



Barony of  
Western Seas  
<http://westernseas.org>

# THE RUTHESTONE

OCTOBER-NOVEMBER-DECEMBER 2015

## *Champions of Arts & Sciences* **Baronial**



## **Baron Claudius & Baroness Duibheasa**

*Other top stories in this issue:*

**Royals enliven Siege at Bard's Keep  
Newsletter, writers win worldwide awards**



## Barony of Western Seas

<http://westernseas.org>

### The Runestone

Fourth Quarter 2015

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# Greetings unto the Populace

## From His Excellency

Hi boys and girls,  
To start off the new year, I would like to give my thanks to our outgoing Baron and Baroness. Thank you for all the hard work that you did, at events and at all the demos that you did, and do not forget officers meetings with my rant and ravings about the right paperwork. You all should have seen the look that Lord Jörgen gave me, you could almost see him saying, "Claudius, have a Snickers. Why? ... You look like Campbell when you are hungry. Better? ... better!" and our beautiful Lady Æsa with the look on her face that says, "What a nice son and dad," and with Mistress Raven thinking, "I glad that I have Skype," and Sir Valeran thinking, "Is two plus two really four?" and

Baroness Duibheasa pulling my ear to be quiet, and our Chronicler thinking, "MMMMM, can I use this in The Runestone?"

I would also like the Barony of Western Seas to give a big "HUZ-ZAH" to THL Una Logan and THL William Walworth de Durham for their hard work that they put in their A.S. Entries, and to let everyone know that I really liked THL William singing, maybe for 12th Night (hint, hint!!)

I just would like to say and I know that the Baroness feels the same, let's have a safe and happy year in Western Seas this coming year.

*Baron Claudius*



# Greetings unto the Populace

## From the Seneschal



Greetings!

As we come to the end of a very wonderful year in the history of our Barony of Western Seas, I want to thank our past Baron and Baroness, Lord Jörgen Unruh and Lady Æsa Knarrarbringa, for all the talent, dedication, joy and service they have brought to our Barony. We have been enriched greatly by your leadership and your infectious enthusiasm. Mahalo nui loa!

I wish to extend the warmest welcome to our new Baron Claudius Brutus Di Bartolomeo and Baroness Duibheasa ingen ui hÉalaighthe. We look forward to another terrific year in the Barony of Western Seas!

I also want to thank Lord Jörgen Unruh for taking the Baronial Exchequer office, so that Baroness Duibheasa could be Baroness.

We have a terrific 12th Night planned, a Masquerade Ball to honor our new Baron and Baroness. The colors will be red, black and gold, in honor of the Baron's colors.

I want to make special note of the unique accomplishments this past year in Western Seas. The William Blackfox Awards for excellence in newsletter publications are out. This is a worldwide SCA contest, open to all Kingdoms. The Barony of Western Seas entered our newsletter, The Runestone, to represent the Kingdom of Caid in this competition. Results just came out in the November issue of Crown Prints.

Congratulations to our winners! Many thanks

to all of you for your wonderful work, and special thanks to our hard-working Chronicler, Lady Viviana of Peridot Isle.

It is with some sadness I write, as Lady Viviana of Peridot Isle is stepping down after faithfully delivering our award-winning newsletter for the past two years. It has been a joy to work with her and I have been amazed how every issue is just as fresh and exciting as the one before.

However, the good news is that Lady Sadhbh inghean Uí Conghal has volunteered to be our Chronicler, as well as already doing a fantastic job on our website. Thank you, Lady Sadhbh!

These were our winning categories in the William Blackfox Awards.

**Best Overall Newsletter:** The Runestone, Barony of Western Seas; Chronicler: Lady Viviana of Peridot Isle

**Best Regular Feature:** Cooking with Claudius, Author: Claudius Di Bartolomeo; The Runestone, Barony of the Western Seas, Chronicler: Lady Viviana of Peridot Isle

**Best Poetry or Short Fiction:** "A Wanderer in Rags," Author: Lord Riley Frost; The Runestone, Barony of the Western Seas, Chronicler: Lady Viviana of Peridot Isle

I have one closing thought for this last issue of 2015. Would you like to help your Barony? One of the best ways is to pay for an SCA membership. To be a Barony we need paid members.

"Seneschal" continues on Page 16





# Calendar of Events

## Upcoming merriment

### January 2016

**WHAT:** Winter Feast

**WHEN:** January 9, 11 a.m. to 6 p.m.

**WHERE:** 112591 Ohialani Road, Volcano, Big Island

**SPONSOR:** Farhaven

**EVENT STEWARD:** Dame Uta Blackthorne, Seneschal  
@Farhaven.org

**DETAILS:** See more on Page 17

**WHAT:** Masquerade Ball and Feast, 12th Night in Western Seas

**WHEN:** January 23, noon to 8 p.m.

**WHERE:** Waipahu United Church of Christ Community Hall, 94-330 Mokuola St., Waipahu, Oahu

**SPONSOR:** Barony of Western Seas

**CO-AUTOCRATS:** THL Una Logan and Lady Æsa Knarrarbringa, [twelfthnight@westernseas.org](mailto:twelfthnight@westernseas.org).

**DETAILS:** See more on Page 17

## Ongoing events

### *Fighter practices*

**WHAT:** Canton of Torvald fighter practice

**WHEN:** Thursdays, 5 p.m. to dark

**WHERE:** Kapiolani Park, O'ahu

**CONTACT:** Lord Randall Von Voorheis, [chatelaine@westernseas.org](mailto:chatelaine@westernseas.org)

**WHAT:** Canton of Bard's Keep fighter practice

**WHEN:** Saturdays, 4 p.m. to dark

**WHERE:** Blaisdell Park, O'ahu

**CONTACT:** Lord Randall Von Voorheis, [chatelaine@westernseas.org](mailto:chatelaine@westernseas.org)



Calendar page from The Belles Heures of Jean de France, Duc de Berry, 1405–1408/1409.

**WHAT:** Farhaven practice (for Unarmored Combat, Arts and Archery)

**WHEN:** Saturdays, 1 p.m. — 1st Saturday at Lilioukalani Park, Hilo. 3rd Saturday at Manuka Park, Ocean View. 4th Saturday at Dragongate, Volcano.

**CONTACT:** Dame Uta Blackthorne (Zaff Noel Bobilin), 808-225-8525, [seneschal@farhaven.org](mailto:seneschal@farhaven.org). Please email to verify practice will be held or check Facebook for cancellations.

### *Officers meeting*

**WHAT:** Barony of Western Seas Officers meeting

**WHEN:** Every third Wednesday of the month, from 7:30 to 9 p.m.

**WHERE:** Windward Community College, 45-720 Keaahala Road, Kaneohe, O'ahu

**DETAILS:** Anyone may attend. All meetings are available via Skype for members on Outer Islands.

**CONTACT:** Contact Mistress Raven of Heronsmarsh at [seneschal@westernseas.org](mailto:seneschal@westernseas.org) in advance to be added to the Skype call.

# Greetings unto the Populace

## From the Chronicler



Greetings with much aloha!

It is with both poignancy and pride that I present this, the final newsletter of 2015, as this is

also my final newsletter to present. It was a difficult decision to give up the Chronicler office, but necessary for my mundane life. Thankfully, Lady Sadhbh has offered to pick up the quill; I look forward to seeing her fine work in future issues!

I was honored to accept this responsibility two years ago, and, with the support of the magnificent Mistresses Raven and Genevieve, then-Baroness, we created the Barony's first electronic newsletter. The best part? Hounding folks on deadline proved to be the perfect avenue for getting to know those of you in far-away Cantons. You brightened this task immeasurably!

I want to offer my most humble gratitude to all of you who contributed stories and photos over the past two years. I cannot list everyone, but please know how much I appreciate your creativity and support. It was a privilege to serve you in this office.

My sorrow at this ending is sweetened by the three William Blackfox Awards this newsletter and two of its fine writers recently won. It is the highest accolade I can imagine, and a great note to bow out on. Huzzah to win-

ners Baron Claudius and Lord Riley Frost! I am exceedingly pleased, and ridiculously proud of them both.

