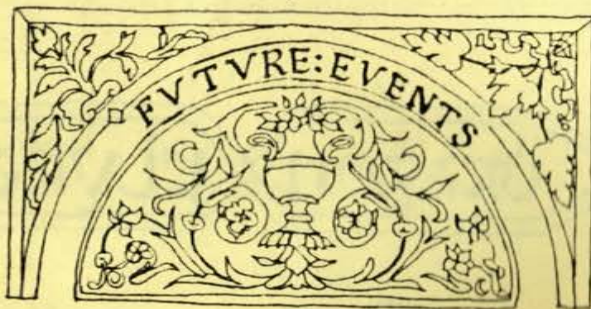


DRAGONFLYRE
C. I. Leddin
400 W. Central #1405
Wichita, KS 67203

TIME VALUE - DO NOT DELAY



May a.s.xx1



MAY

- 17 - Memorial Event & Stoutheart Tourney, Coeur d'Annui, (Des Moines, IA) c
- 17 - May Fair, Forgotten Sea, (Kansas City, MO) c
- 18 - Officer's Meeting, 5:00, David the Silent's
- 24 - 26 Calontir Crown Tournament, Grimfells, (Payetteville, AR)
- 31 - Mad Dogs & Englishmen, Carlsby, (Lawrence, KS) c
- 31 - Renaissance Faire, (Liberal, KS) see David for Details.

JUNE

- 7 - Midsummer Fair, Carrefour, (Joplin, MO) c
- 14 - Kingdom Fighter Practice, (Standing Stones, (Columbia, MO)
- 21 - Seige of Lonely Tower & Baronial Investiture, (Omaha, NE) c
- 28 - Double Wedding in Standing Stones, Standing Stones, Columbia, MO) c

JULY

- 4 - Ansteorra/Calontir Interkingdom Event, V'tavia, (Wichita, KS) c
 - 12 - Archery Event, Coeur d'Annui, (Des Moines, IA) c
 - 12 - R.U.S.H., Three Rivers, (tentative)
 - 19 - War Maneuvers, Thousand Hills, (Kirksville, MO) c
 - 29 - Wedding Event, Shallow Waters, (North Platte, NE) c
- JULY
- 2 - Midrealm/Calontir Interkingdom Event, Shattered Chrystal (Belleville, IL)
 - 9 - Festival of Sprites, Forgotten Sea, (Kansas City, MO) c

C O N T E N T S

May, A.S. XXI

1986 C.E.

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This is the Dragonflyre, published by and for the members of the Barony of V'tavia of the Society for Creative Anachronism, Inc., and does not delineate S.C.A. policy. It is available from the Chronicler c/o

C.L. Leddon
 400 W. Central #1405
 Wichita, KS 67203
 Tuia Kynara of Illyricum

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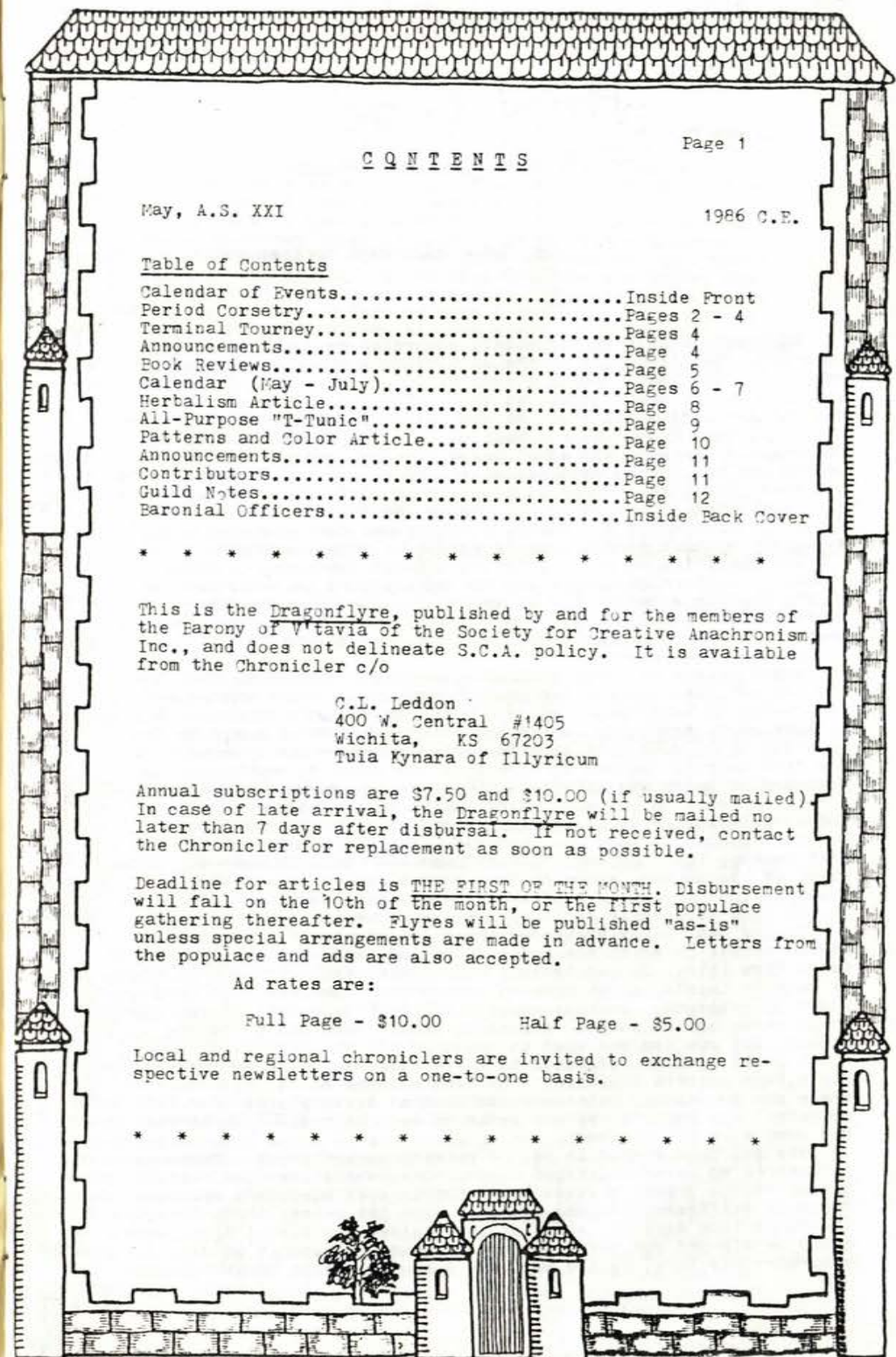
Deadline for articles is THE FIRST OF THE MONTH. Disbursement will fall on the 10th of the month, or the first populace gathering thereafter. Flyres will be published "as-is" unless special arrangements are made in advance. Letters from the populace and ads are also accepted.

