

Dragonflyre
May A.S.XXVII
1992



Barony of Valavia
c/o Wendy C. Donaldson
321 N. Mka
Pratt, Kansas 67124

Mary and Dean Day
Ends 92/06
1033 McCormick
Wichita, KS 67213



The Dragonflyre is a monthly newsletter for the subscribers within the Barony of Valavia and others by subscriptions for \$11.00 per year. Submissions policy: art, articles, poetry, letters, etc. are gladly accepted but subject to the approval by the local Baronage and Seneschal to curtail any reburials or items which seem in bad taste. Submissions should be on white paper, black ink, for art. Letters and articles are graciously appreciated and need not be typed.

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All other artwork is "public domain"

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From the Baronage

Unto the populace of Valavia comes these greetings from the Baronage.

We wish to thank all those who helped make Rennfaire such a success. Kudos to Ala for all the hard work, especially construction of that sturdy stone wall (Give some people a paint can and they go berserk, right Sean?). A hearty thanks to all of you who made products to sell: Sibeal, Tristan, Eric, Ala's Dad, Lelia, Alise, Marie, Saerliath, and Leonardo.

A big wet one (just kidding) to all the water bearers: Eleanor, Anne, Odinessa, and Sherry.

Thanks to Sherwood's Merry Band who labored long to rid the forest of monsters and kept all those strangely dressed people from killing each other: Alise, Wanda, Stephan, Dirik, Thomas Foxmoor, Connor, Wilhelm, Maureen, Deitrich, Rhys, Max the Magi, and a cast of thousands.

A finely illuminated thank you to Our Heralds, Scribes, and Artists who brought color to the dell: Annys, Marie, Catriona, Anne, Lora Anne, Kasimira, Chonrad, Eion, Aindries, Eleanor, and the Spanish Hidalgo of Saxon origins.

Those hawkers, peddlers, and tinkers that graciously donated their time and skills to the market: Alexandria, Sherry, Shear, Sharon, Kerare, Chonrad, Demetrius, Ceithlinn, Kynara and the Mysterious Spaniard.

A Vivat to Our warriors who displayed their skill for all to see. A grand salute to our Varangian Guards that fell valiantly before the onslaught of the Children's Crusade, in particular Gabriel, Demetrius, Bjorn, Throdmar, Fergus, and Ragnar who led the defense (kill the Byzantine) and those who kept the warriors in line, the constables and marshalls: Gabriel, Reynaldo, Lawrence, Deitrich, Magnus, Eckerich, Evan, Lora Anne, Alanna, Chonrad, Rousch, Wymie, Rand, Tristan, and that Spaniard again.

The first day of the Children's Crusade, these poor folks manned the bulwarks against the hordes that came to escape knowledge (What are you selling?): Sibeal, Marie, Eion, Chonrad, Saerlaith, Janos, Fynn, Gabhin, Phillipa, Wanda, Alise, Conchur, and Stephan. If we missed anyone, Our apologies.

A personal thank you to those seamstresses who helped a stranger finish garb before a wedding.

We are looking forward to seeing you all at Champions'. With Rennfaire behind us, it is now time to look ahead to the summer months. The Lilies War is coming and all those going should support either the Summer or Winter Queens in any manner they can.

Gwayne
Baron

Brialen
Baroness

From the Treasurer

Balance as of 4/15/92 \$3080.21

Allocations:

Event fund	2000.00
Emergency fund	300.00
Dragonflyre	116.00
Caltrop	154.00
Total	2570.00

Monthly Expenses:

Telephone	40.00
Supply Storage	40.00
Food Storage	6.00
Occupancy	60.00
Printing	20.00
Postage	15.00
Total	181.00

Working fund 329.21

Total 3080.21 3080.21

Lady Lora Anne the Silent

From the "ex" Bardic Champion

You will have a new Bardic Champion as of May 2. Congratulations to the winner.

I would like to take this time to ask for the forgiveness of the Baronage and the populace of Vatia. I feel that as Bardic Champion I have failed the Barony. And not only with not continuing bardic interest throughout my tenure.