In closing, I'd like to share these words I sent along with the William Blackfox nominations, to describe the goals of this newsletter for the Barony:

"Few of us are able to attend events at other Cantons, let alone Kingdom events. And yet we love to keep in touch with each other, and can vicariously enjoy distant activities by perusing coverage of them. The Runestone works very hard to meet this challenge, by providing photos and descriptions of past events, as well as publicizing upcoming events. Many of us will never meet in person, but we know each other's names and faces from photos and exploits described in The Runestone.

"Barony of Western Seas may not have as many members as many groups in the SCA. And we certainly face unique challenges in logistics, simply trying to come together to play. But that means we are even more dedicated and determined. The Runestone's goal is to assist that dream — to unite, illuminate and encourage, across the waters."

May that ever continue. And mahalo nui loa for letting me join you in the journey.

*Yours in Service to the Dream,  
Lady Viviana of Peridot Isle*



## Submission Guidelines

**The deadline for the January-February 2016 issue will be Feb. 15.** Please contact Lady Sadhbh inghean Uí Conghal, [chronicler@westernseas.org](mailto:chronicler@westernseas.org).

The Runestone reserves the right to publish submissions as space and time allow, and to edit for grammar and content if necessary. Submissions that are original works will be credited appropriately. Submissions that are not original works must credit the source in some fashion. Submissions may be e-mailed to [chronicler@westernseas.org](mailto:chronicler@westernseas.org).

All items submitted for publication must be accompanied by a Release for Publication, available at <http://chronicler.sca-caid.org/index.php#forms>. Download and complete the "Society Creative Works Release" form and return it to [chronicler@westernseas.org](mailto:chronicler@westernseas.org) along with any creative works submissions.

Please use the following guidelines:

**E-mail:** E-mail submissions can be contained in the body of the message, or sent as a file attachment. File attachments should be plain text (.txt), rich text (.rtf) or Word document (.doc or .docx) format for text. Graphics and photos should be saved as JPEG (.jpg or .jpeg) or PNG (.png) as appropriate.

**Photo Policy:** It is the responsibility of the photographer submitting photos for publication to obtain releases from the subjects in the photo. By submitting a photo for publication, the submitter affirms that they have and are giving permission to publish the photo, and that they have obtained all necessary releases from the subject(s).

**Calendar Listings:** To have an official SCA event listed in The Runestone calendar, send all relevant details to the Chronicler at [chronicler@westernseas.org](mailto:chronicler@westernseas.org). Please include: Event name; date and time; location; descriptive details; name of organizer and their contact information.

**For more information:** Contact Lady Sadhbh inghean Uí Conghal, [chronicler@westernseas.org](mailto:chronicler@westernseas.org)

# William Blackfox Awards

## Runestone, writers win 3 awards for Excellence in Newsletter Publication

*By Mistress Raven of Heronsmarsh*

The William Blackfox Awards for Excellence in Newsletter Publications are out. This is a worldwide SCA contest, open to all Kingdoms. The Barony of Western Seas entered our newsletter, The Runestone, to represent the Kingdom of Caid in this competition. Results just came out in the November issue of Crown Prints. Congratulations to our winners!

Many thanks to all of you for your wonderful work, and special thanks to our hard-working Chronicler, Lady Viviana of Peridot Isle.

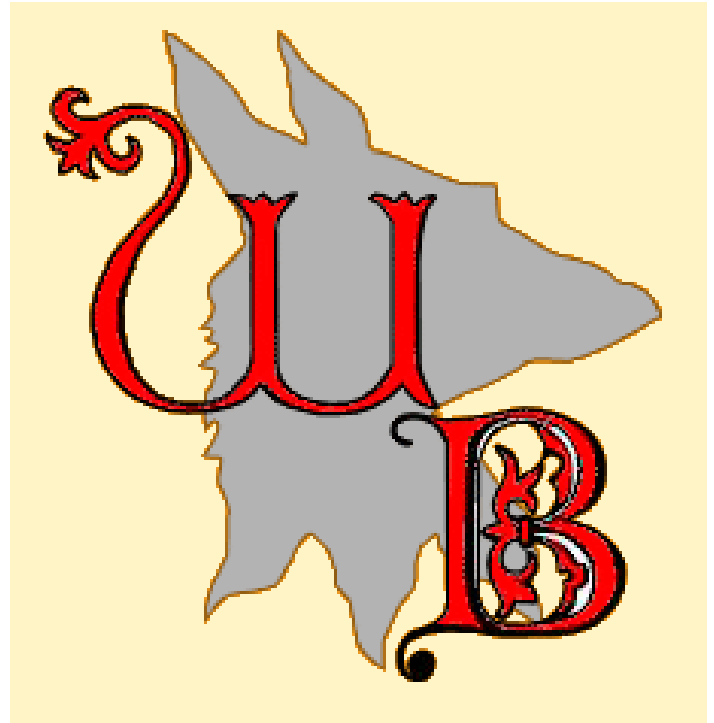
We also nominated Mistress Genevieve for the category of Best Article, but unfortunately that did not win one of the awards. Nevertheless, we are immensely grateful and proud of all her fine articles.

Congratulations to all who participated in making The Runestone the award-winning magazine it is. I'm so pleased that we represented our Kingdom of Caid with three first-place winners in the William Blackfox Awards for Excellence in Newsletter Publication.

These were our winning categories:

### ***Best Overall Newsletter***

**Winner:** Caid — The Runestone, Barony of Western Seas; Chronicler, Lady Viviana of



Peridot Isle

### ***Best Regular Feature***

**Winner:** Caid — “Cooking with Claudius,” by Claudius Di Bartolomeo; The Runestone, Barony of Western Seas; Chronicler, Lady Viviana of Peridot Isle

### ***Best Poetry or Short Fiction***

**Winner:** Caid — “A Wanderer in Rags,” by Lord Riley Frost; The Runestone, Barony of Western Seas; Chronicler, Lady Viviana of Peridot Isle

*The nomination letters written by Mistress Raven and Lady Viviana for each of these categories are presented on the following pages.*



# William Blackfox Awards

## Nomination for Best Overall Newsletter

**Best Overall Newsletter** — This does not necessarily mean the best-looking newsletter, but rather the newsletter which best meets the needs of the local group or guild for which it is published. It should accurately reflect the status of the group and be a valuable tool for growth and promotion of the SCA goals and ideals. This title is awarded to the newsletter and the Chronicler.

*This is the nomination letter for Best Overall Newsletter, written by Mistress Raven:*

I would like to nominate the Barony of Western Seas newsletter, The Runestone, and its Chronicler, Lady Viviana of Peridot Isle, for consideration for the Best Overall Newsletter.

Our Barony of Western Seas is unique among SCA groups, as it comprises the Hawaiian Islands, which are basically several separate islands, Hawaii, Oahu, Maui, Lanai, Molokai and Kauai. We have six Cantons throughout the Hawaiian Islands on the various islands, three on the island of Oahu, one for the combined islands of Maui, Molokai and Lanai, one on Kauai, and one



on Hawaii. I would think that in most Baronies, members can drive across the lands to attend events. Not so with us. We have no way to travel between islands other than to fly on a jet, which is very costly, and can easily run \$250 to

\$300 round-trip to go to another island. Therefore, for Cantons to attend an event on another island is a rare treat. Most of us simply cannot afford to travel often, or at all, to go to other islands events, even though we would like to. We may

never get to meet the wonderful folks on the various islands.

However, thanks to our fabulous electronic newsletter, and the terrific skills of our Chronicler, Lady Viviana of Peridot Isle, we get news articles, A&S articles, and photos of events from all the groups which help us to feel connected as a Barony. Lady Viviana came to the position of Baronial Chronicler with over 25 years of experience in the newspaper business, and has applied her considerable talent to creating the newsletter. We are delighted to have her applying her skill to connecting our various groups through the newsletter.

Story continues on Page 16

# William Blackfox Awards

## Nomination for Best Regular Feature

**Best Regular Feature** — For those cartoons, articles, columns, etc., which appear regularly in the particular newsletter. Awarded to the creator or feature writer and the newsletter.

*This is the nomination for Baron Claudius Brutus Di Bartolomeo's "Cooking with Claudius," submitted by Lady Viviana:*

For the category of "Best Regular Feature," I would like to nominate Baron Claudius Brutus Di Bartolomeo, for his ongoing food feature, "Cooking with Claudius."