Ad rates are:

Full Page - \$10.00 Half Page - \$5.00

Local and regional chroniclers are invited to exchange respective newsletters on a one-to-one basis.

* * * * *



Period Corsetry

or - *Nuqing Scarlett O'Hara*

by. Vets. Elisabeth du Rossignol

Although details varied widely according to exact time and location, the silhouette of the 16th century was one composed of many straight lines. Women's dresses began to be made in two separate parts, which permitted very different treatments of the top and bottom halves, with the bodice becoming very tight and the skirt very wide. This displayed very nicely the popular large-motif brocades and embroidered fabrics; and as time went on the use of applied decoration, slashing, jewels, and embroidery increased until the wearer is practically lost in the gorgeusness of his clothes. In some of its phases the 16th century is, in my opinion, unsurpassed for class, elegance and pure unashamed glitz. No wonder so many people want to try it.

But there is, of course, the fine print. Humans, especially women, in a state of nature are not outstanding for straight lines. So the problem arose of how to smooth out all those assorted irregularities into the nice smooth straight-sided inverted funnel shape that was so fashionable. How did they do it?

Answer--the corset.

Small waists had been admired already for centuries, and there are indications that earlier periods weren't above wearing something underneath to help things along a bit. It wouldn't have been too hard to make one's undergown out of something extra stout and lace it tightly, or to make just an underbodice to serve the same purpose. The 16th century appears to have been the first to employ such an underbodice which was artificially stiffened, thereby becoming an actual corset. In period, incidentally, it was called a "pair of bodies" (consisting as it apparently did at first of two pieces), or just "bodies", hence our "bodice". It wasn't until the early 19th century that the word "corset" was used in this context. The shape of the garment seems to have been borrowed from the male doublet or pourpoint, a stiff, side-laced undergarment fashionable in the late 15th-early 16th century.

To the best of my knowledge there is only one firmly dated fabric corset in existence from our period, and that barely--it dates from 1598. We can learn a lot from studying it, but of course we must be careful about drawing too many conclusions from this one piece of evidence. Luckily, period literature is full of references to corsets, and of course portraits abound--you can't see the corset, but you can see what it does.

I could find no reference to the actual use of those Torquemada-style iron corsets depicted in so many costume books, although there are occasional references to iron or steel plates used in corsets. The current opinion seems to be that these Iron Maiden jobs had some sort of orthopedic use.

The stiffeners used in period corsets varied a lot. There are references to paste-stiffened linen, horn, whalebone--yes, it's period--bents (reedy grasses bound together in bundles), and cane. The main stiffener, the one inserted down the center front to keep the front line straight and flat, was called the busk. This piece could be slipped out when the lace or point holding it in was removed--this lace, by the way, was a popular favor to give to an

Corsetry, Cont.

admirer, for him to wear on his hatband or tied around his arm. The busk could be of bone, horn, wood, metal or whalebone. Some existing early-17th century ones are elaborately carved and decorated, and some also have spicy little rhymes carved on them. Maybe period ones did too; I for one don't know.

Lacing could be either back or front, there are references to both. The 1598 corset laces in back; also there are mentions of pairs of busks--possibly these were used in front-lacing corsets. Since ladies of the social classes that would wear a corset had plenty of help getting dressed, it probably doesn't matter much.

Whether or not period corsets were elaborately decorated is hard to say. The 1598 corset is quite plain and functional, although it is made of silk--of course, it was the one buried with its owner, so maybe it was her third best one. One writer states that corsets probably were not decorated, basing this statement on the fact that the ornateness of corsets is nowhere mentioned in the Puritanical denunciations of dress that got so popular during this time. The use of corsets gets nicely lambasted in these tracts, but not their elaboration. On the other hand, these people decorated just about everything, so it's hard to understand why this one item of dress would be exempt. So you can draw your own conclusions.

The 1598 corset's stiffeners have disintegrated, but are believed to have been whalebone or bents. There are eyelet holes worked along the bottom edge, apparently for attaching the farthingale. It has shoulder straps; Norah Waugh states that they must have had straps or with their lack of shaping they wouldn't have stayed up. I wonder, myself--I've made four corsets now, all strapless because I hate working necklines around straps, and they stay up just fine. Of course, the 1598 corset was worn with a high necked gown. So who knows?

