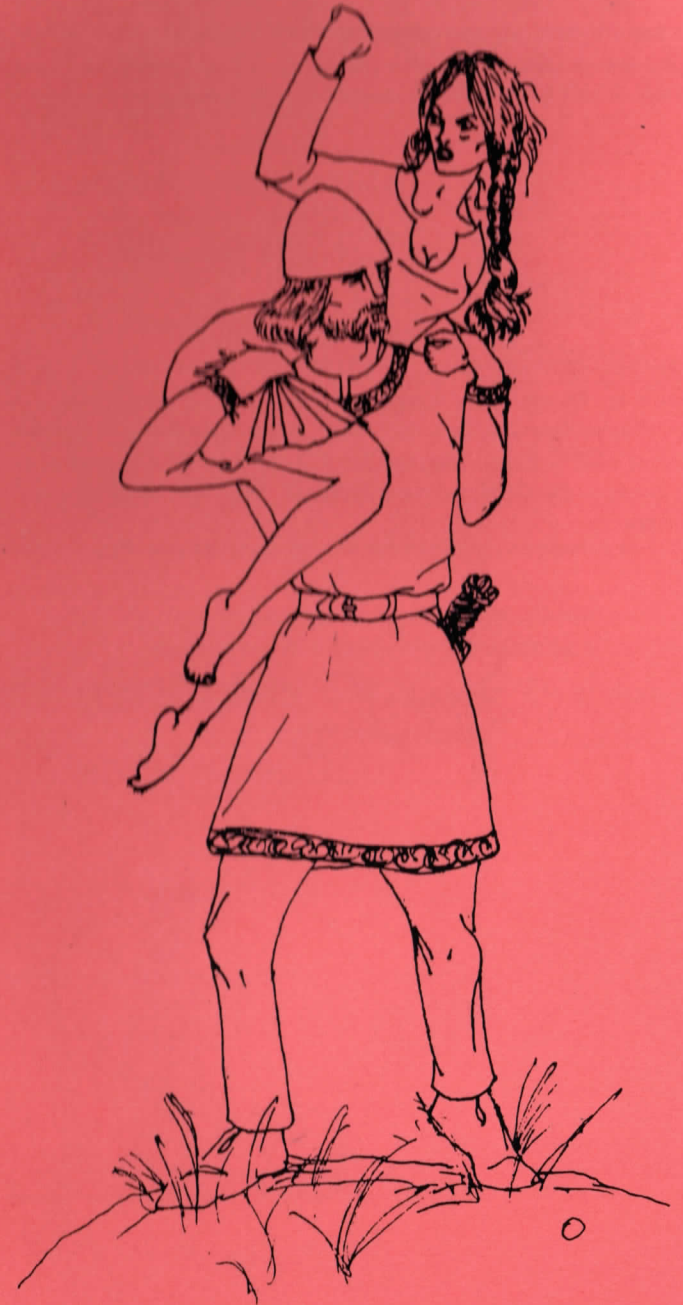


DRAGONFLYRE

september A.S. XXXIII



NO
October

The Dragonflyre
c/o Marguerite Reed
1027 S. Lulu
Wichita, KS 67211



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FROM THE BARONAGE

Unto the populace of Vatavia comes this missive from Gabriel and Rhianwen, Baron and Baroness of these lands

When this issue of the Dragonflyre comes out, there will be two and a half weeks till Valor, the single biggest annual event in Vatavia. We hope that all of us will contribute to the success of our event and pitch in to help those in charge of the different areas.

One thing that will happen at this event that affects all of us is the transition of the Coronet. As all know, Tristan and Kerare have been selected to take this job from us when we step down at Valor, and we know that you will show them the same great support that you showed us during our tenure. They are wonderful, smart, caring people that can be relied upon to put the needs of the Barony ahead of their own SCA needs and wants. We wish them and you the best of luck ahead.

Which brings us to goodbyes. We want to stress that neither one of us is dropping off the face of the earth; Rhianwen is departing to pursue higher education but will be back to visit, and Gabriel is only planning a vacation for a while. We will be both seen and heard in these parts again, but as proud citizens instead of proud leaders. We love our SCA family and will continue to honor you all in our thoughts. Hail and Hello, fellow citizen.

In service,

GABRIEL

RHIANWEN



FROM THE SENESCHALE

Greetings are warmly extended to Their Excellencies Gabriel and Rhianwen; the Heirs to the Coronet, Tristan and Kerare; and to the fair populace of Vatavia.

First, may heartfelt thanks to Gabriel and Rhianwen for the years they have served as Baronage of these fair lands. We have experienced much growth and many positive changes under the wisdom of their leadership. The great impact they have made will continue to be felt for years to come.

Thank you to HL Tristan and HL Kerare for their willingness to accept the joys and burdens of the Dragonfly coronets. Your sprit of service and knowledge demonstrates much of what we as a Society attempts to re-create, and I am looking forward to working with you in the years to come, both as Seneschale and citizen.

Lastly, thank you to all of the officers and their deputies for their fine work you continue to do to promote the populace and our activities. Words are not enough to convey how much your efforts are truly appreciated. Sometimes we, with the turmoil of our modern-day and SCA worlds, forget that we all are volunteers, graciously donating what time and skills we may have to offer those around us. I pray that both officers and members of the populace remember this and the honor and spirit of chivalry we all strive to achieve when working with one another.

Valor promises to be a great time! There will be many things to celebrate. If you are looking for a way to contribute to Vatavia's biggest event, please contact His Grace, Gabriel, our most noble and dauntless autocrat. He'll be able to help you find your perfect niche.

In service to all,

Eleanor

FROM THE CHRONICLER

Greetings to the populace of Vatavia.

Again I must say that my tenure ends with the November issue, which will be published in October. I have received a few letters applying for the position, but just in case someone missed last issue, let me reiterate what I consider to be qualifications for a good Chronicler.

- 1) Organization. (I lack this skill.)
- 2) A decent grasp of the English language, grammar, and spelling.
- 3) The willingness to hound officers for letters and the populace for submissions.
- 4) Access to a computer and a printer.

If you believe that this job is for you, and you have some spare time every month, contact me, Their Excellencies, the Heirs to the Coronet, and Lady Eleanor in order to find out about this office

In service,

ΟΟΠΟΙΔ the ΣΙΜ



FROM THE PROPERTY MISTRESS

Good gentles,

I am still taking letters of application for the position of Property Mistress and Waterbearing Deputy. My purpose is to train members of the populace in these positions so that others may know what I do and decide if they would like to pursue service in either area.

When submitting letters, please give one to the Baronage, Heirs to the Coronet, the Seneschale, and myself. For Property Mistress please also give a copy to the Treasurer and for Waterbearing, a copy to the Knight's Marshal. Thank you!

If you have questions, please call me at 943-1859 or e-mail me at thebarrs@feist.com.

In Service,

Christine

GENERAL ANNOUNCEMENTS

The Welsh interest group is meeting on August 27th at Cerridwyn's. For more information, call 524-0478.

Bardic is on August 31st at Cerridwyn's house. For details, call 524-0478.

The Middle Ages Recreation Society (MARS) will meet at 5:45-6:45 on the 3rd Thursday of the month at Wheat Shocker Apartments. For information, call Elspeth at 978-2722.

Archery Practice continues on Thursdays, save for the first one of the month, from 6:00 until dusk at 5500 N. Maize Road. Please contact Ld. Roderick at 788-8826 with your questions.