This column with recipes and photos is, consistently, a thoroughly enjoyable read, and one of our most popular features. Our self-described "Mad Chef" is a witty, amusing writer who pokes fun at himself and his readers, skewering us all with his silvery tongue.

But that is icing on the cake (pun certainly intended) as his topics are fully researched, Period cookery at its finest. Baron Claudius draws on his wealth of experience — many decades in the kitchen of the family restaurant as well as being the Barony's official cook makes him a master at translating arcane Period food and cooking terms and explaining it in a way that the average modern cook can understand and replicate. Even if one doesn't try every recipe, he provides a fascinating history lesson on ingredients, dining practices and more.



But perhaps the most impressive ingredient in this stew of excellence is Baron Claudius' longevity. He has been penning this feature for The Runestone since 2001. (He claims he started when he was six months old.) Without fail, he is my most loyal contributor. In fact, I am not too proud to admit that I often first realize a deadline is approaching when I hear from the Baron about his next feature ... he is THAT prompt.

Always reliable, always amusing, and always spot-on historically accurate, with a carefully explained recipe, reading list for future research, all illustrated with his mouth-watering photos and spiced by his dark humor. "Cooking with Claudius" is a tasty treat, every issue ... and has been for 14 solid years. I wish I had a chef's hat to doff for this faithful and talented contributor.



# William Blackfox Awards

## Nomination for Best Poetry, Short Fiction

**Best Poetry or Short Fiction** — recognizes the author of an outstanding poem or piece of short fiction. Awarded to the writer and the newsletter.

*This is the nomination for Lord Riley Frost's short fiction, written by Lady Viviana:*

For the category of Best Poetry or Short Fiction, I would like to nominate Lord Riley Frost (Brannon Kulm of Farhaven) for the first installment in his serial fiction piece, "A Wanderer in Rags," which was published in the First Quarter 2015 issue on Pages 18-22.

This was a beautifully penned tale that gripped the reader immediately, with an intriguing protagonist and interesting plot development. Lord Riley quickly set the scene and pulled us into a world we are eager to hear more about.

Most remarkably to me as an editor, and the main reason I am making this nomination, is that this is a piece written by a previously unpublished author, who submitted it almost on a whim at the urging of other members of his Canton. I was, I admit, rather stunned by the quality of the writing that appeared, unsolicited, in my email. It required very little editing and no major corrections, which I find remarkable for a young writer. It was crisp, clean and, in my opinion, extremely well-written, requiring very little work before publication.

Lord Riley has since written another chapter in the series (unfortunately for my nerves, it ends with a cliffhanger) and I am looking



forward to highlighting his work in subsequent issues.

# Arts & Sciences Baronial



Photos by **Baron Claudius Brutus Di Bartolomeo**

## Talent abounds at A&S Baronial

*By Mistress Genevieve  
la Minstrelle*

The A&S Baronial Day had finally arrived! THL Una and THL William had graciously offered their condo community rooms as a place to hold the competition. Altogether there were 19 adults and six children. The children were able to play

in a nearby pool while the adults were able to fellowship and enjoy THL Una's class (how to make a Viking hat) while the judging proceeded in a nearby room.

While we enjoyed catching up with our friends, we were also sad to know that this would be the last time we would be seeing our dear friends, the Ward Family: Martin Martinson and

Lisabetta Davanzati, with Mary, Hanah, Rebecca and Erin. Together they sang a beautiful song at opening court, which was a very thoughtful and wonderful gift that they gave us for their last event. We will miss you all!

Mistress Genevieve also presented a tapestry that the populace had worked on a month prior. The tapestry was in the



# Arts & Sciences Baronial



Continued from Page 10

style of the Bayeux Tapestry, and told the story of Jörgen and Æsa's reign. It can be seen on the website and elsewhere in *The Runestone* (Page 45).

Many tasks were completed before the competition even began. Procedures for the competition, including how the judging was to be done and an outline to be used for documentation, were distributed to the populace via Baronial website, Facebook and the List several months in advance.

Two entrants (THL Una Logan and THL William Walworth de Durham) submitted their names early as both contestants and consorts for each other. Judges chosen at that time were those who were peers and had an arts background: Sir Richard of Castle-North, O.L., Sir Marco Di Bartolomeo, O.P., and Mistress Genevieve la Minstrelle, O.L. How fortunate to have two double peers!

THL Duibheasa ingen ui hEalaighthe was chosen as a tabulator since she has been Exchequer of the Barony for several years and

was therefore thought to be the best person to average the judges' scores.

About three weeks before the competition, Baron Claudius Di Bartolomeo submitted his name with THL Duibheasa as consort. At that point, a fourth judge was sought, and we were lucky enough to have Mistress Miriel Gwenddwr Ty Aran-nell, O.L., agree to help out.

This was going to be a very competitive field: Baron Claudius had entered 15 Baronials previously, and this was THL Una's third Baro-

nial, so the level of expertise and experience was going to be high.

Because there were potential problems with this being seen as a fair competition (two judges were married to each other, one judge was the brother of a contestant, the tabulator was a consort), all contestants, judges and the Baron and Baroness met before the competition. I explained the above-stated situation and asked if anyone had any problems with the judges chosen or

Story continues on Page 12



# Arts & Sciences Baronial

Continued from Page 11

Duibheasa being tabulator or any other issue they may have. No one said anything, and so we proceeded.

Another issue discussed was that while there was great care to number items in order for the judges to not know which item went with whom, THL William was performing. We joked about him putting a bag over his head, and all agreed that anonymity was going to be impossible for some entries, but trusted the integrity of the judges to keep things fair.

Duibheasa had helped the contestants arrange their items on tables before the judges entered the room. They were grouped according to rounds (three items, one item for each round) and numbered so we would not know who submitted each item. After the judges scored the item, the scoring sheets were given to Duibheasa,



who calculated the averages and determined who was in first, second or third place at that point, and place the device cards on the list board accordingly. The judges did not know who was in what place until the end of the competition, after all the scoring was completed.

A potluck lunch was also provided. THL Una also left a tray of fruit for the judges, who for the most part did not come out of the room except to see THL William's performances.



## Entries included:

**Baron Claudius:** a medicinal balm, two separate entries of bread.

**THL Una:** a bottle of mead, a silk banner, and a felt cross-body bag.

**THL William:** a shield, two bardic performances.

(The documentations describing each entry item are presented in a separate article, on Pages 32-44.)

# Arts & Sciences Baronial



Continued from Page 12

## Results and scores:

**First Place:** Claudius,  
275/300

**Second Place:** Una, 265/300

**Third Place:** William,  
263/300

The judges did not know who won until the final scores were tabulated. All the entries were top-notch, and documentations were well thought out and researched. I was very impressed with the quality of workmanship and time that went into each item. Most items would



have done well in any Arts competition!

Huzzah to all the contestants!  
Huzzah to our new Baron and

Baroness for one year, Claudius and Duibheasa!



# Arts & Sciences Baronial



Welcome, Your Excellencies!





# Arts & Sciences Baronial



# William Blackfox Awards

**"Newsletter," continued from Page 7**

I have sent this particular issue, which has an article about the creation of the new Canton of Farhaven on the Big Island of Hawaii, as that was rather momentous news for our Barony. Folks on the Big Island had been having events for close to 20 years, but not become official. This past year, with a cooperative effort between the Barony and Kingdom, we were able to finally get approval for the group to become official. There was much rejoicing in our Barony. With our newsletter, even though most of us on other islands were unable to travel so far to participate, we

got to see the photos and enjoy reading about this wonderful occasion.

We also feel that the newsletter helps us to reach out to other SCA groups. The great distance to travel to Hawaii, over 2,500 miles from the Mainland where the rest of our Kingdom is located, makes it difficult for many folks to visit us. We are delighted when our Royals are able to visit, and happy to meet the occasional member who gets to the islands. However, with our newsletter, folks from elsewhere can see what we do in our Barony of the Western Seas.