This corset is also interesting in that there is no boning extending over the bust. Individual preference, maybe?--judging from the measurements the wearer was quite slim, she may not have needed much control in that area. Or maybe this was usual practice. Again, it's hard to make too-inclusive statements on the basis of one piece of evidence.

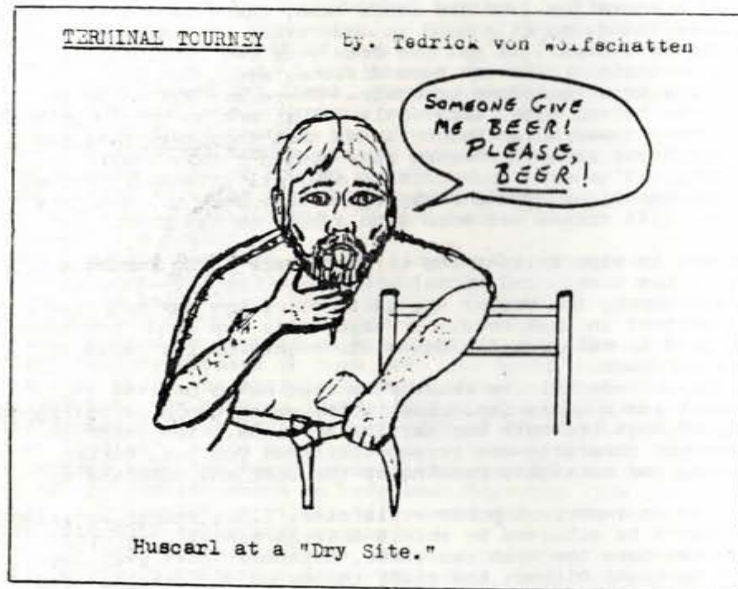
My own far-from-definitive researches lead me to believe that a lady's corset was a quite individual item, which could be stiffened in a variety of ways, to suit her particular needs. The function, however, remained constant--the corset flattened you out, making your sides long and straight, pushing up the bust and compressing the waist.

Herein lies an important point--this nice, flat, smooth, straight-sided torso can't be achieved by modern undergarments, or by none at all. You can make the most beautiful, authentic gown ever seen and it won't be right without the right things on underneath. For many people tempted by late-period garb the undergarments are the hangup--but, as I hope to demonstrate, not a necessarily bad thing.

When I change around other ladies, which seems to be usually, I almost always get a few expressions of horror at my corset. In their eyes I can almost see the gasping wraiths of Victorian ladies when I'm asked how I can possibly breathe? Often I'm not sure I'm believed when I say I can breathe perfectly well and that I'm quite comfortable. You'll recall I said before that the main job of the period corset was to produce that flat, smooth silhouette--not the bone-crushing wasp waist of a hundred years ago. There were some ultra-fashionable types, especially at the French Court, who did go in for such follies, but extremely tight lacing is not necessary to achieve that characteristic period line. Look at the portraits. Look at them carefully. These ladies are wearing large farthingales, and in the later years huge padded sleeves and long pointed bodices. These all greatly reduce the apparent size of the waist, by contrast with the great width below and above it, and by drawing the eye downward at waist level. That being the case, why lace yourself to the point of vertigo? Fainting couches are not period.

Corsetry, Cont.

Corsetry has gotten a nasty reputation in our time, memories of 19th-century excesses still being with us. But a period corset was built differently and worn for a different effect than these more modern ones, and can be quite comfortable. If it's made for you, fitted carefully, boned to suit your figure--and these days we have plastic featherboning and spring steel--it's nothing to be unduly bothered by. It is tight, it's stiff, it's hot in the summertime, and it takes getting used to. But if you're serious about late-period garb, it's the price you pay for being incomparably classy and the envy of all your friends.



ATTENTION ALL AUTOCRATS:

Autocrats are needed for both the June 7 mini-event and Valor Tourney. If you are interested, please contact the Baronage or our Seneschal for more information.

David the Silent: 522-1658 Ens. Mammara: 942-1058

Book Reviews

by Friar Thomas Bacon

PIERS THE PLOUGHMAN
by William Langland, Penzance Books, 1966

Today, anyone with a passing knowledge of the Middle Ages has heard of, and perhaps read parts of, Chaucer's Canterbury Tales. Not so well known, is another poem written at the same time: Piers the Ploughman. The two works provide contrasting visions of life in England at the end of the fourteenth century. While Chaucer wrote from and for the court, Langland, an improvised cleric of minor orders, saw things from below.

The format of the poem is of a spiritual pilgrimage with Medieval England as its background. Thus it can be viewed on several levels. At one level it is a religious polemic against the decadence of the world and the church as then existed. Another level is that of a spiritual homily on the virtuous life. And then, it is a travalogue of the life and times of peasants in England. The guide of this journey is Piers, the title character, who really represents Christ.

A best seller in the late Middle Ages, it gives a very interesting insight into the thoughts of the Middle and lower classes.

THE MEDIEVAL UNDERGROUND
by Andrew McCall, Hamish Hamilton, 1979

This is a book about medieval society's outcasts and other unworthies. The book begins by explaining how crime was conceived and how this effected the notions of justice and punishment. Since the basic conception of society was that of a rigid hierarchy, one with everyone's position and duties fixed, crime was defined as not adhering to your place in that structure: "It is against the course of nature". Since the Church was the conduit to God, the definer of the hierarchy, it took the leading role in defining justice. This course later led to the Inquisition.