On the second Monday of every month, there will be a Baronial Archery Class, presented by the Fletcha de Leon household as a service to the Barony. Classes are held at 9400 E. Lincoln. Apt. 613. For information, contact Katya de Leon at 682-1263, or send email to boqueron@juno.com.

Armoring and sword and pell practice is held at His Excellency Gabriel's house. Call Ld. Otoshi at 267-3456 for details.

Calligraphy and Illumination is being held at 1422 N. Topeka, which is a block east of 13th and Broadway. Please call Ld. Corrigan for details at 945-1536.

Costuming/Fiber Arts is held on the third Monday of each month at the Aragon Apartments Clubhouse. The Costuming/Fiber Arts interest group now has several books and a sewing machine available for loan to members of the populace. Call Ly. Sibeal at 265-4643 if you have questions.

For information about European Dance, please call Ly. Eliane at 265-2507 for more information.

Fighter Practice remains at Watson Park, but remains on

Sundays from 10:00am on. It has resumed Wednesday from 6pm(ish) until dusk at N. Linnwood Park. For information, please call Ld. Otoshi at 267-3456.

Errata from Friar Thomas:

In last month's Dragonflyre, I wrote an account of my time at Lilies War. In it, I stated that the only Vataavian to get an award was Baroness Rhianwen. In doing so, I slighted Genevieve, who received a Silver Hammer. She also won the contest for a piece made entirely on site. It is not that I did not know that she received this award, but that I thought she was another o Vatavia's helpful neighbors and was ignorant that she had moved into the environs of Vatavia. Per this oversight, I can only offer this correction and my sincere and humble apology.

DRAGONFLYRE CREDITS

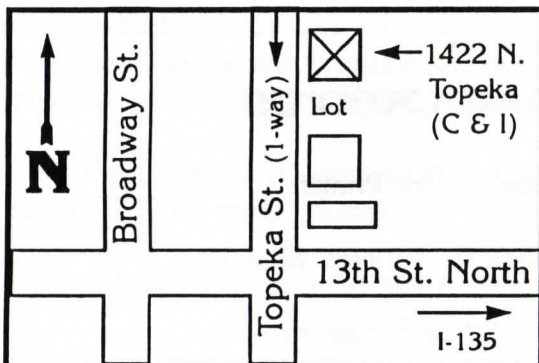
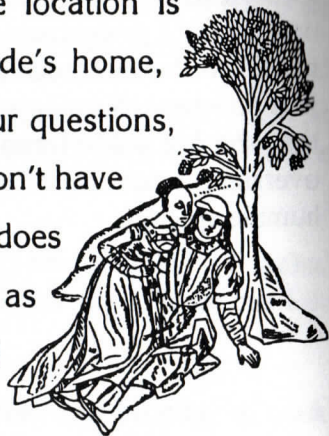
His Excellency Gabriel.....Ink Primate

HL Marie Chantal Delaire...Officers' Minutes

Milady Toda Galindez...Non-border Art

Calligraphy & Illumination

The Calligraphy and Illumination interest group gathers to discuss, teach and learn what we can about the medieval arts of writing and drawing & painting. We meet every first Thursday of the month, at 7:00 in the evening. The location is milord Godrick & milady Maude's home, at 1422 N. Topeka. Bring your questions, interests and supplies (if you don't have your own supplies the Barony does have supplies to lend out) such as paper, pens, inks, paints and resource materials.



If you have any questions, please call Lord Corrigan MacKenzie at **945-1536.**

A NEWCOMER'S GUIDE TO THE UNKNOWN

Brialen Ulfsdottir Vikings, with assistance from Rhianwen ferch Bran ap Gryffydd

Vatavia is blessed with a number of new, enthusiastic faces. I remember when I was a new person—everyone seemed to know everyone else, what everything meant, had all the answers. I watched from the sidelines, afraid to talk to anyone (believe me, it took real fear to keep me quiet!) Because I didn't know the "language." As a former Baroness (and newcomer!), I try to pass along some interesting facts and guidelines.

Their Royal Majesties

We will be having Crown here at Valor, so some general facts might make everyone feel at home.

Calontir's Crowns are usually interesting and easy-to-know people, but they are *busy*. They may or may not have time to chat even though they might love nothing better. Usually, the space ten feet around the Crown (which consists of the people themselves, and the thrones, even when empty) are off limits to people unless you have been invited by Their Royal Majesties. Themselves. They may be addressed as "Your Majesty" ("Your Highness" if the Prince or Princess). When being approached by TRM or TRH, approaching them yourself, or approaching the thrones, you should bow your head. You may acknowledge them aloud, or not, as you wish. They usually have retinue to help in their duties, so if you have a question, you might try to snag one of those good folk for an answer.

Why Are All These People Bowing to Furniture?

The King and Queen are rulers of the land, and it is proper and courteous to do Them honor. When the King or Queen enters the room or passes by, it is proper to bow or

curtsey. Since the Thrones represent the Crown of Calontir in the absence of the King and Queen, it is customary to bow or curtsey when passing on front of those chairs.

If you're called into Court, simply walk toward Their Majesties until you reach a distance of about ten feet away. At that point, you have reached the edge of the Royal Presence, and you should bow or curtsey. If there were additional Royal or other nobility present, you should also bow to them in order of precedence—for instance, you would bow first to the King and Queen, then to the Prince and Princess, then to the Baron and baroness. Walk a few more steps forward and then kneel. If there is a pillow provided, please kneel upon it—which is what it's there for. If there is some reason you shouldn't kneel (bad knees, for example), it is polite to quietly ask, "May I stand?" (It is *less* polite to damage yourself by doing something you shouldn't.)

Personal Space

You may have noticed at the Birthday Bash, that many people have sunshades of their own, while the Barony provides shade for anyone who needs it. How to tell the difference—because, after all, we would feel silly pulling up a chair underneath someone's private shade. One of the shadeflies the Barony has is marked with the Baronial arms, but the others aren't. Some of the private shadeflies are marked with the owner's arms. But others aren't. My suggestion is to find the autocrat (the person in charge of the event) and ask.

Fealty

From time to time, you will see people being called into Court (local or Kingdom) and swearing fealty. Who does this in Kingdom Court? Peers (Laurels, Knights, Pelicans), Royal Peers (anyone who has sat the throne of a Kingdom), Great Officers (the Kingdom version of our local ones), Territorial Barons and Baronesses (Gabe and Rhianwen, for example), and anyone else who wishes. Locally it is usually the Officers and Champions, and possibly any populace who wish to swear fealty. What is

fealty? When you swear fealty, you are swearing your support and loyalty. That is not something to be taken lightly as we in the SCA place honor above all.

Who Are These People?

Baron Gabe and Baroness Rhianwen (and their successors Tristan and Kerare) run the place. They run it with the officers' help, but the officers report to them.—this is not a democracy, after all. This means that they are representatives of the Crown, and are responsible to the Crown and to the Council of Nobles for actions and activities that take place in these Sovereign lands. Try to think of them as the **CEO** or **President** of a company.

Seneschal: Eleanor is the Vataavian Seneschal, and responsible for what legal matters the Barony has. She is the SCA's representative to the modern world, signs contracts, and makes sure we are in compliance with modern law. Think of her as the **business manager**.