The Island of Hawaii is the

most southern of the Hawaiian islands, and that island is the group that is featured in the article, "Finally Farhaven." In the same issue, there is an article about the event held at the entire opposite end of the island chain on the most northern island of Kauai, the Royal Visit to Peridot Isle for Epulum Messis Luna. There are several other articles in this issue written by members on the island of Oahu.

I feel this newsletter is a vital and wonderful tool for our group to encourage new members and old members alike, and for us to get to know folks on the other islands, whether or not we can meet in person.

**"Seneschal," continued from Page 3**

The SCA is a unique organization, in that it allows people who don't have memberships to participate. But we do need paid members to create the membership numbers needed to continue to have our Cantons, and our Barony, qualify as such.

If you have a paid membership, you can vote on membership-only issues. You can hold an office. Most importantly, you help not just your Canton, your Barony and your Kingdom, but the whole of the SCA by paying for a membership. If you are paying non-member surcharges at events, you could skip that cost for the year by paying for a membership. There are family memberships as well as individual memberships.

Membership information can be found at:  
<http://www.sca.org/members/about.html>

There are many other ways to help, including volunteering to hold an office, helping out at events, welcoming newcomers. It takes us all working together to make our Barony great!

In closing, I want to thank everyone for all you have contributed this past year. Thank you to all our officers who have helped to run our Cantons and Barony.

I wish everyone Happy Holidays and a Happy New Year!

Yours, in service to the Dream,

*Mistress Raven of Heronsmarsh, CB, OL*

*Seneschal, Barony of Western Seas*

# Upcoming Merriment

## Winter Feast

Date: January 9, 11 a.m. to 6 p.m.

Sponsoring Group: Canton of Farhaven

Event Steward: Dame Uta Blackthorne

Event e-mail: [Seneschal@Farhaven.org](mailto:Seneschal@Farhaven.org)

Location: 112591 Ohialani Road, Volcano, HI 96785

Site Fee: No site fee

Come celebrate with the Canton of Farhaven at Winter Feast! There will be a potluck feast, a gift exchange, dancing, games and fun for all ages. Bring a potluck dish to share, and a gift to participate in the gift exchange. For more information, contact Dame Uta Blackthorne.

## 12th Night in Western Seas: Masquerade Ball and Feast

Sponsoring Group: Barony of Western Seas

Date: January 23, noon to 8 p.m. (must be cleaned up and out by 9 p.m.)

Site: Waipahu United Church of Christ Community Hall, 94-330 Mokuola St., Waipahu, HI 96797. For directions, see Google Maps.

Co-Autocrats: THL Una Logan and Lady Æsa Knarrarbringa

Entertainment and Music: Mistress Genevieve La Minstrelle

Event e-mail: [twelfthnight@westernseas.org](mailto:twelfthnight@westernseas.org)

DETAILS: Event colors: Red, gold and black in honor of Baron Claudius Brutus Di Bartolomeo. This is a dry site. Site fee will be \$25 per person over 17 and \$30 for non-members. Under 18, no charge. Make check payable to: SCA Inc./SCA, Inc./Barony of Western Seas.

Come celebrate 12th Night in Western Seas at the Masquerade Ball! Regale our new Baron Claudius and Baroness Duibheasa! There will be feasting, music, merrymaking and mirth! There will be a contest for handmade masks. Hope to see you there!



## Barony of Western Seas

<http://westernseas.org>

This is the Fourth Quarter 2015 issue of The Runestone, a publication of Barony of Western Seas, Kingdom of Caid, of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Runestone is not a corporate publication of SCA, Inc., and does not delineate SCA, Inc., policies.

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Photos by Lady Sadhbh inghean Uí Conghal

# Royal presence enlivens Siege at Bard's Keep

*By Lady Sadhbh inghean  
Uí Conghal*

The day dawned warm, windy and wonderful with spirits high in anticipation of the activities to come forth. As the officers of the Canton of Bard's Keep prepared

for the day's adventures, a most terrible misunderstanding was revealed which resulted in an escort by the mundane police to a new area (within the canton) unto which a caravan of the populace of Western Seas, and guests, traversed from the original wooded setting to an ocean-side venue.

By no fault of the Auto-crats (Lady Æsa Knarra-bringa and Lord Andrew of Fairburn) the Siege of Bard's Keep moved from White Plains to Nimitz Beach. Not to worry! This change actually worked for the better!

Opening court was held in the shade of a

twisty kukui nut tree. The populace of Western Seas enjoyed the company of Their Royal Majesties Athanaric Thaurismunths Sunus and Sigríðr in irska, our very own King and Queen of Caid. Along with them came the Barons of Gylden-



# Past Merriment

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holt, Their Excellencies Master Giles Hill and Master Guiseppe Francesco de Borgia.

We were much honored that Master Giles agreed to be acting Herald of the day, and indeed his booming voice and gallant speech was heard by all!

During court many presentations were made, including the induction of several of the Barony's children into the Order of the Acorn. This award is given to children for their considerable contributions to the Kingdom of Caid by deed and participation. The children of Lord Jörgen and Lady Æsa, the children of Lady Shereen, and the daughter of Baroness Duibheasa were all honored by Queen Sigriðr and given a token of the order.

Bard's Keep did present Their Royal Majesties, Their Excellencies of Gyldenholt and Their



Excellencies of Western Seas with many gifts as well. Lady Shereen, Lord Jörgen and Lady Æsa, Lord Andrew all had gifts. Lord Andrew also read aloud the Title and Deed of Bard's Keep, describing the canton in much detail. This document would be awarded to the victor of the day's activities and held for one year until the next siege of Bard's Keep occurs.

Canton of Peridot Isle also made a presentation to Their Royal Majesties, which included items from the westernmost holding of the kingdom and barony as well as a beautiful banner made by



THL Una Logan herself and presented by her and THL William de Durham. The unfurling of the banner brought many an exclamation from the populace.

The Canton of Castle-north presented the Canton of Peridot Isle with

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# Past Merriment: Siege at Bard's Keep

Continued from Page 19

a banner, hand-painted by the populace of the Cantons of Bard's Keep, Castlenorth and Torvald. Mistress Genevieve la Minstrelle did tell the tale of the banner by describing each portion in detail.

Castlenorth also presented wondrous gifts to Their Royal Majesties, which included a special song composed and sung by Mistress Genevieve herself as she played her instrument.

Next, Their Royal Majesties made presentation to Their Excellencies Baron Claudius Di Bartolomeo and Baroness Duibheasa ingen ui hÉalaighthe, thanking them personally for their years of service to the kingdom.

Their Excellencies Master Giles and Master Guiseppe then did a presentation to the entire Barony of Western Seas, proclaiming the Barony of Glyndenholt as the "happiest barony in the kingdom" whilst showering the populace with coins of chocolate and presenting sweets to the court. They also presented specially made banners to the Baron and Baron-



ess of Western Seas with a promise to share the plans on how to display them.

Then Their Excellencies Claudio and Duibheasa did present their Royal Majesties with gifts as well, including fine jewelry, a book of native Hawaiian warrior techniques, and other riches from our uniquely isolated land. Other gifts were presented to Their Excellencies of Gyldenholt as well.

Upon the completion of court, the actual siege commenced with the volley of projectiles toward the shoreline teeming with invaders! All of the

populace did participate, from the King Himself to every child. The King and his cohorts did manage to hit targets, granting them more points for the activity.

Alas! The invaders got within the reach of the canton where the volleys would do them no harm (plus we ran out of ammunition), and thus did the next phase of the siege begin.

Again, all were invited to partake of mounted archery! Everyone had to mount a "magical blue horse" and brandish a crossbow to repel the invasion — or advance the line of scrimmage — de-

pending upon which side gained more points. The merriment began when Lady Æsa "accidentally" fell from the steed during her demonstration! But chivalry lives on as the menfolk did help the ladies and children mount, aim and hit the targets. Alas, again, the invaders made it to the "bridge" of Bard's Keep as many of the King's cohorts did "slay" more targets than those of the defenders of Bard's Keep.

At this point did the Champions of both sides don their armor. Man and woman alike suited up for the battle at the



# Past Merriment: Siege at Bard's Keep

Continued from Page 20

very gates of Bard's Keep!

During this time, a bardic interlude was experienced as newcomer Geoffrey of Camlann (newly arrived from An Tir with his Lady Katuschka) and Mistress Genevieve played instruments and sang with Her Majesty Sigríðr. "Devil's Hand" was heard as were a few other tunes that promise more during future events.