The book goes on to explore the criminal element of medieval society and the sometimes nearly independent subsociety it formed. Organized crime is not original to the 20th century, merely more profitable. But beside the ordinary criminals there were others even more reprehensible in the medieval view: heretics, witches, and Jews. For because they directly, challenged the defined order of things, and therefore threatened the universe, they were hunted and greatly feared.

Overall, an interesting overview of the medieval underbelly.

Calendar

Page 6

Sunday	Monday	Tuesday	Wed
May 18 12:00 Fighter Pop Mtg 5:00 Off Mtg 7:00 Drama	May 19	May 20	May 21 7:00 Dance Pop Mtg
May 25 12:00 Fighter Pop Mtg 5:00 Bardic 7:00 Drama	May 26	May 27	May 28 7:00 Dance
June 1 12:00 Fighter Pop Mtg 5:00 Bardic 7:00 Drama	June 2	June 3	June 4 7:00 Dance
June 8 12:00 Fighter Pop Mtg 5:00 Bardic 7:00 Drama	June 9	June 10	June 11 7:00 Dance Pop Mtg
June 15 12:00 Fighter Pop Mtg 5:00 Bardic 7:00 Drama	June 16	June 17	June 18 7:00 Dance
June 22 12:00 Fighter Pop Mtg 5:00 Bardic 7:00 Drama	June 23	June 24	June 25 7:00 Dance
June 29 12:00 Fighter Pop Mtg 5:00 Bardic 7:00 Drama	June 30	July 1	July 2 7:00 Dance
July 6 12:00 Fighter Pop Mtg 5:00 Bardic 7:00 Drama	July 7	July 8	July 9 7:00 Dance Pop Mtg



This year hosted by Calontir in the Barony of V'tavia (Wichita, Kansas) on the 4th, 5th and 6th of July.

The site is Camp Hyde, the site of many V'tavian events. Site fee will be \$4 in advance or \$5 at the event. Children under 12, free. There will not be a feast, but there will be a full meal tavern on site. Site is wet, fires are allowed, but only in containers.

Tentative Schedule:

Thursday: Site open anytime, Troll opens 6 PM

Friday	Saturday
Wake-up call	8 am Wake-up call
Opening Court	9 Morning Court
Honor list tournament follows	Warlord tournament follows
Seminars start	10 Arts & Sciences entries open
Lunch Brešk	1 pm Lunch Break and A & S displays
Tournament and Seminars resume	2 tournament resumes, A & S competition begins
Swim Break	4 Swim Break
Dinner Break	5 Dinner Break
Evening Court	7 Main Court
Dance Revel Follows	Bardic Circle Follows
Sunday: Closing Court 9 am	
Melees & other activities following	

Fighting Conventions: Armor inspection according to Kingdom of residence.

Weapons & field rules according to Calontir rules & customs.

Seminars: Confirmed; Dance Swap (bring your favorite dance), Brewing, Light Weapons, Mid-Eastern Dance and Story Telling

Tentative; Pavillions, Summer Garb, Bards; Then and Now, Heraldric Costuming and Outdoor Cooking

Other activities: Heralds contest, Period style chess tournament (rules used will be the Shatranj version pp 5-7 Complete Anachronist #4).
New addition: Archery space will be available.

FOR GENERAL INFO CONTACT:

FOR TAVERN INFO CONTACT:

Id. Conrad Martin von Klavius
Michael Sauer
330 S. Tyler #229 Wichita, KS 67209
(316) 721-1098

Iy. Christianna du Beauchasteau
Chris Echelbarger
330 S. Tyler #205
Wichita, KS 67209

Attention! New Site!

From the North:
From I-135 take I-235 Exit West/South
Proceed 11 miles on I-235
Take Exit 5 Southwest Blvd (K 42) West
Proceed 4 miles on K 42
At the (very) small town of Shulte turn West (right) onto 39th street

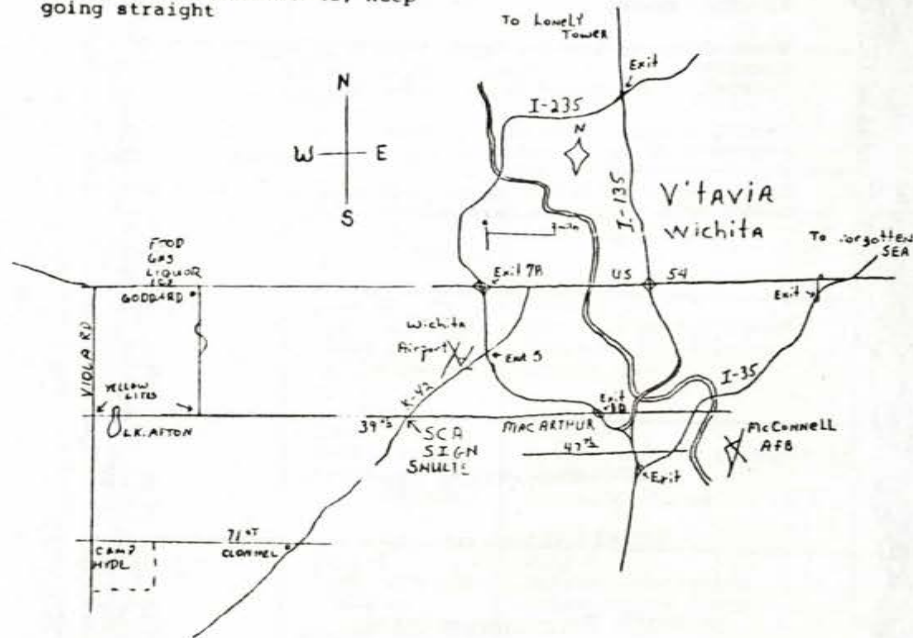
From the southeast, K 15:
Exit K 14 at MacArthur
Proceed 2 miles west, you will cross I-235
Follow directions from Northeast and South