Caltrop Herald: Brialen is the Caltrop Herald, and speaks with the voice of the baron and baroness. The herald calls their courts for the Baron/Baroness, and possibly Their Majesties, as well as help people find period names and arms. The herald also helps with announcements as tourney and at events. Think of the herald as maybe a cross between **executive assistant** and **stage manager** (both suggestions from former Gold Falcon Heralds).

Minister of Arts and Sciences: Aoibhann is the Vataavian Minister of Arts and Sciences. It is her job to facilitate and encourage A&S activities at the Baronial level. Even if you think you aren't the "artsy" type, keep in mind that most of us do these things—after all, it's not as if we can go to WalMart and pick clothes and armor up off the rack. Hmmm, **Manufacturing and Research and Development**, maybe?

Fighter Marshal: Otoshi is the Vativian Fighter Marshal. He is the local authority on all things to do with fighting. His job is to make sure that safety rules are enforced—fighting just doesn't happen unless he is present or has designated someone else to be present. The modern equivalent? See below.

Archer Marshal: Roderick is the Archer Marshal. See above, but substitute archery for fighting. Both the Fighter Marshal and the Archer Marshal might be considered arms of the **Defense Department**.

Treasurer. Maeve is the treasurer. She makes sure that our money is appropriately handled. Now you all know what a **Treasurer** does.

Chronicler: Odindisa is our Chronicler. She produces the newsletter that helps us keep in touch with one another. Think of her as a **Press Secretary**. (Ed. Notes: That's "Mistress of Propaganda")

Deputies to Officers

These officers serve under a warranted officer and must offer their resignations when the officer in charge steps down. The resignation may not be accepted, you understand, but it must be offered.

Minister of Children: Orabella is a deputy of the Seneschal and in charge of children's activities in the Barony. Definitely **Education, not Day Care!**

Chatelaine. Cerridwyn is our local Chatelaine. She is in charge of making newcomers feel right at home. Think of her as the **Welcome Wagon**.

List Mistress. This office is under the Fighter Marshall, and makes the tournaments move right along. This office is shared by

Christine and Brialen. This List Person makes all those dam flow charts at work.

Un-Official Deputies

These offices are Vativian Offices only.

Property Mistress. Christine inventories and coordinates the Barony's property under the direction of the Treasurer. She is the **Facilities Manager**.

Demo-Crat. Marie is in charge of arranging demos. **Public Relations**.

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A METHOD FOR DOCUMENTATION

Maeve Kelly de Navarre

Introduction

There is no standard form for writing documentation. Each person will develop their own style. It is important that the documentation be precise and legible. I try to keep my documentation around four typewritten pages or less. This does not include photocopies or line drawings of examples.

Format

In general, there are five parts to documentation. There are: 1)Title, 2)History, 3)Description/Construction, 4)Sources, and 5)Photocopies and/or graphic examples.

Title:

The title should state clearly the subject of the paper, and have the author's name clearly displayed. Here is an example:

English Band Sampler
by
Maeve Kelly de Navarre

History:

This is where all researched information is placed. You want to keep your information precise here so it doesn't begin to run away and become a research paper, rather than documentation. This section contain one or more subsections. For example, let's say that Sean has made a necklace for which he has done some metalwork and made some glass beads. He will need to show an overall history of necklaces of his particular type in period, and a history of the metalwork

and glass bead making in period as well. This might be broken down into three subsections. The first would be the overall history, the second might be the beadmaking, and the third the metal working. This section should also include descriptions of material and the methods of construction used by medieval craftsmen.

Description/Construction:

In this section, you need to clearly describe the process that you followed when creating your entry. This includes both the method used and the specific materials. If the method and/or the materials differ from period, then reasons for this must be given. For example, Elizabeth has used cotton embroidery floss in place of silk. She explains that this was due to the lower cost of the cotton floss verses the silk, and the cotton's greater availability.

Sources:

All books used to research your entry belong here. The method for listing these sources is as follows: Author's last name, first name, title of book, publisher, city where the publishing was done, and publication date. For example: Epstein, Kathleen. A New Model Book for Spanish Stitch. Curious Works Press, Austin Texas, 1993.

Photocopies and Examples:

All photocopied examples and any other graphic examples are placed here. For photocopies, the title page of the book and the publishing information must also be copied. If there are several pictures on a photocopied page, and only one is to be used as an example for your entry, then that picture should be identified from the others, along with any sidebar information.

English Band Sampler by Maeve Kelly de Navarre

History

The history of English band samplers begins as early as 1502, and there is evidence in household inventories and records that show that they were worked extensively throughout the 16th century.

With the end of the War of the Roses and the consequent return of stability to England, came increased prosperity which allowed the growth of a merchant and gentry middle class. They wished to copy whatever pursuits were fashionable among the aristocracy, and needle work was very much in vogue. This, along with reading and writing were the most important parts of a girl's education.

Also at this time, it was possible to buy printed pattern books for cutwork, lacework, and embroidery. Almost all of the patterns were by male artists and intended for a female amateur audience.

16th century samplers consisted of small lengths of cloth upon which a lady would record examples of borders, stitches and motifs to act as a notebook which could be referred to at anytime. The samplers were stitched by adult amateur needlewomen at random with different patterns in no particular order. In that way, they could experiment by reproducing a motif in different colors or stitches. As new patterns or stitches were learned, over time the band was filled and a new one begun. These differ from today's samplers which are graphed and worked all at once, since their function now is purely decorative.

16th century samplers were commonly worked on linen of whatever color and count was available. The thread used was usually silk, either flat or twisted, with the flat (ribbon) preferred

for blackwork. Since as many as twenty shades of one color might be used on a major piece, it was necessary to try them out first. Some of the most popular shades were dark and pale blues, browns, greens, yellows, oranges, and reds.

Description

This piece is worked on 36 count bleached Belfast linen. The thread is 100% twisted silk in colors shown to exist in period.

In the 1st and 2nd bands, I used Holbein stitch (double running stitch) worked over two threads. I reproduced these motifs from Niccolo Zoppino - Esemplario.

The 3rd band is worked in cross stitch over two threads and the motif taken from Niccolo Zoppino - Esemplario.

The 4th band is worked in two-sided Italian stitch, Holbein stitch, and Algerian Eyelet stitch all worked over two threads. The motif is taken from an English band sampler circa 1625. This band contains a known mistake but would have been left that way in period as these were the only samples and not intended as finished pieces.

The 5th band is worked in cross stitch over two threads with the initials worked over one thread (petit point). The motif and initials are taken from Giovanni Ostaus - The True Perfection of Design.

The 6th band is worked in two-sided Italian stitch, Holbein stitch, and tent stitch (long-armed cross stitch). The motif is of my own creation.

The 7th band is worked in Holbein stitch and Algerian Eyelet stitch over two threads. The motif, known as "The Boxer," was

taken from various 16th century samplers.