Their Excellencies Claudio and Duibheasa did gear up for some fencing, practicing their skill amidst giggles and chortles as they each, in turn, did overpower the other. All the while, the children of Bard's Keep found solace in the warm surf and kept far from the battles to come.

Soon enough the fighters were ready after some sparring. The bridge battle was fierce as wave after wave of attackers came at the champions of Bard's Keep! Some fell, but in the end did King Athanaric and his cohorts overpower the defenses. More battles commenced as the invasion "entered" Bard's Keep formally. The King did dwarf most all of the defenders — even the towering Viking Lady Æsa had to tilt her head



just a little bit to peer at His Majesty through her visor. Alas! His skill along with the determination of the invaders from the other cantons of Western Seas did eventually overpower the valiant champions of Bard's Keep.

The entire populace did then make way back to the temporary kingdom seat in White Plains where closing court was held. There did Her Majesty Sigríðr, along with His Majesty Athanaric, exclaim their humble thanks to the Barony of Western Seas and the Canton of Bard's Keep for their hospitality and aloha which is greatly felt by all.

Then Lady Æsa made presentation of the Deed and Title of Bard's Keep

to His Majesty — who then passed the Deed and Title to His Excellency Baron Claudio for safekeeping. After the deed came the "riches" of Bard's Keep — with which Lady Æsa exclaimed, "... due to the price of land and the lactations of cows, all we have is this tiny chest of riches for you ..." and she gave unto His Majesty the Treasure of Bard's Keep.

Sir Marco then did a presentation from the Canton of Castlenorth (as he and Sir Campbell arrived after opening court) after which, with no other formal business to be had, His Majesty did call for feast! And feast we did! THL Una provided Portuguese Bean

Soup, Ladies Æsa and Sadh provided "humble stew," Geoffry brought bread and spread, and a most wonderful turkey was roasted (provided by Lady Æsa and Lord Jörgen). Along with a wide selection of fresh fruits, pupus and libations (both bought and created) from others within the Barony, the feasting went on until well after the tropical sunset and the crescent moon appeared over the land.

All in all, this Siege of Bard's Keep did start off with some unsettling issues, but they were quickly dealt with early on and everyone, from the most royal to the most humble, did enjoy a full day of activities and merriment! Many lessons were learnt and will be remembered as planning already commences for the next siege to be held a year hence. The populace of Bard's Keep intend to guard their riches well!

Long live the King and Queen of Caid!

Long live the Barons of Gyldeholt!

Long live the Baron and Baroness of Western Seas!

Long live the people of Western Seas!

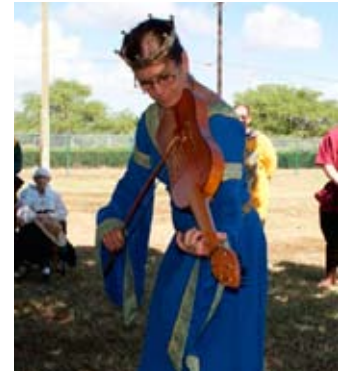
# Past Merriment: Siege at Bard's Keep



Photos by **Lady Sadhbh inghean Uí Conghal**



# Past Merriment: Siege at Bard's Keep



Photos by **Baron Claudius Brutus Di Bartolomeo**



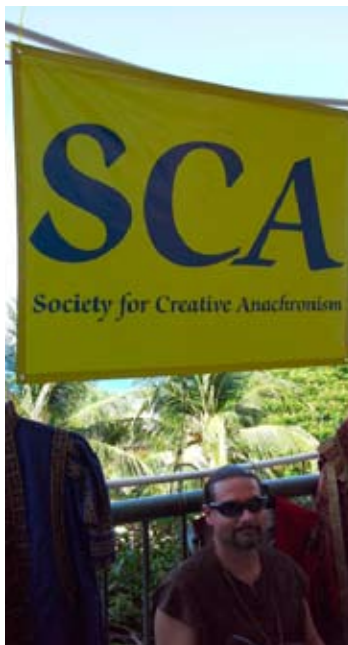
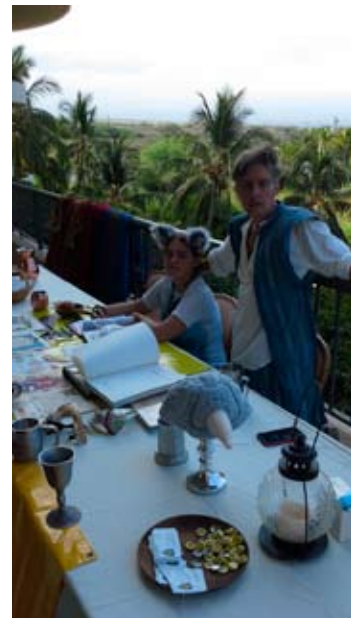
## Farhaven – Hawaii Con

*By Lord Robin Randell Petrie*

The Farhaven Festival at Hawaii Con, which was held Sept. 11-13 at the Hapuna Prince Hotel, was fun and eye-opening. Never have we seen more people than us dressed up in funny clothing. Ours was actually tame by comparison. The Canton of Farhaven had a lovely and very visible site. Many factors came into play and we learned some valuable information for next year.

There were many inquiries and we gave out a ton of flyers and little yellow buttons. Had panel discussions on both Friday and Saturday with very active participation. We showed our unarmored fighting in the main courtyard. Dame Uta did a wonderful job explaining the fighting. Sunday, our last day, was short, as many of our folks needed to get home or wore themselves out.

Lord Robin Randell Petrie wants to say a huge MAHALO to those who made it and helped. We are looking to do Hawaii Con again next year.





## Farhaven – November S.O.S.

*By Lord Robin Randell Petrie*

About 10 folks attended the November S.O.S. (Second Odd Saturday) which was held at Manuka State Wayside Park, just Konaside of Oceanview. Driving from far and wide in Farhaven.

There was much good food for our potluck, as well as much discussion about Winter Feast, and how our beloved Baron is going to cook for us. Three fighters suited up for unarmored fighting.

We are looking forward to our very busy coming year.



Photos by **Lord Robin Randell Petrie**



## Castlenorth Prize Tourney

*By Mistress Genevieve  
la Minstrelle*

The Castlenorth Prize Tourney was held July 19, 2015 (A.S.L)

What a wonderful day! The sun was shining and the ground was just a wee soggy from the traditional rain blessing of Kaneohe. Thirty-two people were in attendance (23 adults and nine children), and sunshades lined the field as we looked forward to the events of the day.

Court began with the exciting news of three Award of Arms: Lady Lisabetta, Lord Martin, Lady Sadhbh and Lady Sephare Ravening were given their scrolls, which were presented to Their Excellencies by King Mansur and Queen Eilidh at Dame Uta's Pelican elevation. Huzzah to our new Lord and Ladies!

To start the activities, a Haiku contest was conducted. (Haiku is a short poem of three lines, with 5 syllables for the first line followed by 7 and then 5 again). All ages competed in writing their verse in 3 minutes. The



Photos by **Baron Claudius Brutus Di Bartolomeo**

poems were collected and later judged by Her Excellency and Mistress Genevieve.

Meanwhile, Sir Marco did an amazing miracle by being in several places all at once! Sir Marco was Herald, ran the lists, fought in the Tourney, and determined the final scores of the competitors. Sir Richard oversaw Lord Andrew become marshaled for armored combat. The competitors included: Their Excellencies, Lord Andrew,

Lord Martin, THL Duibheasa, Baron Claudius, Sir Marco, m'Lord Nicoletto, and Sir Richard.

Here are the events and top three finishers:

**Sword and Shield:** 1st Sir Richard, 2nd Lord Andrew, 3rd Lord Martin

**Great Weapon:** 1st Sir Marco, 2nd Sir Richard, 3rd Lord Andrew

**Counting Blows:** 1st Sir Richard, 2nd m'Lord Nicoletto, and 3rd was a tie between Their Excel-

lencies.

Her Excellency continued to fight well by winning the Halo of Sir Marco Melee, in which each fighter had a balloon strapped to his or her helmet, and the winner was the one who still had the balloon intact at the end. The final fight was an exciting match between Her Excellency and THL Duibheasa.