First, I had a direction I wanted to go with the Bardic interest group. I wanted the bards to expand their repertoire. I wanted them to do better in Kingdom

bardic competitions -- so I taught them the Kingdom judging criteria. I wanted them to learn the songs, stories, and history of Calontir -- so I taught them the SCA songs we sing at revels. However, after two or three times of no one showing up to bardic, I suspended it -- intending to start again after the first of the year (I didn't know I would get so-o-o busy and have difficulty scheduling a night!).

Second, I wanted to get a hold of the Vativian history and begin a verbal history -- as the bards of old would have done. As I couldn't seem to get to the right people, or they wouldn't give one up to me (even temporarily), I gave up, thus failing this.

Third, as I sat at the feast at Winterkingdom III in Ansteorra and listened to the bards from other kingdoms, baronies, and shires, I realized I had failed Vatia by not signing up to perform, thus representing the Barony there.

Fourth, I was empowered by the Dean of the Bardic College of Calontir (Ld. Aindries ap Daffyd) to accept bards into the college. I planned to hold entrance circles -- which, of course -- I never did.

And I am sure that I missed other opportunities to serve the Barony in my capacity as Bardic Champion.

Please know that I did not take the position lightly; that I did have "good intentions." I'm afraid I just let the mundane world and other SCA activities infringe upon my duties; therefore, I ask you forgiveness.

With utmost sincerity,

Lady Saerlaith nic Uilliam O'Ceallaigh

From the MoA

I want to thank all those who busted their respective body parts to be part of the Kansas Newman Rennfaire. Without all your efforts, the SCA would have been nothing more than a curiosity. I feel proud of our efforts and our achievements and would urge you all to look back at that weekend with pride. The combination of costume, atmosphere, and activity made our dell someplace that people wanted to be.

Also, I would like to recognize and thank those who participated in the Botanica, Shakespeare's-Birthday Demo. The dancers met many times

previous to the event to practice the dances. I was unable to attend but I'm assured that it was a nicely successful demo.

I would like all of you who created new garb or other items for these to submit a quick list to me on paper. Please don't simply tell me as I have a memory like a sieve. This quarter I would like to give the Kingdom a report chocked full of projects that the Vatavians have completed.

Don't forget the Purple Squares project. I would like to have them all back to me and completed by the June Populace Meeting.

Lord Galen MacDonald

From the Chronicler

Unto the Baronage and Good Gentles of Vatavia come these letters from your Chronicler.

Well, it's been a year now. A year since I took this position. Only one more year until the my warrant is up. Like many officers at the halfway point, I have found myself sitting back and reflecting over two key issues 1) Am I meeting the needs of the populace? and 2) Am I meeting the goals I set for myself when I took this office?

At this time I feel the answer to both questions is "yes". I still have ideas for articles, artwork, and format that I would like to utilize before year's (May XXXVIII) end. Our paid subscriptions nearly doubled compared to the lowest point this year. We swapped to a uniform font (typeface) to upgrade our appearance. We began to address the needs of our newer (and sometimes older) members by taking a more educational slant. Our "Youth Page" attempts to draw in younger readers so they may feel more a part of the Barony and the SCA.

As always, I welcome your articles, artwork, and ideas. This is your newsletter, and it is up to all of us to fulfill its potential usefulness to the populace. I would like to thank all our subscribers for supporting your Barony by subscribing and anyone who has ever submitted anything. Vival to the Baronage, Treasurer, both MoAs, and both Pursuivants for consistently utilizing the Dragonflyre to communicate to the populace. Thank you Fergus for your continued support of artwork submissions. Thank you Demetrius and Galen for your superior cooking articles. Thanks to Annys, one of Dragonflyre's most avid supporters (flyers and reports). A special thanks to Marie Chantel for artwork, youth page submissions, and articles. Thank you Gwendolynn for trusting and teaching a "newbie". But

most of all, thank you Galen for putting up with all the "So how do you make the computer do this?" and "HELP!"

Here's to another year everyone. Hope it's as great as the first one.

In service,

Eleanor

Byzantine Cookbook #9

By HL Demetrius il Condotteirro

The following recipe is submitted to the populace of Vatavia with several goals in mind. It is an interesting sweet (but not dessert) bread which is very different from many of the things we usually eat. It is based on a recipe known to have been available in Byzantium through most of its history. Finally, it can provide a model to assist others who wish to compete in cooking to know some of the things they should put in documentation.