Sources

1. Emrys, Shoshonna Jehanne ferch, "An Introduction to Blackwork," in the Complete Anachronist, Issue 31, The Society for Creative Anachronism, Inc., 1987.
2. Ostaus, Giovanni, The True Perfection of Design. In Venice 1530. Falconwood Press, Albany, NY 19889.
3. Sebba, Anne, Samplers. Thames and Hudson, Inc., New York, NY, 1979.
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5. Syngé, Lanto, Antique Needlework, Blanford Books Ltd., UK, 1982
6. Valin, Marsha Van, "A Personal Pattern Record," in Piecework. Vol 1, number 2. Ed Veronica Patterson. Interweave Press Inc., Loveland CO, 1993
7. Zoppino, Niccolo, Esemplario ~ 1530. Falconwood Press, Albany, NY, 1987

NWK

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KINGDOM CALENDAR

september

- | | | |
|----|-----------------------|-----------------------------|
| 5 | Valor Toumey | Vatavia, Wichita KS |
| 12 | Res'vd for Coronation | TBA |
| 26 | Around the Corner | Deodar, Cedar Rapids IA |
| | Sweet Sixteen and | Bois D'Arc, Independence KS |
| | Never Been Hit | |

OCTOBER

- | | | |
|----|----------------------------------|----------------------------------|
| 3 | Autumn Arrows Ate | Calanis Nuadh, Rolla MO |
| 10 | Pas de Cailloux Standing Stones, | Columbia MO |
| 17 | Masked Ball | Crystal Mines, Joplin, MO |
| | Harvest Faire VII | La Grande Tente, Cedar Falls, IA |
| | Apple Faire | Lost Moor, St. Joseph MO |
| 24 | Blood of Heroes | Grimfells, Fayetteville AR |
| | Belle Inn | Mag Mor, Lincoln NE |
| | Kingdom A&S | Calanis Nuadh, Rolla MO |
| | Competition | |
| 31 | Revenant's Revel | Cum An Iolar, S. Johnson Co. KS |
| | Iron Rain | Three Rivers, St. Louis MO |



Sunday

Monday

Tuesday

Wednesday

September

1
Armoring/Pell
Practice - 6:30

2
Officers' Meeting
7:00

6
VALOR

7
VALOR CLEAN-
UP

8
Armoring/Pell
Practice - 6:30

9
Fighter Practice
6:00
Dance Practice
7:00

13
Fighter Practice -
10:00

14

15
Armoring/Pell
Practice - 6:30

16
Populace Meeting
7:00

20
Fighter Practice -
10:00

21
Costuming/Fiber
Arts - 7:00

22
Armoring/Pell
Practice - 6:30

23
Fighter Practice
6:00
Dance Practice
7:00

27
Fighter Practice -
10:00

28
Bardic - 7:00

29
Armoring/Pell
Practice - 6:30

30
Fighter Practice
6:00
Dance Practice
7:00

Arts and Sciences Championship Tri-Level Competition

All Gentles may enter their work in the competition to strive to become the new champion. Also, as in previous years, the group, (canton, shire, barony, etc.) with the highest number of entries will be the champion.

Each entry must consist of at least one being an art and one being a science. One, and only one work may be entered in each category. Therefore you must either have 4 separate works or 3 works with one being an art, one being a science, and one being a calligraphy and an illumination entry.) **Categories are those in the Kingdom A&S** (see the A&S manual for a complete list.) Contact your local A&S officer for a copy of your pertinent criteria. Any questions concerning

Hence, it has been decided that categories with time-period, type, regional, or other specific criteria will be judged using generic criteria. Example: Clothing - Early, Middle, Late; Dance Performance - Eastern, European; Writing -

Categories for which there is no specific criteria will be judged using generic criteria.

Entries must be sent to the H.L. Briana at the address listed, by September 25. Note: all written entries must be pre-registered by September 18.

Artisans are encouraged to be present during the judging of their work. Names of participants will be listed in the newsletter.

Championship or Proponent; however, if time allows, they will be evaluated.

Distinctions will be considered. This distinction has no bearing whatsoever on the rank of the artisan, but it will be noted.

All entries must be received by September 25. **Note:** All written entries (research papers, poetry, prose, etc.) must be submitted by September 18.

Artisans are encouraged to be present during the judging of their work. Names of participants will be listed in the newsletter.

Proponent of the Arts and Sciences; however if time allows, they will be evaluated.

Proponent of the Arts and Sciences

1. The group with the highest percentage of people entered in both the Kingdom Arts and Sciences Proponent of the Arts and Sciences.
2. Because all entries considered for this recognition will already be pre-registered no additional registration forms are correctly completed to facilitate this process!

Note: Kingdom Criteria will be used to judge the Championship and Tri-Level competition.

Please feel free to contact H.L. Briana, Kingdom Minister of Arts and Sciences should you

Entries should be sent to: H.L. Briana Etain MacKorkhill
c/o Sheryl Knight
9112 W. 78th St.
Overland Park, KS 66204-2503
913-642-7139

the item and be postmarked by September 13.

*Tri-Levels Registration
Individual Entry Form*

SCA Name _____

Modern Name _____ Phone # _____

Address, City, State, Zip _____

Category of Entry _____

Description _____

Level you wish to enter this item at (circle one):

Novice

Intermediate

Advanced

Group Affiliation (required for inclusion with Proponent entries)

Entries must be postmarked by *September 20, 1997* to the following address:

H.L. Briana Etain MacKorkhill
c/o Sheryl Knight
9112 W. 78th St.
Overland Park, KS 66204-2503
913-642-7139

Note: All written entries (research papers, poetry, prose, etc.) must include 3 copies of the item and be postmarked by September 13.

*Calontir Arts and Sciences Championship
Registration Form*

SCA Name _____

Modern Name _____ Phone # _____

Address, City, State, Zip _____

Category #1 _____ Art _____ Science _____

Description _____

Category #2 _____ Art _____ Science _____

Description _____

Category #3 _____ Art _____ Science _____

Description _____

Category #4 _____ Art _____ Science _____

Description _____

Group Affiliation (required for inclusion with Proponent entries)

Entries must be postmarked by *September 20, 1997* to the following address:

H.L. Briana Etain MacKorkhill
c/o Sheryl Knight
9112 W. 78th St.
Overland Park, KS 66204-2503
913-642-7139

Note: All written entries (research papers, poetry, prose, etc.) must include 3 copies of t

and Sciences Championship and the Tri-Level competition will be recognized as the

Additional pre-registration is necessary. However, it is *extremely* important that the pre-

ons. Contact your local A&S officer for details on your category of interest.

have any questions.

Calontir Arts & Sciences and Kingdom-wide

Come to the Shire of Calanais Nuadh, October 24, and enjoy a day of Arts and Sciences. Kingdom Arts and Sciences Champion or enter their work in the Tri-Level competition. The percentage of people in their group entering will become the Proponent of the Arts and Sciences.

Championship Rules

1. Entrants in the Championship must have at least 4 entries, each in a different category. A piece may not be entered in more than two categories. A piece may be entered in two different categories. (An example of the latter is one scroll may be both a scroll and a parchment.)
Criteria. Artisans may indicate if they feel their work is an art or a science. Ask your judges. Categorization will be referred to the Kingdom Minister of Arts and Sciences.
2. Remember that the goal of an A&S champion is to be diverse in the arts and sciences. Subcategories shall be counted as 1 general category for Championship purposes. (Example: Non-Fiction or Fiction, Prose, and Playwriting.)
3. Unlimited categories will be judged. There will be no "Miscellaneous" category. Categories must be clearly labeled.
4. Pre-registration is required so that judges may be arranged. Pre-registration forms must include 3 copies of the item and must be pre-registered by September 18.
5. Each category will have three judges. No one will be allowed to judge his or her own work. The artisans will be displayed with their work. Championship entries will be marked with a red ribbon.
6. All entries must be checked in by 10 a.m. Late entries will not be considered for the Championship.