At court, the winners were announced. The **Story continues on Page 27**



# Past Merriment



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final scores came to: 1st Sir Richard, 2nd Lord Andrew, 3rd Sir Marco.

Although Sir Richard had the most points, he determined that Lord Andrew, the Champion, should carry the honor as the new Grand Champion of Castlenorth. Huzzah!

Next, the winners of the Haiku Poetry Contest were announced. Here are the winners with their poems:

## 1st Place

*Lady strong and fair*

*Defeats Lords who face  
her might*

*With fierce Viking arms.*

— By Lady Sadhbh

## 2nd Place

*The sword cuts the air*

*A flash of light, the tree  
falls,*

*Hey! Those are nice  
shoes!*

— By Sir Richard



## 3rd Place

*A field, green and flat*

*The sound of steel rising  
loud*

*Hanging, then fading.*

— By m'Lord Nicoletto

The winners were then allowed to have the first choices of the prize table, in the order of points. Many wonderful donations were made, including two hand-made wooden chests by Sir Marco, a shield blank made by Sir Richard, a Western Seas T-shirt (re-

member that?!), a golden box with lapis lazuli beads, various painting supplies, and many more wondrous things.

Each child received a dragon sticker or coloring book. After the winners took their choices, the populace took turns via random numeric order until everyone had a prize (or two!)

We were happy to have Baron Sir Taran and Baroness Talena and their family join us for the event.

Many thanks to Baron Claudius and THL Duibheasa for helping with trolling and being constable throughout the event, to Baron Claudius and m'Lord Ewen for their photography (did you see Ewen's video on FB?) and especially to Sir Marco for running the main activities.

Thank you to everyone who came and participated!

# In Honor of Baroness Aesa

## A sonnet fit for a Viking queen

*By Baron Claudius Brutus Di Bartolomeo*

It has been a long and standing tradition that in Western Seas we enter Baronial not for oneself, but for our consort. We do it for the honor of having our consort at our side, for all the stuff that he or she had to put up with you. All that I'm saying is, that it would be sad if they did it for their own pride

and glory and we in Western Seas would be very sad when that day comes, for we are family and know the hearts of each other.

So in my way of saying thank you for all the hard work that Milady did as our Baroness, I wrote a sonnet for her (and not for our outgoing baron, that would be weird, maybe a funny one, Bwahahahaha).

### Viking Queen

With the light of the fell moon, she sets her sails.

Hair of red, eyes of blue, body of a Goddess, a bride of Thor.

With a heart of a warrior and a wondering soul, she sails.

A smile on her lips and the wind at her back, a true bride of Thor.

Sword and shield in hand, breath-taking, a true maiden of war.

She will come at you, like a summer thunderstorm, beautiful and wild.

Your life is hers, as you dance the dance of death, a maiden of war.

Fierce as a lioness, deadly as a summer thunderstorm, beautiful and wild.

Silver and gold is hers to take, but love and life is all she ask.

A warrior maiden in heart and soul, a maiden of blood and death.

One that will laugh and die with you, your love and life is all she ask.

She will fight at your side, in heaven or hell, she will fight unto death.

As the sun sets and rises, she sails across the seas.

As the sun sets and rises, she sails as Viking Queen of the seas.





# Cooking with Claudius



Photo by **Baron Claudius Brutus Di Bartolomeo**

## Just when you need it: Jullab

*By Baron Claudius Brutus  
Di Bartolomeo*



Hi boys and girls,

How many times have you gone to an event and you just did not want beer, wine, mead, or that blue stuff with smoke in the horn, because you can see

the bottom of the horn coming at you?

There is a drink that you can make that is refreshing and it will not turn you pink or the color of your tent.

And it is real easy to make, and you can make it how strong or weak you need it to be, and there is no alcohol involved, and all you need is just three

simple ingredients to make it.

It's an Arabic drink called jullab, and it's a syrup made up of water, rose water, and honey or sugar.

Now don't get me wrong, they did have alcoholic drinks — they drank mead, raisin wine,

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# Cooking with Claudius

#1



#2



#3



#4



Photos by **Baron Claudius Brutus Di Bartolomeo**

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beer — but also had non-alcoholic drinks like honey beer, rice beer, almond beer; and sour drinks from camel, cow and sheep milk; and drinks with honey or sugar.

So today we are going to make

a drink using rose water, honey and water.

They drank jullab with food or on a hot day they added more water and snow from the mountain to have a cool drink.

(I know I can make a cordial out of it.)

## *Ingredients*

2 cups water

1 cup honey

1/4 cup rose water

(If you use sugar, make it 1 cup sugar, 1/4 cup water, and 1/4 cup rose water.)

# Cooking with Claudius

#5



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1. Now get all your ingredients ready, as in Picture #1.

2. In a pot, add water and honey and boil for 10 minutes and give it a mix every now and then, as in Picture #2 and Picture #3.

3. Take pot off the heat and add rose water and mix as in Picture #4, and let it cool and it should look like Picture #5.

And that is all you have to do. Keep it refrigerated, and if it is too sweet, just add water as need with ice.

*From my plate to yours,*

*Claudius*

## Award winner

It is with great pleasure that we present to readers of The Runestone this award-winning feature. Baron Claudius Brutus Di Bartolomeo and his wonderful column, "Cooking with Claudius," was recently named the winner of the "Best Regular Feature" award from the William Blackfox Awards for Excellence in Newsletter Publications. This is a worldwide SCA contest, open to all Kingdoms. HUZZAH!



### **The following articles were nominated:**

MAY-JUNE 2014, "MMM, MEDIEVAL MEAT PIE"

JULY-AUGUST 2014, "RAVENOUS FOR RAVIOLI"

SEPTEMBER-OCTOBER 2014, "BRAVING VEGETARIANISM"

NOVEMBER-DECEMBER 2014, "SEVERAL WAYS TO LOVE YOUR LIVER"

FIRST QUARTER 2015, "PROPER PREPARATION OF PANETTONE"

## Books

- "Annals of the Caliphs' Kitchens," by Nawal Nasrallah

- "The Opera of Bartolomeo Scappi," translated by Terence Scully

- "A Baghdad Cookry," by Charles Perry

- "Medieval Cuisine of The Islamic World," by Lilia Zaouali





Photos by **Baron Claudius Brutus Di Bartolomeo**

## Descriptions of the entries

*The following are excerpts of the documentation of each entry. Some portions are edited for clarity and conciseness for this article.*

### **Claudius**

#### ***First Entry***

1. The Balm of Gilead: a medical medicine for inflammation, erysipelas and St. Anthony's Fire, made up of bees wax, rose oil,

vinegar and water. Bees wax was created by melting a beeswax candle. Rose oil was created from scratch by taking grapeseed oil, whole organic rosehips and roses (from his garden), cold infusing the ingredients through mortar and pestle, putting the ingredients in an earthenware pot and then putting the mixture in the sun for three weeks. The process was repeated, adding more rosehips and roses. The rose oil thus took a total of 6 weeks. The apple vin-

egar was derived from first making apple wine, also made from scratch. Claudius took chopped apples, set them under a net for three days, and then pressing the apples to get the juice. The juice was then placed in a jug and capped with a balloon to let him know when the carbon dioxide was released. Two weeks later, the apple wine was created. This mixture was then put in a wide bowl with a cloth over it for three

# Arts & Sciences Baronial

## A&S Baronial – Descriptions of the entries

Continued from Page 32

months in order to get the vinegar. For water, Claudius used rainwater. This was the first time Claudius made this balm.