From the South & Northeast:
Exit I-35 at the South Wichita exit (Third Wichita exit from NE, first from the south)
After paying toll proceed 1 mile North on I-135
Take exit 1C (I-235 West/North)
Take exit 1D (MacArthur ave west) 1/2 mile later
Proceed 7 miles West on Mac Arthur it will change into 39th street.

From K 42 & 39th Street (Shulte) Proceed West on 39th street 9 miles, you will pass Lake Afton and turn left (south) at the next corner which has a flashing yellow light. Proceed four miles south, and turn back left (east) approx. 1 block to Camp Hyde entrance.

Now you will pass through the town of Shulte and cross K 42, keep going straight

*Note: 39th St. and MacArthur are the same street.





Unto the Knowne World

Greetings!

From the Barony of V'tavia

The site is Camp Hiawatha, the same site as last year's Valor, at 1701 W. 51st St North, Wichita, Kansas.

There will be, besides Valor Tourney and the Guardian of Valor Battle, a Meanest Mother Tourney, a Three-Man-Melee, and a Bushkazee.

Valor's competitions will include: needlework, weapon-smithing, brewing, and a chess tourney.

Details of a wonderful feast, and more information will follow in next month's flyer.

Come and enjoy the

Celebration of the

Seventh Tournament of Valor

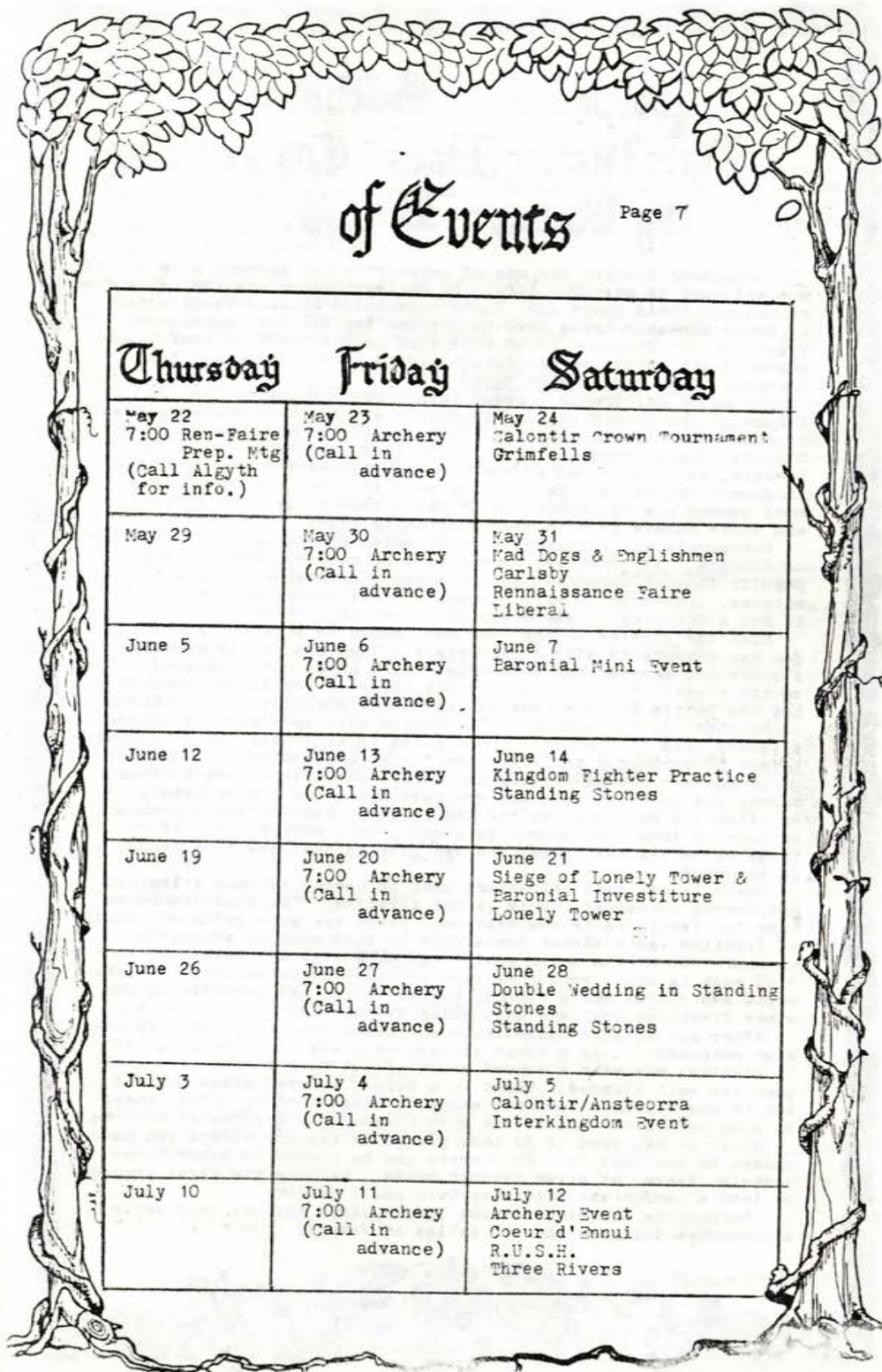
August 29 thru September 1



of Events

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Thursday	Friday	Saturday
May 22 7:00 Ren-Faire Prep. Mtg (Call Algyth for info.)	May 23 7:00 Archery (Call in advance)	May 24 Calontir Crown Tournament Grimfells
May 29	May 30 7:00 Archery (Call in advance)	May 31 Mad Dogs & Englishmen Carlsby Renaissance Faire Liberal
June 5	June 6 7:00 Archery (Call in advance)	June 7 Baronial Mini Event
June 12	June 13 7:00 Archery (Call in advance)	June 14 Kingdom Fighter Practice Standing Stones
June 19	June 20 7:00 Archery (Call in advance)	June 21 Siege of Lonely Tower & Baronial Investiture Lonely Tower
June 26	June 27 7:00 Archery (Call in advance)	June 28 Double Wedding in Standing Stones Standing Stones
July 3	July 4 7:00 Archery (Call in advance)	July 5 Calontir/Ansteorra Interkingdom Event
July 10	July 11 7:00 Archery (Call in advance)	July 12 Archery Event Coeur d'Ennui R.U.S.H. Three Rivers



Potpourris & Sachets: Their History, Uses & Construction

by Katrina Weiss

Throughout history the use of potpourris and sachets have played a vital part in everyday life. In ancient Greece the ladies carried sachets in their gowns and "Roman households boasted large urns of dried aromatic herbs used to perfume the air with summertime fragrance and fragrant herbs were used in many ways to mask the odors of the primitive sanitation and to ward off concomitant disease." (The Rodale Herb Book)

The major difference between potpourris and sachets is the fineness of the ingredients. Potpourris are coarsely broken pieces of herbs and flowers, while sachets are finely ground herbs and flowers. Potpourris are usually placed in decorative jars and baskets, and are placed around the home to scent the air and keep it from being stale. Sachets are sewn into small pillows. The most common use of sachets is to place them in dresser drawers and linen chests to help keep everything fresh.

Potpourris are extremely easy to make, providing you have access to flowers. Any fragrant flower will do nicely. The two most popular flowers for this use are roses and lavender. (A word of warning: Lavender is very strong, a small amount goes a long way, it has a tendency to overpower the other ingredients.)