Tri-Level Rules

1. Entrants may choose at which level (novice, intermediate, advanced) a given piece is entered. This is an indication of the degree of skill and craftsmanship with which the work is completed.
2. All entries must be pre-registered. Pre-registration forms must be sent to the address listed on the back of the form and must be pre-registered by September 18.
3. Each category will have three judges. No one will be allowed to judge his or her own work. The artisans will be displayed with their work.
4. All entries must be checked in by 10 a.m. Late entries will not be considered for the Tri-Level competition.

	THURSDAY	FRIDAY	SATURDAY
3	4	5	
Competing - C&I - 7:00	VALOR SET-UP	VALOR	
10	11	12	
Practice - Archery Practice - 6:00			
17	18	19	
Competing - Archery Practice - 6:00			
24	25	26	
Practice - Archery Practice - 6:00 Welsh Group 7:00			

VALOR XIX

September 5-7, 1998

Welcome, one and all to the Nineteenth Vatavia Tournament of Valor! This annual Labor Day event will be at an All New Revel-Friendly Site! The camping is primitive, but potable water is on site, so bring your shower bags—shower stalls will be provided.

Site: Bently watershed picnic area

Site fees will be a mere \$7 for the entire fun-filled weekend, under 12 is \$3, family cap of \$21.

Fighting: Saturday will feature a three-man melee team tournament, sponsored by both court and landed Baronesses! This will involve also competition between the two sorts. Sunday will feature our yearly two-handed sword competition, double elimination. This is one of the best attended tourneys in the kingdom, come armed!

Archery: The Valor Archery tournament will again return, in addition to many other archery activities

A&S: The competition will be open, using Kingdom tri-level criteria. So bring that unusual entry that no one else does. There will also be a pavilion competition to honor Her Excellency Rhianwen.

Special this year will be a stupendous, tremendous, you-gotta-be-there-to-believe-it stepping down/stepping up revel for Gabe, Rhianwen, and whoever is picked to take over the Barony after them.

There will be children's activities on site.

There will be a full service tavern, offering food from breakfast until dinner, and a location for bardic opportunities as late as you want. The traditional Vatavia "all-you-can-eat-till-its-gone" breakfast will be Monday morning.

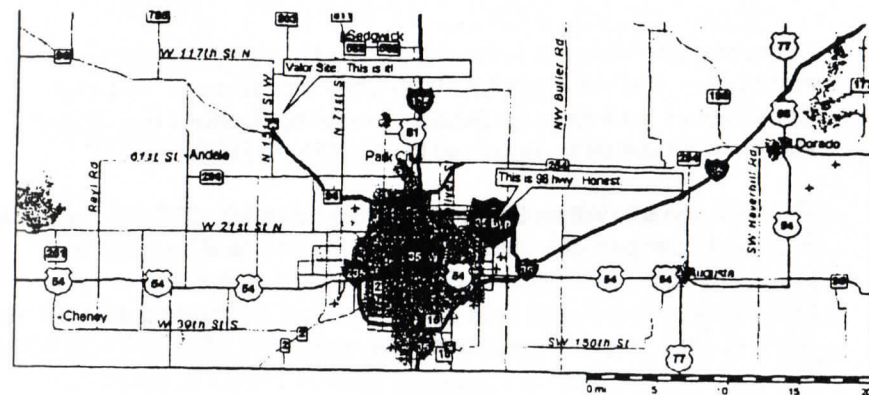
Site opens at 5 pm Friday, Sept 4th, closes 2pm Monday, Sept 7th

For motel, merchant and event information, please contact the autocrat.

Make checks payable to SCA Inc., Barony of Vatavia

AUTOCRAT

Duke Sir Gabriel ap Morgan 1025 S Lulu (316)269-3853
mka/ David Cooper Wichita, KS 67211 **BEFORE 10pm please**



Streets Plus

Valor map

Directions to Site: From the East, go south on I-35 until the 96 Hwy exit east of Wichita. Follow 96 north/west for about 25 miles, then turn north (right) on 151st street and watch for signs
From the North, go south on I-135 until turning west on 96 Hwy, from this point, it's 13 miles
From the South, go north on I-135 through Wichita until turning onto west 96 Hwy, then as above.

newcomer's A&S competition AT VALOR XIX

When: Sunday, September, September 6, 1998

When: 10:00am

This is an competition for those gentles who have been playing in the SCA for one year or less. This is a Kingdom Arts & Sciences competition, and will be novice level, which is the first level of the tri-level.

Documentation is a must. Entries may be entered incomplete if need be.

For further information, please call Lady Cerridwyn at (316)524-0478

Kingdom of Calontir Arts & Sciences Championship
And Tri-Level Competition

October 24, 1998

sponsored by the Shire of Calanais Nuadh

Come one and all to the Shire of Calanais Nuadh to see the best A&S entries ever. We will again hold both Championship and Tri-Level Competitions. See rules for details on entering. Contact H.L. Briana MacKorkhill (see address below) to volunteer to judge.

This year the site will be Dixon Middle School, Hwy. 28 East, Dixon, MO. Site fee \$2 per person - children 12 and under free. Make checks payable to: SCA Inc., Shire of Calanais Nuadh. Site opens 8:00 a.m. Entries must be checked in by 10:00 a.m. Judges meeting at 10:00 a.m. Court at Their Majesties pleasure. Site closes at 7:00 p.m. There will be an inn onsite.

Extremely limited crash space available. Contact H.L. Caitlin nic Pharlain (see address below) for info about hotels nearby (may be 20-30 minutes away from site) and any site questions you may have.

Directions to site. From Three Rivers: Take I-44 West. 26 miles past Rolla will be the Dixon exit for Highway 28. Take that exit and turn right off the exit ramp. You are still 13 miles from Dixon. When you enter Dixon, you will continue on Highway 28. After the road makes a sharp right turn, go about three more blocks and Dixon Middle School will be on the left. Parking is at the rear of the building.

From Oakheart: Take I-44 East. About 2 miles past Waynesville and Ft. Leonard Wood will be the Dixon exit for Highway 28. Take that exit, turn left and cross over the interstate. You are still 13 miles from Dixon. Follow the directions above for entering Dixon.

From Standing Stones And Wyvern Cliff: Take 63 South toward Rolla. After you pass through Vienna, take Highway 28 toward Dixon. You will be 18 miles from Dixon. When you enter the city limits (speed limit goes down to 35), you will quickly come upon Dixon Middle School on your right - slow down or you'll miss it!

Autocrat:

H.L. Briana Etain MacKorkhill
Sheryl Knight
9112 W. 78th St.
Overland Park, KS 66204
913-642-7139
briana@sound.net

Event Steward:

H.L. Caitlin nic Pharlain
Anna Marie Kulback
13793 Highway O
Dixon, MO 65459
573-759-7629
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VIKING-MUSLIM CONTACT, 700 - 1000 CE

Toda Galindez

Encounters between Vikings and Muslims took place in three geographical areas: Spain, which the Muslims called al-Andalus; the eastern Baltic and along the Dnieper and Volga rivers, known to the Vikings as Gardariki; and the southern shore of the Caspian sea and its hinterland, a region which Vikings called Serkland. These contacts occurred in three contexts: embassies on the part of the Muslims, raids on the part of the Vikings, and trade on the part of both.