This entry was judged by Mistress Gwyneth and Baroness Barbary at Twelfth Night at Lonely Tower. They indicated that two points would be lost in each of the creativity and complexity categories. Bread, by its nature, is not very complex as a dish, and there are very limited number of things one can do with it creatively. It was rated 5 to 5.5 in the judges' overall impression category (scale of 6), producing a total score of 25 to 25.5.

PHTOIS

Medieval Northern European cookery books provide very little information regarding breads. In contrast, a book written by a Roman in Egypt in the third century B.C. some twenty-two recipes for bread (cakes/loaves). *The Deipnosophists* by Athenaeus is a somewhat rambling account (the modern remnants run seven volumes) covering dining customs, feast entertainment, food eaten and information regarding food preparation.

Athenaues' work was known in Byzantium by Stephanos of Byzantium, Constantine Porphyrogenetus and Suidas among others. In 1423, a copy was brought to Venice from Constantinople by Aurispa. At least four medieval copies are known to have existed in Italy alone.

Like those of his Roman predecessor, Apicius (*De Re Coquinaria*), the recipes of Athenaeus are often terse, as if providing instructions. Breads are made with a variety of grains including wheat, spelt, chickpeas, and

thistleleaves. Honey is a common ingredient, appearing in ten of the twenty-two recipes. Cheese is an ingredient in four of the recipes.

The recipe for Phtois (Page 497 of Volume 6) is:

Now the Phtois is made in the following manner: squeeze off a piece of cheese, mash it, put it in a bronze sieve and strain it through, then put on honey and a cup of the finest winter wheat flour and work well into a soft lump.

Athenaeus doesn't often bother with minor issues like the use of yeast. He mentions yeast in only one recipe, referring to hard yeast (dried sourdough starter?) and soft yeast (barm?). In two other recipes, Athenaeus refers to bread rising and in a third to soft bread. It is unclear whether these four recipes are the only ones which use yeast or if some how we should simply know which recipes used yeast. I have assumed that Phtois was a yeast bread. None of the sources I have consulted clearly indicates a yeast bread was preferred over a non-yeast bread or the reverse. Athenaeus seems to indicate that things which were delicate, rare, tender, etc. were preferred. On that basis I assume that Phtois was a yeast bread.

There is little information in Athenaeus which provides a basis suggesting appropriate proportions of recipe components. Athenaeus says "a cup of the finest winter wheat" but "cup" must refer simply to a container since "cup" measures were well developed until after medieval times. In another bread recipe (Montian Cakes) he suggests "...one part wine and one part cheese...." but there is no indication if wine was the only liquid or a 1:1 proportion of liquid to cheese was desired.

The cheese I selected was ricotta. It is a soft cheese and was known in period (Arano, 1976). It is a soft cheese which might be sieved through a bronze sieve. Since modern cheeses tend to have relatively little foreign matter in them, I did not sieve my cheese. It is possible that sieving was meant to "shred" the cheese to make it mix more readily into the batter (thanks to Mistress Gyneth).

The mixtures of whole wheat and unbleached flour were attempts to produce something similar to what can be obtained by bolting flour through fine cloth. In both my versions, there are pieces of bran which I believe would have been "strained out" in the bolting process.

Modern recipes

There are two recipes provided with variations in the quantities of cheese and honey. Either is possible given the recipe and the Lord or Lady of the manor might simply choose which one s/he would instruct his/her cook or baker to make.

Version I		Version II	
1 pkg	yeast	1 pkg	yeast
1 cup	water	1 cup	water
1/2 cup	Ricotta Cheese	1 cup	Ricotta Cheese
1/3 cup	honey (separated)	1/4 cup	honey (separated)
1 cup	whole wheat flour	1/2 cup	whole wheat flour
3 cup	(approx) unbleached flour	3 1/2 cup	unbleached flour

In both versions the yeast was dissolved in a small amount of warm water with a teaspoon or so of honey added. After the yeast was proofed, the remainder of the ingredients were added, with one cup of flour held back, the remaining flour was added in just sufficient quantities to keep the dough from sticking.