Pick the flowers before they have begun to wilt but after the dew has evaporated off of the petals. Take the petals off the flowers and spread them very thinly on a paper towel-covered cookie sheet. Try to have only one layer of petals per sheet. Let the petals air dry, but not in direct sunlight, until there is no moisture in the petals. (The petals will be brittle.) Store in glass jars (preferably brown glass to eliminate the bleaching effect of sunlight) until you are ready to use them.

If you are one of the fortunate ones who have access to fresh herbs, dry them the same way you have dried the flower petals. An alternate method is to tie the herbs in bunches and dry them by hanging them upside-down in a cool, dry, dark place. If no fresh herbs are available, you can find an assortment of herbs at the store.

There is one last ingredient that is needed to make a lasting potpourris or sachet. This is the fixative. The fixative helps keep the fragrance in the mixture. There are many different kinds of fixative, some almost impossible to find such as ambergris (a secretion of the sperm whale) and some that are very easy to find such as orris root (the root of the Florentine iris). Tonka beans and citrus peels (lemon, orange, lime, and grapefruit) are other fixatives that are used quite frequently.

After all of your ingredients are dried then it is time to mix your potpourris. In a large crockery or glass bowl (never metal or plastic) mix with a wooden spoon all of your ingredients until they are well blended. Place in a large, covered glass jar and let it age anywhere from six weeks to three months. (The longer it ages before you use it the more blended the fragrances will be.)

After it has aged it is then placed in the containers you have chosen to use them in. Potpourris can be placed in decorative baskets, vases, or glass trinket boxes. Sachets are first ground up into a powder and then sewn into small pillows.

Potpourris and sachets make lovely gifts and are very period accessories for garb and for tables at feasts.

All-Purpose T-Tunic

This diagram gives you a simple and reasonably authentic pattern for all sorts of clothing. By adjusting the angles of the side seams and sleeves and adding gores of various sizes to the sides or back, you can approximate the line of anything from a Roman tunic to a Burgundian houppelande - and you can run it up in an afternoon, if you don't get too ambitious with finish and trim.

Use 60" fabric if you can get it, or sew two widths of 45" or 36" together. (And if you have to piece it anyway, it's no more work to use different colors on each side. . .) Fold the fabric in quarters, making sure you wind up with one fold running the long way and two the short way when you're done, as shown in the picture.

If you use suedecloth or velour, you won't have to bother with a hem. On the other hand, if you're too determined to be authentic to touch such modern confections, you still don't have to hem it . . . if you can find a really period wool. Most medieval garments weren't hemmed, I've read, because Medieval wools were processed in a way that got the natural fibers so tangled they wouldn't unravel - an effect you can imitate by washing in hot water and machine drying a few times till the stuff stops shrinking.

Take the following measurements: — Remember to allow at least 1/2" extra for seams!