### ***Bibliography:***

Galen's Method of Medicine, Books 1-14, Ian Johnston and G.H.R. Horsley

Roman Medicine, Audrey Cruse

Cosmetice and Perfumes in the Roman World, Susan Stewart

A Soup for the Qua, Paul Buell and Eugene Anderson

Magic and Medicine of Plants, Reader's Digest

The Art of Cooking with Roses, Jean Gordon

The Vinegar Book, Emily Thacker

Home Herbal, Penelope Ody

The Encyclopedia of Essential Oils, Julia Lawless

Pharmako Popeia, Dale Pendell

### ***Second Entry***

Wroclaw Trencher Bread, used in 12th and 13th century Poland as a plate to put the food upon. A sourdough culture was first made using German wheat beer, barley flour, whole wheat flour and dry hops blossoms tea. After the ingredients were mixed, they sat for 5 days at 90 degrees Fahrenheit. The bread was baked on earthenware plates tempered with olive oil at 500 degrees for 30 min-



utes. The culture was then mixed with flour and water and put in a warm place for 12 hours. The flours, salt, water and culture were then mixed to make the dough, which was proofed for five hours and then baked for 10 minutes at 375 degrees and 350 degrees for 50 minutes. The bread itself was served alone and with food added on top to show the use of it.

### ***Bibliography***

Food and Drink in Medieval Poland, Maria Dembinska

World Sourdoughs from Antiquity, Ed Wood

Dread Baker's Bible, Maguelonne Toussaint-Samat

Platina, Bartelomeo Sacchi

The Art of Cookery, Terence Scully

Art, Culture and Cuisine, Phyllis Pray Bober

A Drizzle of Honey, David M. Gitlitz and Linda Kay Davidson

### ***Third Entry***

Pear Sops Trencher Bread from 16th century Italy. Claudio used this bread to show "the way of making it changed but not the way it was used." The bread was also called sops, sippets, trencher. It was used as a plate, a spoon, pot holder and platter. Materials used were whole wheat flour, brewer's yeast, salt, water. A sourdough culture was made by taking the flour, brewer's yeast, and warm water and putting the mixture aside for three days. Then, more warm water was add-

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## A&S Baronial – Descriptions of the entries

Continued from Page 33

ed and set aside for three hours. Flour, salt, and water were then added to make the dough. The bread was then shaped and left to rise for four hours, then baked at 350 degrees for one hour. The pears (as part of the presentation, placed on top of the bread) were paired and boiled with red wine, sugar and cinnamon. “After the pears are cooked, I had to have the bread sautéed in butter and on a plate soaked in the wine that the pears were cooked in. Then I put the pears on the bread and sprinkled it with sugar and cinnamon.”

### *Bibliography*

The Opera of Bartolomea Scappi, Terrence Scully

Annals of the Caliph's Kitchens, Nawal Nasrallah

La Varennes Cookery, Terence Scully

The Oldest Cuisine in the World, Jean Battered

Livre Fort Excellent de Cuisine, Timothy Tomasik and Ken Albania

The Book of Sent Sovi, Robin Vogelzang

A Drizzle of Honey, David M. Gitlitz and Kay Davidson

World Sourdoughs from Antiquity, Ed Wood



History of Food, Maguelonne Tous-saint-Samat

Food in History, Reay Tannahill

Six Thousand Years of Bread, H.E. Jacob

## Una

### *First Entry*

**Description of entry:** Meth-eglin, a spiced mead. From Welsh meddyglyn, from meddyg (“medicinal”) (from Latin medicus) + llyn (“liquor”) (cognate with Irish lionn and Gaelic leann).

**Culture and time period it represents:** There are references to mead as early as the 16th century B.C. in the Greek islands. The tomb of the great Celt Hoch-

dorf, 550 BCE, contained a large bronze kettle which was determined to have mead residue in it. Hosington and Butler reference the widespread medieval European custom of finishing feasts with sweetened spiced mead.

### **Why did you choose this item?**

Mead is well documented in poem, song and story throughout the Middle Ages. It is not only part of the fabric of Medieval dining, but in the Current Middle Ages is still fun to make and even more fun to share. Unfortunately, it takes about a year after starting the brew to be truly drinkable. Especially between 1300 and 1600 brewing was primarily women's work. All of these ele-

## A&S Baronial – Descriptions of the entries

Continued from Page 34

ments contributed to my choosing mead as an entry.

### **How was this item used in Period time and by whom?**

Mead was the main alcoholic beverage of many ancient cultures including the Celts, Norse, Greeks, Romans, English and Irish. It was very popular throughout the Middle Ages as a suitable drink for nobleman and warriors. It was “prescribed” by many physicians, such as Dr. Tobias Venner who in 1577 wrote a book called “The Correct Road to a Long Life,” in which he recommends the brew. He felt Metheglin was a wholesome drink in winter especially for ‘old folks’ and those who were having trouble with a cough. Thin blue glass containers, and other earthenware containers were a stylish way to serve the mead at the table, filling the vessels from the wooden casks in storage areas.

### **What were the Period techniques and materials you used? If not, why not?**

The honey I choose is local — as it would have been in period — from only one street south of us. It is raw (unpasteurized) with a dark rich color from local flowers and fruit trees. It was gathered



by hand in a modern hive and I was present for the harvest. It was hand spun from the comb to a container to bring home, just as would have happened in Period. In Medieval times honey was gathered from bee nests in hollow logs, but hives were also used, made of clay or straw. I used our pure Hawaiian water (from the tap) and in Middle Ages they would have gone to the spring or well nearby to collect the water.

Some Medieval brewers collected and used rain water because of its purity. The yeast I used is commonly used by mead makers today, called LALVIN or wine yeast #EC-1118. Medieval brewers used yeast from bread baking as well as yeast in the air to colonize the brew. Medieval brewers also often found that their raw honey contained wild yeast spores. I used a carboy, a five gallon glass jar, as a brewing vessel. Medieval brewers were apparently not too picky about the exact type of container used for either fer-

mentation or storage. It is generally assumed that it was often a repurposed wooden barrel, since watertight barrels, casks, tubs and buckets were commonly used for storage. A barrel for sweet wine would typically have held 18 gallons and could be reused many times over to brew mead.

### **Is this your first time making/doing this art? How long have you been doing it?**

I took my first mead class in 2002, then went right home and made my first mead the same week. This summer at an event I happened to see my teacher and he told me he still has a bottle of my first mead.

### **What else can you tell us about this item or how you made it?**

Spice levels in mead range from just below the flavor threshold to massive expressions that can challenge the honey for dominance in the nose and palate. I decided to try for that massive expression of flavor — so lots of spices. My ingredients included honey, warm water, lemon peel, ginger root, two cinnamon sticks, and raisins. I mixed these ingredients by swirl-

Story continues on Page 36



## A&S Baronial – Descriptions of the entries

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ing the carboïd until the honey dissolved. Then I added yeast (Lalvin EC-1118), mixed it in well, and placed a one-way water bubbler cork in the open neck of the carboïd because, as the yeast consumes the honey to make alcohol, gas is given off which needs to get out or the whole project eventually goes “boom.” At the same time it is important that no new air get into the container to dilute the process, so the one-way valve is essential. Ideally, the mead should spend at least a year in the carboïd before being bottled to be certain that the yeast has converted all the sugar from the honey into alcohol. At about the six month mark the mead should be racked off, meaning it is transferred into another glass container while removing the spices. After letting the racked mead settle, I rack off the mead a second time, which leaves additional sediment behind to give the brew a clear vibrant appearance. I bottled this Metheglin on Sept. 18, 2015. Whereas in Medieval times they were not able to directly measure the alcohol content of the mead, today brewers use a hydrometer to measure specific gravity (the weight of a brewed liquid in relation to water) on a measured



scale that determines (adjusted for temperature) the percent of alcohol by volume. I usually take two readings — one at the beginning of the brewing process and one just before bottling.

### *Bibliography*

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2 - Payne, E. The Origins of Mead (The Compleat Anachronist #141 Fourth Quarter 2008).

3 - Payne, E. Intoxicating Beverages In The Middle East (The Compleat Anachronist #157 Third Quarter 2012).

4 - Renfrow, C. A Sip through Time (1994).

5 - Schramm, K. The Compleat Meadmaker (Brewers publication 2003).

6 - Shapiro, M. Alcoholic Drinks of the Middle Ages (The Compleat Anachronist #60).

### *Second Entry*

A Scottish standard (banner) called “The Cavers Standard” and was flown by Archibald Doug-

las of Cavers, the son of James, second Earl of Douglas in the Battle of Otterburn in 1388. The banner still exists in the National Museum of Scotland.