The dough was kneaded for 15 minutes and then placed in a bowl greased with olive oil. Butter was used as a body lotion in Greece and Rome; olive oil was eaten (Tannahill, 1973). the dough was allowed to rise directly in front of the fireplace, this produces fairly rapid rising, but the bowl must be turned frequently to even out the temperature. After doubling in bulk, the dough was punched down and made into small loaves. Athenaeus suggests that "a loaf" was a serving for a man, consequently, I chose a large "bun" size. Athenaeus describes bread being cooked on an "earthenware pan" on which "some coarse meal is sprinkled." I used a pottery pizza pan and corn meal (in period, some unbolted flour would probably have been used).

After a second rise (for mundane tastes, since most period sources do not suggest more than a single rise), the loaves were placed in the oven. To obtain something more like the thicker crust which would have been obtained in a medieval oven, I cook Version I at 400° for 20 minutes, reduced the heat to 350° and cooked for 18 minutes more. Version II was cooked at 400° for 10 minutes and 350° for 30 minutes.

When eaten warm, the differences between the two loaves are less apparent. When cooled, Version I is clearly much sweeter and Version II

Kingdom of Calontir

Award Recommendation Form

FOR CROWN USE ONLY:

DATE RECEIVED: _____

AWARD RECOMMENDED: _____

SCA Name: _____ Award: _____

Mundane Name: _____ Date: _____

Street Address: _____

City, State, Zip: _____ Group: _____

Recommended By: _____ From: _____

Recommended By: _____ From: _____

Recommended By: _____ From: _____

Comments: _____

Crown Recommendations

King: _____ Queen: _____

Date Given: _____ At Event: _____

Royalty Presenting Award: _____

Official Reason for Award: _____

Scroll: Presented to recipient In absentia Re-present at later time

Pre-printed Kingdom Commissioned: _____

Needs to be assigned: _____

Completed: _____

Presented in Court: _____

clearly has a finer texture. Baroness Barbary has suggested that adding more honey to Version II would be an interesting third adaptation. I have frozen (for a week) and reheated the bread with no noticeable losses in flavor.

References

Apicius, *De Re Coquinaria*. Translated by Joseph Dommers Vehling, New York: Dover Publications, 1977.

Arano, Luisa Cogliati. *The Medieval Health Handbook (Tacuinum Sanitatis)*. New York: George Braziller, 1976.

Athenaeus, *The Deipnosophists*. Translated by Charles Burton Gulick, Cambridge: Harvard University Press, 1957.

McCance, R.A. and Widdowson, E.M., *Bread White and Brown*. Philadelphia: J.B. Lippincott, 1951.

Tannahill, Reay. *Food in History*. New York: Stein and Day, 1973.

A&S Message to the Old Guard (And the Newer Folks, Too!)

By Sir Tedrick von Wolfschatten

No kidding! There I was at populace meeting working on the most ambitious Arts & Science project I'd ever tried. I was sweating blood (Well, I was bleeding regularly from puncturing myself, as is common for leather workers). My anxiety and intensity levels were extremely high. For you costumers, imagine working in a medium where a cheap piece of material is \$24 per yard. The stuff I was using was more expensive than that. This particular piece was as much physically demanding as it was mentally demanding.

Suffice to say I was on ragged edge.

A few people came up to me while I was working. They expressed curiosity and interest. I didn't mind being disturbed too much, as everyone is supposed to encourage interest and activity in A&S, especially a knight.

Among the folk who came up to me, I had three different people say, "Istavan would have done it differently", or some such variation. They would then proceed to tell "how it should be done" as if they had been doing precisely this type of work for years. (In truth, I'm sure they learned much from Istavan's RUSH class on boot making. Another tribute to his abilities).