- ① Neck to floor, or wherever you plan to stop.
- ② Neck to waist.
- ③ Neck to widest part of chest.
- ④ 1/4 waist plus 1".
- ⑤ 1/4 chest plus 1".
- ⑥ 2".
- ⑦ As wide as your most comfy shirt.*

The dotted lines suggest different neck and sleeve lines. Pick whatever seems closest to the period you're trying for.

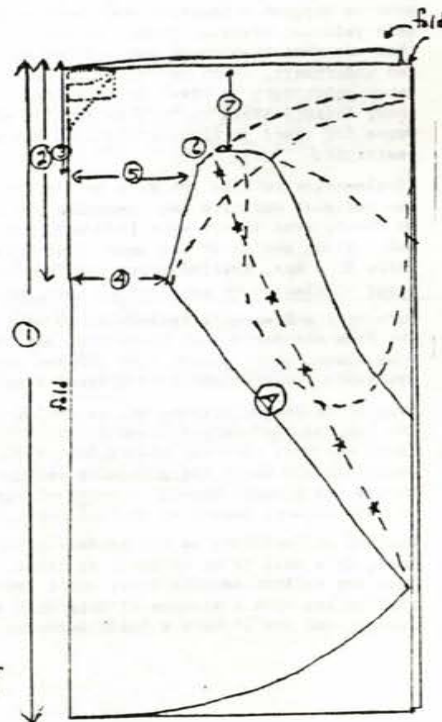
For most periods, the more cloth you use, the more upper-class the effect. Also, very long skirts - on the floor - are easier to wear when very full. Add gores at (A) and perhaps also center back; the closer you come to a full circle, the better. At that point, you can walk in a skirt 4" or 5" longer than your neck-to-floor measurement, without picking it up.

For men, length should be anywhere from hip to ankle, depending on the period. The dotted line marked with stars could be a side seam for men, and also for very early women's dress.

Cut it out and sew up the sides and you're done except for binding and trimming.

Wear over a turtleneck, pants and boots, or a lighter-weight version of the same tunic with narrower sleeves.

-- Hilary of Serendip



*Or a few inches wider. . .

PATTERN AND COLOR

People often ask what kinds of fabric design and color they can use in Society costuming. While the absolute answer is "whatever you please!", there are some things which do help to create a Medieval appearance - which, after all, is what we're trying to do.

Patterned cloth is tricky. Until you've developed an eye for the ornate but flat and static symmetry favored during our period, you'd be well advised to choose solid colors. The most distinctively Medieval patterns you're likely to find today are "powdered" designs (tiny figures sprinkled over the cloth in neat rows, not scattered at random), heraldic beasts or geometric designs in scrollwork frames making a honeycomb effect, and arabesques of abstract leaves and flowers. Avoid asymmetric patterns and designs that seem to move, as these would have suggested Chaos and the work of the devil. Also avoid natural-looking flowers - or anything else with three-dimensional depth - as such patterns evoke the 18th and 19th Centuries the way neon signs evoke the 20th. Look for woven patterns rather than prints - they did have printed fabrics in the Middle Ages, but it's hard to find a modern print that strikes the right note. Woven patterns are safer because the technology of weaving tends to force fabric designers into a stiffer and thus more "period" style of work than they might otherwise choose.

With color, on the other hand, you can go wild. Within the palette available to them, the basic Medieval principle of color was "more!". Color was wonderful. Color was expensive. Rich was good. Scale the amount of variety to the social class you want to suggest - peasants wore mostly undyed cloth, and the sort of colors - onion-skin yellows, beetroot roses, walnut browns - they could make themselves, because that was what they could get. Those who could afford more, wore more. Blue legs, red undertunic, green overtunic, lilac cloak with gold lining - perhaps some rose and amber embroidery to liven it up a bit. . . (Black, by the by, counts as color - a good, durable black is hard to achieve with natural dyes, and therefore costly. The vogue for black in Elizabeth's time was conspicuous consumption, not the dawn of restraint.)

Single-color outfits are rare before the Renaissance. This is partly due to the way the Medieval wardrobe was assembled - a peice at a time, over years. A new tunic was an event, even if you were reasonably wealthy, and you wore it with whatever else you had. Also, shades of the same color from different dye lots usually look awful together, while it's easy to find happy combinations of contrasting colors as long as you match the level of clarity or greyness in them, which isn't too hard with natural dyes.

Underwear and women's headcoverings: were almost always white, cream, or saffron - not from any particular prejudice, but because such things were generally made of fine linen, which couldn't be colored anything but yellow with the techniques then available. Cotton and silk offered a much wider field, but were very, very expensive.

Drop in to Dharma Trading Co. or one of the other weaver's supply places and look over the natural-dyed yarn section to get a feel for the type of color that's appropriate. There are many rich and strong hues available, but it's a good idea to learn to recognize and avoid the shrieking aniline purples and the other modern innovations. Beware the Dreaded Day-Glo - never (I testify from bitter experience) buy any red or pink without seeing it in full daylight.

Perfect authenticity is not necessary for enjoyment of the Society. On the other hand, it's well to be cautious at first, lest you slather hours of work on something your own refined sensibilities won't let you wear six months later. Stick to plain, rich colors with a minimum of trim till you get used to the concepts of Medieval design, and you'll have a basic wardrobe you can enjoy and build on for years.

-- Hilary of Serendip

(Editor's Note: Article printed by the gracious permission of the author. For this permission, many thanks. TKI)



REN-FAIRE (Part III)

The Barony will be participating in the Ren-Faire in Liberal on May 31. There is limited space available on the Smithy Bus. Contact David the Silent to check for availability of bus space.