An unnamed Muslim ruler, possibly an Andalusí emir, sent a legate to Denmark in 830. It may be that he sought to enlist the help of King Horik in the event of Frankish aggression following the rancorous partition of Charles Pepinsson's empire. A century later, Ibrahim al-Tartushi visited Denmark's chief emporium, Hedeby. It is possible that he was not a Muslim, but a Jewish merchant from Tortosa in north-eastern Spain who followed the usual Andalusí practice of adopting Arabic dress, language, and name. He may have traveled, however, as the agent of Muslim employers. To us, the most famous of these visitors is Ahmed Ibn Fadlan, sent to the capitol of the Bolgars by al-Muqtadi, Caliph of Bagdad, in 921. He is renowned in the West for his detailed account of his observations of the "Rus" Viking traders in the Bolgars' capitol.

Viking raiders, however, came much oftener than Muslim embassies. Viking shipmen raided al-Andalus in 844, attacking Lisbon, Cadiz, Medina Sidonia, and Seville. The emir of Seville at least fielded an army that drove them off. In 859, chieftains Hostein and Bjorn led 62 ships through the Pillars of Hercules, attacking towns in Mauretania, al-Andalus, the Beleaes, and Aquitania. This fleet returned north in 862, much battered by Muslim sea-borne

attacks. In 966, a raiding fleet of 28 ships was driven off by Andalusi marines. Vikings raided al-Andalus several times in 971. The famed wealth of Andalusi cities was a powerful attraction. In the production of fine luxury goods—textiles, saddlery, steel blades, carved ivories—it surpassed all European countries. It was also the greatest European importer of such goods from the Muslim East. Raids on al-Andalus appear to have stopped by the end of the 10th century. The flow of silver—principal object of Viking desire—from Mesopotamian mines had begun to dry up, the emirs had grown too strong to attack with profit, and the Vikings needed to make sure of their expanding settlements in northwestern Europe. The East Vikings, usually from Sweden but always including the odd Dane, Norwegian, or Icelander, sailed, hiked, rowed, and fought their way down the 2,000-mile river route from Lake Ladoga to Serkland where they raided the towns of the Abbassid Caliphate which served as entrepôts for the caravans. Such raids are recorded in 884, 910, 911, 912, 913, 943, and 965; and there were probably unrecorded and unknown raids in other years.

Viking-Muslim contact in the West was characteristically violent. But there were certainly great trade centers at each end of the Viking lands: Hedeby in Denmark and Birka in Sweden. There is no irrefutable evidence that Muslim traders ever visited any Viking trade centers. Viking raids on the Caspian towns were almost certainly adjuncts of trade. Vikings, like others known to history, may have thought of raiding as trade “by other means.”

But it was through trade that Vikings made the most consistent, lucrative, and amicable contacts with Muslims. This took place where silks and sables meet, at Bolgar on the great bend of the Volga. Throughout the Viking Age, this was arguably the greatest mart in the world. No one then had so broad an access to the wealth of the North and West as did the Vikings, and no one had such complete access to the riches of the East and South as did the Muslims of the Baghdad Caliphate. At Bolgar they met to exchange raw materials and finished goods from the Arctic and the Indian

oceans, from Ireland and China. If beast or boat could carry it, it came to Bolgar. Vikings and Muslims did a lesser amount of trade at Itil in the Khazars' land at the Volga delta, and at Gurgan at the mouth of the Gurgan River on the south Caspian shore. This town was a major entrepôt for caravans from Samarkand and Balkh, and for those from the Persian Gulf ports.

A short list of things traded to the Muslims by Vikings would include slaves, furs, Norse and Frankish swords, amber, tar, acorns, birch bark, reindeer antlers, honey, arrows, hawks, beeswax, leather, hazelnuts, leather, bears' gall, armor, and “fish-teeth,” which may have been walrus and narwhal tusks. Bears' gall and reindeer antlers (and their velvet) were presumably resold to Chinese merchants for ultimate use in the traditional aphrodisiac pharmacopoeia. Slaves were taken in all raids, if possible, especially among the Slavic peoples along the rivers; furs and other forest products were regularly extorted as “tribute” or booty from dwellers of the taiga and tundra across all of far northern Europe.

To the Vikings, the Muslim traders offered coined silver and silver vessels, silks from China, Turkestan, Persia, and al-Andalus; pearls and spices from the South China Sea, steel blades from Toledo and Damascus; cast bronzes; gemstones from India and Sri Lanka; fine glassware; orphreys embroidered with gold and silver. But by 950 the supply of silver from the mines of Afghanistan and Mesopotamia began to fail and by 1015 Viking trade with the Muslim East had dwindled to nothing. By then, the “Rus” Vikings had become the princes of Kiev and Novgorod, Slavic in dress, custom, and language—they stayed home and ruled their Slav subjects. By then, the Icelanders' Althing had voted unanimously to accept Christianity. By then, Olav Tryggvasson had leapt armed from his ship not to surrender but to die. The Viking Age was over.

European exposure to eastern luxury in dress, design, ornament, food service, and the astonishing virtuosity of eastern textile weaving long ante-dated the Crusades. Few indeed who *then* went

East to serve God and get rich came home with more than the clothes that hid their scars. Two hundred years earlier the Vikings were bringing to their farmsteads and the great market of Swedish Birka their boatloads of oriental treasure. Given the quantity of such treasures recovered in the Scandinavian earth, it is staggering to imagine the coin, jewels, robes, weapons, beads, glass jugs, lamps, horse trappings, silver bowls, and yards of figured silk that have fallen from Viking hands into the black hole of time.

Did the Muslims influence the culture of the Vikings over this long period of contact? Molds for casting copies of oriental pendants have been excavated in Sweden. A set of scale weights for silver, ornamented with Norse imitations of Kufic script (probably thought to confer magical protection) has been unearthed out in the Hebrides. This long pre-dates such imitations on the borders of medieval robes. The Oseberg tapestry shows men wearing what appear to be wide skirts or trousers, the presumed "baggy pants" of the Vikings. At least one historian has asserted that these are Muslim or oriental trousers adopted by the Viking traders at Bolgar and elsewhere, in order to "fit in." (Editor's note: It was not necessary to "fit in" .Bolgar was the Mos Eisle of the Viking Age.) Does the Oseberg tapestry then depict a Viking trade caravan?

Though admirers of Vikings and Muslims might like to suppose it, there's no good evidence for any influence of either on the other's customs, dress, or art. The calligraphic interlace of Muslim art and the serpentine interlace of Viking art are separated by centuries, and only show that left to themselves, people everywhere are pleased by certain intricacies of pattern, and that artists everywhere delight in their own virtuosity. The true influence of the Muslim world in trans-Iberian Europe had to wait for invasion, war, massacre, pillage—and the Christians.

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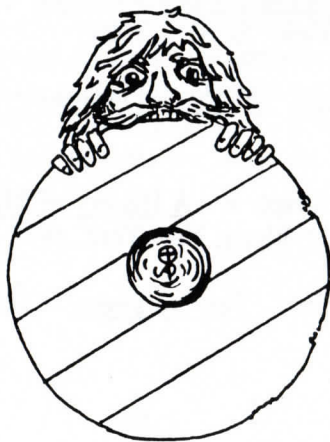
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(For a helpful map, please consult the March 1985 issue of National Geographic, Vol. 167, No. 3.)