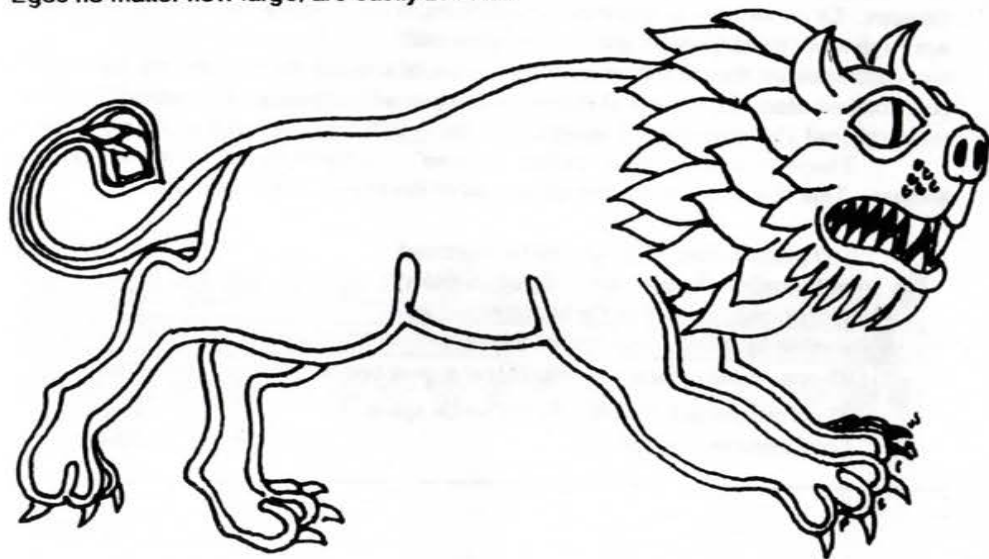
At that point, I considered throwing the whole thing in the trash and never doing leatherwork again.

I bit my lip and stifled my petty anger. I picked my ego up out of the trash and tried to consider what I should learn from the episode. Sifting through their lectures, I kept some tidbits of information that will be useful if ever try to make boots just like Istavan's. Also to be considered: as a knight, I'm held to higher standard than anyone else who is just beginning.

Poppycock! We've all heard this same sort of thing directed at budding SCA newcomers. Yet, we wonder why our new people are not encouraged. We need to give them a chance to crawl before they walk. Do we expect our kindergartner's first crayon drawing to come out like a Rembrandt? I experienced what every A&S judge and would-be A&S judge should remember: Don't compare a first attempt with a Calon Lily's or a Laurel's work.

We can point to such works as examples. Indeed, the A&S judging requires comparison. Only a Laurel's masterwork would score perfectly. Those of us who have taken judging classes, at RUSH, learned that it is very important to include positive aspects in the judging sheet. Comparison is okay to a point, but we must also encourage the beginner.

It is important for the would-be artist to realize that a mediocre score does not mean failure. It is also important for the judge to word criticism carefully, especially when you are judging a subject you are not personally familiar. I will be the first to admit I've made a mistake. We are dealing with egos. Egos no matter how large, are easily bruised.



Oh, the Choices!!

HL Marie Chantel

Many individuals come to the S.C.A. with a familiarity of heraldry that is based on hereditary arms, marshalled arms, state flags, and sovereign arms of countries like Great Britain. This is heraldry, but of a later time with different goals and reasons.

Society armory is based on the style of English heraldry "...from the establishment of heraldry sometime after 1100A.D., and the end of the War of the Roses in 1485...".¹ The ideal is simple in design, has sufficient contrast to be clearly identifiable at a distance, is balanced in a symmetrical way, and is static as if every element is frozen and fixed in place.

There is a perception that simple armory is difficult to design. With the Society and years of history, the belief is 'it's already been done'. I made the same false assumption. Simple is possible and the possibilities are staggering.

First, a little background. Heraldry uses 7 tinctures: 2 metals (Or -- gold/yellow and argent -- silver/white) and 5 colors (azure -- blue, purple -- purple, gules -- red, sable -- black, and vert -- green).

The background of the design is called the "field". It can be one tincture or two.² If two, the best contrast uses one metal and one color. What does that leave for possible arrangements?

Consider just dividing the field vertically in half, called "per pale". Use azure and argent (blue and white). The lines do not have to be straight. There are ten common lines of division. Now there are eleven possible blue and white devices. Reverse the colors, argent and azure (white and blue). Eleven more different devices. Of these twenty-two total possibilities, in the Society and history, only three are registered that I have found. A little more math.

Replace the azure with another one of the colors. Each has twenty-two possibilities also. $22 \times 5 = 110$ potential devices with argent and a color. There are an additional 110 possibilities using Or. Total --- 220 devices just divided per pale.