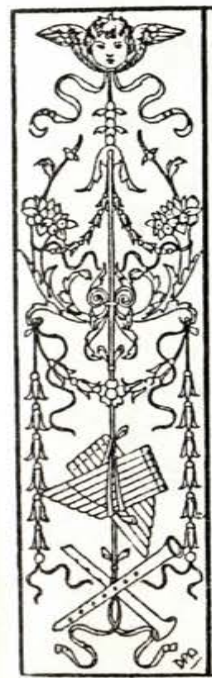
Anyone interested in helping with the Ren-Faire preparations should contact Katherine Helena or Dorothea.

Katherine: 522-1658

* * * * *

ARTISTS AND CALLIGRAPHERS:

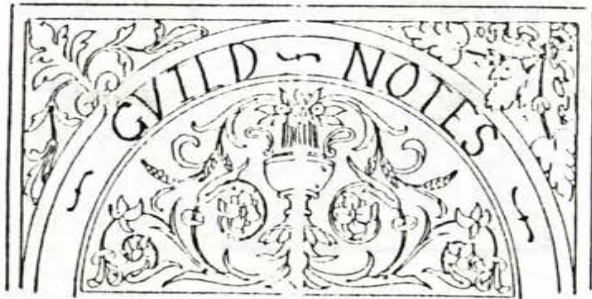
The Dragonflyre is in need of art and calligraphy for future issues. Experience not necessary, hours flexible. Join the wacky staff of the Dragonflyre - have fun, chat with your friends, and help your Chronicler. Poets, authors, and reporters are also welcome.



This Month's Contributors:

Much of this month's Dragonflyre consists of reprints from previous issues. Many thanks to these authors and artists for their permission to reprint.

- Algyth atte Apelyard: Cover art,
- Elisabeth du Rossignol: article
- Hilary of Serendip: articles 9c,
- Katrina Weiss: article
- Thomas Bacon: book reviews
- Tedrick von Wolfschatten: cartoon
- Ceailach O'Caohla: back cover art
- Jayne Ravenhair: 8c,
- Fionbhuealla Mairi O'Melachin: 1b, 6b, 7b, 8b.
- Phillippa Lloyd de Tarifa: cover c
- Domnull MacRath: 6c, 7c, Inside Back c.
- TKI: 2c, 4c, 5c, 11c, 12c.
- Leonardo Kalimari: Typing
- Dover Pictoral Archives: Inside front a, 4a, 11a, 12a.
- Dragonflyre Archives: Front Cover Banner



- ARCHERY:** Meets of Friday nights at Parry's Archery Range. Call Id. Yves Henri du Peauchasteau, (Glen Echelbarger), if interested. Phone: 722-9788.
- BARDIC RECITATION:** Meets Sunday from 5-7, at the home of Wylfrdd Taliesin. If interested, contact Id. Wylfrdd, (Lance Newcome). Phone: 267-6402.
- DANCE:** Meets Wednesday at 7:00pm at the Piedmont Recreation Center at McConnell Air Force Base. Contact Christianna du Peauchasteau, (Chris Echelbarger) for information. Phone: 722-9788.
- DRAMA:** Meets Sunday 7:00pm at the home of Yves Henri du Peauchasteau, (Glen Echelbarger). If interested, call Yves at 722-9788.
- FIGHTER PRACTICE:** When Weather Permits, meets Sunday at 12:00 (noon) at North Linwood Park. Contact Conn Dryhtguma, (David Dressler) for details. Phone: 685-9565.
- INSTRUMENTAL MUSIC:** By Appointment Only. Call Wylfrdd Taliesin, (Lance Newcome) if interested. Phone: 267-6402.
- NEEDLEWORKER'S:** Forming. If interested, contact Christianna du Peauchasteau, (Chris Echelbarger) for details. Phone: 722-9788.
- POPULACE MEETINGS:** There are two currently scheduled populace meetings. One meeting will be held at its regular date and time, Sunday - Noon. (See Fighter Practice), and the other will be held on Wednesday at 7:00pm THE SECOND WEDNESDAY OF THE MONTH. This meeting will be held concurrently with Dance, at the same place and time.
- RESEARCH:** By Appointment Only. Contact Yves Henri du Peauchasteau, (Glen Echelbarger) for details. Phone: 722-9788.

Changes: Mideastern Dance: This will no longer be offered as a part of Wednesday Dance Practice. The Baroness will, however, still teach this on a one-to-one basis. Contact her for more information.

Baronial Officers

BARONAGE

- Baron - William V'tavia
 (Bill Vinduska) 942-1058
- Baroness - Mammara Leone
 (Annabel Vinduska). 942-1058

OFFICERS

- Seneschal - David the Silent
 (David Woodworth) 522-1658
- Pursuivant - Eone Scott na Daingnichte
 (Mike Rogers) 522-2473
- Treasurer - Conrad Martin von Klavius
 (Michael Sauer) 721-1098
- MOA/MOS - Aelfric Fritharikkson
 (Allen Leddon).(Work) 268-0818
- Chronicler - Tuia Kynara of Illyricum
 (Chris Leddon).
- Knight Marshall - Conn Dryhtguma
 (David Dressler). 685-9565
- Champion - Conn Dryhtguma
 (David Dressler). 685-9565
- Historian/Archivist - Friar Thomas Bacon
 (David Moreno). 685-1182
- Lucistnik - Aelfric Fritharikkson
 (Allen Leddon).(Work) 266 9818
- Listmistress - Ceithlenn ni Rhuadhri
 (Amy Billington).

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