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MADE IN THE SHADE

Brialen Ulfsdottir Vikings

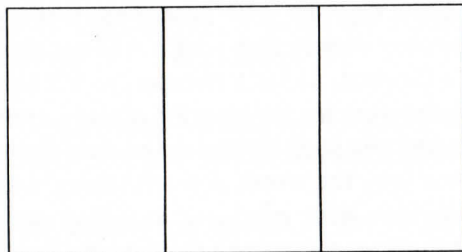
Picture this: you are at an event, lazing away in your chair or on your rug, watching friends, or people who may become friends, wandering by. You sip your mint julep while your handsome, muscular bimboy slowly fans you.... Okay, let's not go there. Reality: It's Calontir, and it's summer, so it's hot; it's Kansas so there aren't any trees (or the trees are already spoken for); you are sweating so bad you keep sliding out of your chair and have grass stuck all over you; the weeds are scratching your legs; that *** bimboy took your mint julep and is ogling some dancing girl. Well—we can't do anything about the bimboy, but the rest of reality is do-able.

You need portable shade and I can tell you a simple way to do it. Watch this space for the instructions for Intermediate level portable shade that Lady Ala is writing. This type of shade has been called many things, most notably, hanky-on-a-stick. It's economical and easy to make, store, and haul.

You begin with cloth. Canvas is sturdiest, but it can be more expensive as well as bulkier to store and haul. I found a 60 inch wide, bright yellow, lightweight canvas on the dollar table at Hancock's. I had no idea how much I'd need, so I bought the rest of the bolt. I measured what I had, tried different equations (you know: two panels of 60" wide wouldn't give me the room that I wanted, so what about three, hmmm). I decided on three panels, and measured it out evenly. Then, using a flat felled seam, I sewed them together side by side.

Now I had a large rectangle of fabric. I designed this to go all the way the ground in back because I wanted it to be staked down. There are different ways of handling this—Mistress Baroness Rhianwen designed the large sunfly she made for the Barony to not

touch the ground, mostly because she was using poles from an older sunfly, and had no idea how long they were. Either way has pros and cons; touching the ground is more stable, but doesn't let any breeze in. Stopping short of the ground lets breeze in, but in cold or wet weather, that may not be what you want. It's up to you. I myself ended up with a piece of fabric that was 16ft long by 10 feet deep.



Because I wanted head room both inside and at the edges, I used three eight foot 2x2 poles across the back, and three seven foot 2x2 poles across the front (shorter in front because I like the looks of the dropped front). I hemmed all four sides, making a large enough hem to install the grommets. I put leather reinforced grommets where I wanted the poles and across the back for stakes. Using double-edged 3" long screws in the tops of the poles gives you something to stick through the holes and attach ropes to.

Experience has taught me that screwing finials to the part of the pole that extends out of the shade fly extends the shade fly's life. The first shade I made was what I like to call a "tent-cozy" for our blatantly modern tent. After watching the winds whip it up and off the pole, I was desperate enough to stick a large potato on top. It worked well for a while—then, in a particularly strong gust, was launched off the top to fly into another camping area. I like to think it was someone's dinner, not the cause of a trip to the emergency ward.

Now all you need are ropes and stakes, and you have shade...you'll need to provide the bimbo yourself.

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DAINGEROUS BEAUTY - A REVIEW

Friar Thomas Bacon

Recently I went to see *Dangerous Beauty*, a movie about a 16th century Venetian courtesan. As usual, I wondered how close to the truth did they get, particularly since the movie states up front that it is a true story. It even supplied a book title, *The Honest Courtesan*, from which it got its material. I decided to check it out, and sure enough, the WSU library had a copy. The following is a review noting the differences between the history as reported by the book and as shown by the movie. A more standard movie review I leave to others.

While it is always dangerous to rely solely on a single book, but on minor points of history, absent access to primary sources, it is the only thing that can be done. I have found references to Veronica Franco (the heroine of the movie) in the other sources.

The movie makers did a good job re-creating 16th century Venice. While watching the movie, I saw nothing jarringly out of place. It is only when one looks more closely that the discrepancies begin to appear. However, most of these would be missed by those not familiar with the period. For example, the one detail I noted while watching occurred when Veronica was taken to the library, and she peruses the books. The volumes shown have very worn leather bindings, the stereotypical appearance of an old library. The scene was very likely filmed in such a library. But in Veronica's time these books would have averages less than fifty years of age and would be considerably less worn. While Gutenberg invented the printing press less than a century earlier, mass production of books did not start until after 1500.

A larger discrepancy, though typical of movies, is time compression. The movie starts with a year, 1563 if I recall right, but then does not give any further clue as to the passing of time.

But as it builds to the climax, it has the plague striking Venice while the Venetians are fighting a war over Cypress. The plague causes Venice to turn on its courtesans, which leads to Veronica's trial. In reality, the war occurred in 1570, the plague from 1575 to 1577, and the trial in 1580.

Events were also arranged to suit the rising dramatic tension. Veronica's other did not die from the plague, but of some other cause prior to 1570. The movie has Veronica publishing a book of poetry prior to the war when it was actually published in 1575. More glaringly anachronistic was the visit of Henri III of Valois, which occurred in 1574, while the movie places it just prior to the war.

This visit is the most historically distorted event in the movie. In the movie, the purpose of the visit is whether the French will support Venice in their war against the Turks. In reality, Venice would eventually ally with Spain and Rome to form the Holy League, which would go on to win the great victory of Lepanto, though in the peace treaty that followed, Venice gave up Cypress. The real reason Henri was in Venice is that he was King of Poland and inherited the throne of France. To avoid traveling through Protestant Germany, he looped down through Italy on his way to France. While in Venice, he spent much of his time sampling her attractions, one of whom happened to be Veronica. Henri choosing Veronica out of a crowd of courtesans in the middle of court is dramatic fiction.

Another common occurrence is conflation of characters. There is only one case of this in the film. The movie has Maffio Venier accusing Veronica of witchcraft. In actuality, her accuser was Redolfo Vannitelli, whom she employed as a tutor for her children. The underlying conflict had to do with stolen property. Redolfo made his accusations to head off Veronica accusing him of being a thief. The theft went undiscovered. Maffio did join the church as a bishop in 1583, but more to secure an income than

due to the religious conversion implied in the movie.

Another departure from actual history is the trial itself. The book contains the transcripts of the trial. Actually, the proceedings were more like a preliminary hearing. The proceedings did not take place in the Senate chamber. While the flavor of Veronica's defense was kept intact, the prosecutor was not nearly so vehement, and appeared to be taken off stride by Veronica's answers. Marco Venier's passionate defense did not happen. And rather than the Inquisitor's explicit "punt" of the case, the matter was simply dropped—the suspicion being that her main patron, Domenico Venier, used his political influence to end the matter.

Another aspect of the film that I found entertaining was the number of details that were included in the movie. One was the platform shoes that Veronica had so much trouble with initially. Those things actually existed and were unique to Venice. In another scene, the members of Domenico's salon are viewing a picture of a nude reclining on a couch. The painting appears to be of Veronica, and is so implied by the offhand remarks. While there were plenty of such pictures painted, Veronica's actual portraiture is conventional. What is more interesting in this scene is that Marco is looking at a miniature of his intended. This is typical of how the upper aristocracy married. The most notorious of such marriages was that between Henry VIII and Anne of Cleves—whose miniature much flattered her. The marriage quickly ended.