There is a fur pattern called "ermine" -- ermine spots on a background tincture. That could be used instead on part of the shield. The numbers:

110 possibilities of an argent background with ermine spots of some color - 5 colors	550
110 possibilities of an Or background with ermine spots of some color - 5 colors	550
22 possibilities for each color(5) w/ argent spots	110
22 possibilities for each color(5) w/ Or spots	+110
Total ermine possibilities	1,320

The fur pattern called "vair" has the same potential combinations of 1,320. Vair has 4 different methods of coloring in this pattern; 1,320 becomes 5,280. Another pattern called "potent" has three coloring patterns -- result 3,960.

What does this mean for the individual trying to come up with a simple design? With just a per pale field division, the numbers are impressive.

metal/color combinations	220
metal ermine/color & metal/color w/ ermine	1320
vair combinations	5280
potent combinations	+3960
Total	10,780

Per pale is just ONE field division. There are eleven other common ones. Total possibilities -- 129,360.

You could add a "chief" across the top of your design. Change the tincture to match the opposite part of the field (counterchanging). You could do the same with a "bordure" all around the outside edge. With per pale you would now have another 10,780 using designs using a chief and another 10,780 using a bordure. Add these with all the common field divisions: Total 388,080 possibilities. Foster's Dictionary of Heraldry has 14 of these. Simple is possible.

Author's Note: The figures above are based on specific instances. NO color/color, metal/metal, fur/fur, color/color fur, etc. combinations were calculated. Continental divisions were also not considered. Rather than too high, the figures are lower than reality. To re-iterate: Simple is possible.

Endnotes:

1. S.C.A. College of Arms "Glossary of Terms", S.C.A., Inc. 1986.
2. There are three other tincture arrangements, but these are less common and won't be considered in this discussion.



Event of Champions

May 2, A.S. XXVII (1992)

To celebrate the new year (of the Society, of course), the Barony of Vataiva is pleased to hold its first combined event of all champions' tourneys at a completely new site, Taillefer.

All four Baronial Champions will hold competitions to determine their successors on Saturday, May 2. Following those competitions will be a potluck feast. The Barony will provide meat, soup of some sort, and tea/lemonade.

Tentative Schedule:

Friday, May 1:	SITE OPENS at 6:00p.m.
Saturday, May 2:	
10 a.m.	Armor Inspection Arts & Sciences Sign-up Archery Sign-up and Inspection Bards Sign-up
11 a.m.	Fighting Champion's Tourney Starts Archery Champion Shoot Starts
12 p.m.	Arts & Sciences Judging Starts
5 p.m.	Pick up entries from A&S Competition
6 p.m.	Feast Bardic Champion Competition
8 p.m. (approx)	Court (at Their Excellencies' whim) After Court, Bardic Circle and Revelling
Sunday, May 3:	
11 a.m.	Armor Inspection and Melee Fighting if anyone wants to and marshall is present. Arts & Sciences Farble (a talk and do session at Her Excellency's request)
5 p.m.	SITE CLOSES

If your SCA first name begins with:	Please bring:
A-E	Fruits and/or Vegetables
G-K	Cheeses
L-R	Breads
S-Z	Desserts

Site fee: \$4.00 + a feast dish - non-members; \$3.50 + a feast dish - members; Children 12 and under are free.

If you do not bring a feast dish, you will be charged \$2.00 additional for site fee. The fee is the same for day-trippers and campers. Yes, there is camping. No ground fires; however, habachis and closed containers are permitted

Site is wet. All containers for all beverages must be disposed of properly. Taillefer is normally a pasture for animals and will be returned to that use after we are gone.

Autocrat:

Lady Phillipa Lloyd de Tarifa
4526 West 12th Street
Wichita, KS 67212
(316)-942-1045

Feastcrat:

HL Lawrence Taillefer the Leech
4526 West 12th Street
Wichita, KS 67212
(316)-942-1045

Site Directions: From Wichita, take your best route to Highway 254. Head east until you reach 164th Street (from Wichita, about 2.5 miles past the Benton Shop and Save OR about 5 miles outside of Towanda if your coming from Andover). Turn south on 164th Street (There will be an SCA sign). Go across the railroad tracks and turn into the second driveway on the right.

A&S -- The following categories were announced at the April 15 populace; however, if you've made preparations to enter in another arts or science, please bring your entry and it will be judged: Cooking, Brewing, Armoring, Research, Leatherworking, Costuming, Costuming Accessories, Calligraphy, Counted Thread Needlework, Illumination.

