kaja has taught in a wide variety of venues for over a decade,



David R. Packer

Valkyrie Western Martial Arts Assembly

David Randy Packer is the founder of Valkyrie WMAA and the creator of the Box Wrestle Fence training system. He began practicing martial arts in 1980, beginning with Kung Fu and continuing his training with Aikido, Taekwondo, Tai Chi, Hung Gar, Hwarangdo and Shotokan Karate, and dabbling in many other unarmed fighting arts. He discovered Western Martial Arts and the joys of swordplay after a couple of decades, and fell in love with the rapier. In 2004, he founded the Academie Duello Centre for Swordplay with Devon Boorman. After leaving Academie Duello, he spent years refining his teaching approach and fighting practice before developing the Box Wrestle Fence method.

INSTRUCTORS



Loki Jörgenson

Loki Jörgenson has 25+ years experience training in Southeast Asian weapons arts including Filipino kali, Indonesian pencak silat and Thai krabi krabong. He is the founder and chief instructor of Maelstrøm Martial Arts in Vancouver, Canada. He is one of twelve people world-wide who hold "tuhon" ranking in Pekiti-Tirsia System of Kali under Grand Tuhon Leo T. Gaje. Loki also holds instructor ranking in pencak silat Gadjah Putih Jati Wisesa, Dog Brothers Martial Arts, krabi krabong Buddhai Sawan, and Majapahit Martial Arts from the Inosanto Academy.



Marco Quarta

Nova Scrimia

Marco Quarta is a biomedical scientist at the School of Medicine of Stanford University, CA, USA. His research is focused on skeletal muscle physiology, biomechanics and on bioengineering of stem cells for regenerative medicine. He currently teaches and gives seminars of Nova Scrimia at Stanford University and in the San Francisco Bay Area.

Marco grew up in Bologna, Italy. His journey in the martial art world moved from judo and jujitsu (where he earned a 3rd dan black belt) to mixed martial arts (in particular Gracie BJJ). His interest in the Italian martial traditions started in the early Nineties with the study of modern fencing.



Mark Mikita

Kali-Eskrima Master Mark Mikita began training in the martial arts in 1967, quickly finding his calling in weapon-based systems intended for actual combat. He started teaching professionally in 1978. The Mikita School of Martial Art is located in Los Angeles, California.

A short list of his notable students includes Joe Hyams (author of *Zen In The Martial Arts* and private student of Bruce Lee), Sam Sheridan (author of *A Fighter's Heart*, *The Fighter's Mind* and *The Disaster Diaries*, for which he trained privately with Mark for two years to learn how to survive in an apocalyptic, grid-down scenario),

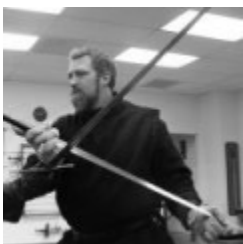


Matthew Howden

Academia Duellatoria

Matthew Howden has been a practitioner of Western Martial Arts for nearly 2 decades. He has taught workshops and seminars in the U.S. and internationally, and has participated in both domestic and international competitions.

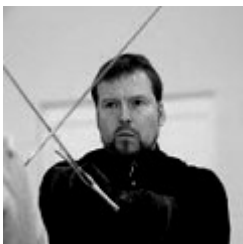
Matthew is an Instructor at Arms at Academia Duellatoria in Portland, Oregon, where he teaches classes in the rapier system of Gerard Thibault, in addition to the school's Bartitsu and German Armed Combatives programs. While actively working on translation and redaction projects, Gerard Thibault's 'Academy of the Sword' has always been at the core of Matthew's research and study. When not studying or teaching the noble art of defense,



Steaphen Fick

Davenriche European Martial Arts School

Steaphen Fick joined a company of people touring through California performing in fully armoured tournaments in 1998. While in armour he had competed in full contact tournaments, as well as demonstrating the use and mobility of the armour. The tournament company would average five events per year, six shows per event and three fights per show, he maintained this schedule for approximately 11 years. Steaphen also practiced in the training fights as well as the tournament fights. In the 11 years, of the training and tournaments, he had over 1900 fights.



Christian Tobler

Selohaar Fechtschule

Christian Henry Tobler has been a longtime student of swordsmanship, especially as it applies to the pursuit of the chivalric ideals. A passionate advocate of the medieval Liechtenauer School, his work in translating and interpreting Sigmund Ringeck's commentary firmly established him as an important contributor to the growing community of Western martial artists. He has also produced two training DVDs as part of the "German Martial Arts" series, one on the poleaxe and the other on the messer, sword and sword and buckler.

LOCATION

Masonic Center

1495 West 8th Avenue
Vancouver, BC V6H 1C9

Buses (to Academie Duello)

· 014
· 016
(25 min)