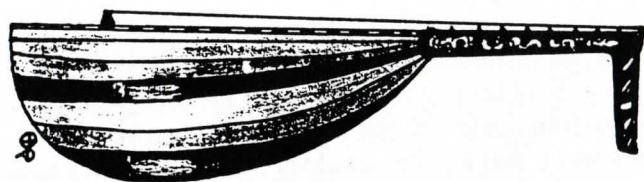
On a non-historical note: there is a scene in which the Venetian galleys head back to the docks after the tidings of the plague. It is a beautiful matte with the galleys drawing a large wake. The problem is that a galley would not be traveling at a speed to create such a wake so close to the docks. But then a more realistic rendering would have worked against the dramatic tension building.

The movie ends right after the trail implying that Veronica lives a fairly happy life thereafter. Again, reality isn't so kind: she died in 1591, broke. I wrote this review not because I thought it was a bad movie--I found it very entertaining and enjoyable--but to make two points. The first is a cautionary note that Hollywood can severely distort history to enhance a story. More importantly, I want to show how it is possible to use movies as a stepping-off point to further explore history. There are many layers of detail in this film I have not even touched on. I leave those explorations up to the reader.

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SCA SURVIVAL TIP #82432

Thomas Foxliche of the Grenewode

Stephan O'Bannon is the gentle from whom I learned this: You're at an event and you are walking back and forth on the archery range or watering fighters or heralding or yada yada yada (Middle German for telling four officers "no problem"), and at the end of the day you're dead on your feet--if you're even standing at all. Why? *Because you didn't eat anything all day!*

Well, there is no excuse for that. Before the next event, get yourself some Pop Tarts. They're individually wrapped, fit easily into a pouch, and unopened, they will keep for weeks. If they get crumbled up, they're still edible; or do what I saw one young lady do: put 'em in a bowl and pour milk over them like cereal.

So stop starving yourself. Remember, chiurgeons are happiest when they don't have to do their job.

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OFFICERS' MEETING

August 5, 1998

25 members attended: 16 officers/ deputies/ champions; 7 members of the populace; 2 children

The upcoming Valor event was discussed. Officers covered site layout and needed construction, rentals, event scheduling, supply needs, and set up. The direction signs and the shade fly poles need painting. The Property Mistress would like help with these. Please contact her if you can assist. Other property repairs were mentioned. Establishing off-limit areas was recommended. Food services will be very important this year due to the isolation of the site. It was requested the officers let people know that there is no Feast or Warlord Tournament this year and that the Valor Shoot will be held on Saturday.

The Ansteorran Wastelands event has been rescheduled to August 19th and 30th, one week before Valor. All who can attend are encouraged to. Coronation will be held September 12th in Lost Moor, St. Joseph, MO. There was an inquiry about the possibility of an SCA Halloween party. A demonstration for the Starkey Corporation benefit at the Airport Hilton on August 20th has been arranged. Dancers, musicians, and a display were requested. WSU has invited the Society to be a part of the Shocktober Fest October 17th. The SCA will work with MARS (Middle Ages Recreationist Society) on this. The inquiry into the availability of the Sedgewick County Zoo facilities showed this to probably be unfeasible.

The publication date of the new census will be post-Valor to incorporate any new awards or changes. The possibility of setting up the Order of Precedence into a computer database was discussed.

The Laurel Queen of Arms at the July meeting registered Jovan Greyhawk's household name. There will be a new Kingdom Saker herald, the herald dealing with armory proposals, in October.

Our Chatelaine is sponsoring a special Arts and Sciences competition at Valor for new members to the Society. Contact her or the Minister of Arts and Sciences for details. The Property Mistress has several ongoing projects. Supplies of paint for the Roll of Arms, storage containers for the shade flies after Valor, items with which to update the first-aid kit and make new kits were requested. It was also requested that some items be made available to those attending Pennsic. The Treasurer reported a balance of \$2668.55.

There has been one application made for the office of Property Mistress. It was discussed and a new position of BUSH Coordinator will be established as a deputy position to the MOA/MOS. The Knights Marshall thanked all who attended the War Maneuvers that Liriel organized here in Vatavia. He also thanked Ebhan for his supervision of Fighter Practice. Practice will continue to be held at 10am Sunday, at least until Labor Day. Warranting of marshals for Vatavia was discussed. The Knights Marshal will be finishing his warranted term. Others are close to being warranted or awaiting the paperwork.

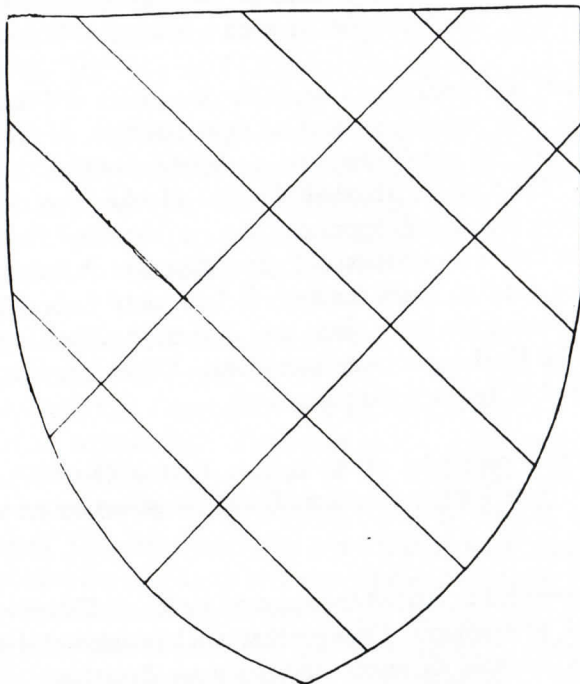
Archery Practice continues at its current time. Currently all Calontir IKAC (InterKingdom Archery Competition) scores are held by Vatavians.

People were reminded to consult the appropriate local officers with ideas, concerns, or problems. Changes that will be needed when the new Baronage assumes its responsibilities were discussed. The Chatelaine will have the necessary changes made on the office's material by Valor. Officers were also reminded that award recommendations need to be sent in as soon as possible to be handled at Valor. There are several upcoming local events: Champions, BUSH, and Yule. Bids to autocrat any of these events are requested. The deadline for such bids will be sometime in October and November.

The meeting adjourned.

Have you seen this device?

Be prepared to be called upon by Her Excellency Brialen should you be able to correctly identify this device.



Bendy (6) Or and gules, a bend sinister countercharged.

BARON Gabriel ap Morgan ap Hywel David Cooper	Boy Duke
BARONESS Rhinwen ferch Bran ap Gruffydd Joan Steurer	269-3853
BENESCHALE Eleanor ferch Rhiwallon Wendy Donaldson	685-8510
ARCHER MARSHALL Rudrich de Graham Allen Graham	788-8826
CALTROP Brialen Ulfisdottir Vikings Debbie Taylor	524-0917
CHATELAINE Cerridwen o'r Eurgledde ferch Owain ap Glyndyfrdwy Deborah Billings	524-0478
CHRONICLER Odindia the Grim Marguerite Reed	269-1574
KNIGHT MARSHALL Takahara Otoshi Tracey Gillaspy	267-3456
HISTORIAN Friar Thomas Bacon David Moreno	685-1182
MOA/MOS Aobhainn na Kildare Kim Shephard	683-7425
MINISTER OF CHILDREN Orabella Grace O'Brien Patti Graham	788-8826
PROPERTY MISTRESS Christine Joye Stewart Jerri Barr	943-1879
TREASURER Alcyoneus du Battenhelm Park McKellop	682-4468