Fighting -- Will be a "Round 6". You may only fight in weapons systems you are authorized in. You must use tournament legal shields.

Bardic Championship -- Will consist of three rounds. Match each item in the first column below with a different item from the second column to determine the types of pieces you will do.

Song	Period
Poem/Verse	SCA
Story	Original (In case of a song, this would apply to either words or music - - it would not have to mean both.)

For instance, you might choose to do a Period Song, an Original Poem, and an SCA Story. Someone else may do a Period Story, an Original Song, and SCA Poem.

Luchistnik -- Contact Deitrich Eisenhart if you have any questions.

Vatavian Costuming Guild

Costuming Workshop
Saturday May 9, A.S. XXVII (1992)
Clubhouse, Southlake Village Apartments
1pm until 5pm

Our focus for this workshop will be information about fighting garb:
Gambeson's, Surcoats, Tabards, Coifs, etc.

As always, any of the following items that you can bring will be very useful:

Portable sewing machine
Table to put machine on
Electrical Extension Cord

If you have any questions or need further information, please call Lady Annys
at 755-1917 between 7pm and 10pm. She will be able to tell you what
materials to bring.

Guild/Contact People

Costuming - Annys de Vernun of Kettering
A. Marie Watson 755-1917
Choral - Eleanor ferch Rhiwallon
Wendy C. Donaldson 672-7630
Dance - Kasimira Verena D'arcy
Sharon Lawrence 685-1083
Weaving - Saerlaith nic Uilliam O'Ceallaigh
Devery Corteville 687-3241
Chainmail - Thorgrim Igorsson
Richard Cathey 687-6471
Calligraphy/Illumination - Sean MacDuinchann
Chris Brown 524-0919

Calendar & Announcements

For information not listed below, please check the Serf-line (522-7373) after the officer's
meeting of each month.

May 1-3 - Event of Champions. See flyer on page 14.

May 3 - Officers' mtg. on event site at 2:30

May 9 - Local Costuming. See flyer above

May 20 - North Linwood Park at 7:00pm. Bring lanterns.

Chainmail, Tuesday night's at Thorgrim's. Be there. 7:00.

Weaving meets Thurs. at 7:00p.m. in Brialen's Church.

Dance meets the 2nd and 4th Wed. of the month. North Linwood Park.

Odenalla meets 1st and 3rd Thurs. of month at Stargate. 7p

Calligraphy and Illumination tentatively scheduled for May 12. Contact Sean at 524-0919.

Important sports scores:

Rodents - 0

Property Master - 1

Baronial Officers List

Baron - Gwayne ap Tristram
Wayne Taylor 524-0917
Baroness - Brialen Ulfsdotter Vikings
Debbie Taylor 524-0917
Seneschal - Lawrence Taillefer the Leech
Larry Bumgardner 942-1045
Pursivant - Saerlaith nic Uilliam O'Ceallaigh
Devery Corteville 687-3241
Treasurer - Lora Anne the Silent
Lorinda Watson 755-4775
Minister of Arts - Galen MacDonald
Mark Donaldson 672-7630
Minister of Sciences - Thorgrim Igorsson
Richard Cathey 687-6471
Knights Marshall - Gabriel ap Morgan ap Hywel
David Cooper 684-0782
Archer Marshall - Dietrich Eisenhart
Jim Morrison 683-7951
Chronicler - Eleanor ferch Rhiwallon
Wendy Donaldson 672-7630
Luchistnik - Dietrich Eisenhart
Jim Morrison 683-7951
Champion - Rinaldo il Bianco
Del Lindsley 684-0782
Historian - Friar Thomas Bacon
David Moreno 685-1182
Minister of Children - Kerare..... Mont de Jorz
Carolyn Haddaway 686-6893
Bardic Champion - Saerlaith nic Uilliam O' Ceallaigh
Devery Corteville 687-3241
Arts & Sciences Champion - Kerare..... Mont de Jorz
Carolyn Haddaway 686-6893
Castellan - Sean Angus MacDuinnchinn
Chris Brown 524-0919
Regalia Coordinator - Ceithlenn nic Ruaidhri
Amy Billington 685-1182