**What were the Period techniques and materials you used? If not, why not?**

The silk, used in Period, is first washed and dried to remove sizing and a 2% shrinking occurs. The flag case is made of the same material as the flag for this project, but without the resist or dyes. The cartoon (image) is sketched out on paper. In Period they would have used velum or nothing but memory and placed the sketch under the silk to copy or sketched from memory right onto the silk. I used vine charcoal to copy the design onto the silk as they would have done. The silk is then stretched on a rigid form. In Medieval times, long pieces of wood were used with tacks. I used a plastic commercially made frame with small prongs to hold the silk tight. The (size), made of egg white and water and a small amount of yolk, is applied with a camel hair brush and left to dry just as was done in Period. Medieval blue dye came from lapis lazuli pigment in lime water boiled with gum arabic

## A&S Baronial – Descriptions of the entries

Continued from Page 36

and alum. I used a blue lapis dye from France called Tinfix. Red dye came from the root of the madder plant. I used scarlet red from Jacquard Green Label Dye for silk. For black I used Jacquard Green Label Dye. A medieval artist would have used crushed oak galls, then added alum and boiled it adding urine. The dye is applied with a red squirrel hair brush one dye color at a time. Some detail work such as outlining was added with black dye after the other colors were dry. The silk is rolled in brown paper — looking like a large donut — and placed in a steamer. It is steamed for four hours. I made my own steamer on the stove. My Medieval counterparts would have used an old cloth as a wrap and steamed the flag over a fire. After the flag cooled from the steaming process it was washed in hot water to remove any extra dye, then dried and ironed. The edges are sewn. In Medieval times hand sewing was the only option. I used a small rolled edge for strength and added a pocket for a pole with my sewing machine.

**Is this your first time making this art? How long have you been doing it?**

This is the fourth time I have made a flag using medieval tech-



niques. I have made many flags for about eight years now but am new to this medieval process with dyes and egg white resist. The process is very different and much more difficult to achieve a streak-free result because the dye does not flow. The dye acts more like a paint. Modern resist eventually breaks down the silk so I was looking for another more natural resist to preserve the flag.

**What else can you tell us about this item or how you made it?**

The original color of this banner was green silk and the image had changed color to a black. No one knows what the original color of the image was. It was redone in a way to copy the original so that the image could be seen in this blue color as represented by

a painting showing the original banner.

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## A&S Baronial – Descriptions of the entries

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### *Third entry*

**Description of entry:** Felted cross-body bag.

**Culture and time period it represents:** Design inspired by a felt fragment 586 A.D in Czechoslovakia. Spiral pattern was a symbol of eternity. Mongolia, Asia and, eventually, Europe used felt.

### **Why did you choose this item?**

Several years ago at Great Western War I took a beginning felt class from Mistra Flavia Beatrice Carmigniani. I made a 6x10 piece of felt. It was fun to create and I always wanted to learn more about the process and make a useful item. I have learned a great deal about felt and made a cross-body bag I can use.

### **How was this item used in Period time and by whom?**

Felt was widely used from 1st century A.D. on and is still used today. Felt rugs covered mud floors, coats protected people from the cold, scarves and bags carried things. Felt had limitless uses. The Mongolians made felt covering for their yurts, cradles for their babies and blankets for themselves and their animals.



Felted items can be embellished with embroidery to add interest and color.

### **What were the Period techniques and materials you used? If not, why not?**

I used already prepared merino wool roving, 2.5 ounces of natural white and 1 ounce of dyed black — gifts from Mistress Raven — to make the body of the bag. The handle was 1 ounce of black roving. In Period, the sheep were sheared, the wool was cleaned, washed, carded and long strands were placed together (called “roving”) to prepare the wool for dying, spinning or felting. Black dye was achieved by taking green nutshells and grinding them together leaving them in a pot for several days.

The roving was dipped in the pot, then dried and washed for use. The white roving is a natural color. I used a piece of flexible plastic for my bag form and in Period they would have used a piece of parchment or thin leather to create the shape of a seamless item such as my bag. Parchment is very expensive today; better used for beautiful illumination.

With warm water at hand and Italian olive oil bar soap ready, the roving is laid out in four layers of small one-inch strands of wool like the tiles on a rooftop. A second layer of tiles are placed on top of the first strands but with the strands going the other way until four layers are on top one of each other looking like a cloud.

## A&S Baronial – Descriptions of the entries

Continued from Page 38

A piece of silk is placed over the wool and then moistened and soap is applied by hand. The air is pressed out of the fluffy wool until it feels flat. This is as they would have done in Period. The design is repeated and the layers built up again on the other side, covered with silk, and warm water and soap applied again to remove the air from the wool.

The silk is removed and the sides are smoothed over the wool to create a seamless piece of felt. This is the original method of felting. I cut open the bag on the front side with the point of scissors, and removed the plastic form.

In a small piece such as this a bamboo mat is then placed under the bag and the felt is rolled 20 times in each direction matting the wool into one piece. By this time most of the water has come out into an absorbent cloth which is placed under the work. This is just as they would have done it in Period. In larger pieces many people would have helped felt the wool.

**Is this your first time making/doing this art? How long have you been doing it?**

Three years ago I took a class at Great Western War given by



Mistra Flavia and made a small 6x10 felted piece of wool. I also did a sample this August to see how much the wool shrank and how it felted.

This was my first time actually making an item with roving to create a felt bag.

**What else can you tell us about this item or how you made it?**

The bag shrunk 20% as expected, the same amount as on my test piece. It was washed by hand to remove the remaining soap and left to dry. My bag took three days to dry. I turned it right side out so the design was visible.

Using a wood chisel I created a 1/4 inch slit on the side for the strap to slide through. The strap was knotted to keep it in place. No sewing was used at all.

I will embroider the bag after the competition to add color. The spiral pattern did not felt as I would have liked so I will embroider that later.

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## William

### *First Entry*

**Description of entry:** A Viking shield constructed in accordance with the Norwegian Gulaping and Frostaping laws.

**Culture and time period it represents:** Viking age, based on the shields found in the excavation of the Gokstad ship, a Viking ship found in a burial mound at Gokstad farm in Sandar, Sandefjord, Vestfold, Norway.

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## A&S Baronial – Descriptions of the entries

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Dendrochronological dating suggests that the ship was built around 890 AD.

### **Why did you choose this item?**

Three reasons: 1) I had never made a shield before; 2) I wanted to make something as close in construction to a “true” Period piece as reasonably possible and the Norwegian laws provided a good roadmap; and, 3) I plan to turn it into a table and use it when camping.

### **How was this item used in Period time and by whom?**

Viking fighters used round shields as both offensive and defensive weapons. Defensive uses include, of course, blocking and parrying blows as well as shield wall defenses. However, the shield was also used for punching (with the edge) — like very heavy brass knuckles.

### **What were the Period techniques and materials you used? If not, why not?**

Period shields were made of either butted planks or laminated wood. I used plywood as an approximation of laminate for the shield board. The size is 36 inches



in diameter and the thickness 3/4 inch. These measurements are well within the range of the shields found at period grave sites. The shield is faced in linen, and shields in period were faced in this material and, occasionally, in leather. I also used rawhide to edge the shield, as the historical record is clear as to using raw leather but very scarce about whether iron edging was used (and the archeological record also does not support metal edging). I bound the edge with artificial sinew (the USDA is not crazy about real sinew being shipped in interstate commerce). The shield boss is iron, as it would have been in Period, and the attaching bolts are raised deliberately in order to catch the edge of opposing swords. Sometimes the shield boss had either a top knob or an in-

dented bottom for the same purpose. The hand grip (going across the entire shield) and the two reinforcing iron bars are specified by the Gulaping laws. I used four decorative clips on the front edge of the shield. Such clips were used on Saxon round shields of the Viking era. The clips I used are made by Raymond's Quiet Press, and are reproductions of decorative clasps found in the Gokstad grave ship. Many shields included a leather strap attached on the back of the shield so that it could be carried on the back when not in use, an accessory documented in Period graves. I decided not to include a strap given that my shield is not meant for combat. Interestingly, arm straps do not appear to have been used in Pe-

## A&S Baronial – Descriptions of the entries

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riod, possibly because it made it more difficult to shed a shattered shield. I decorated the front of my shield. The Gokstad shields were yellow and black and the laws provided that shields should be red and black (red being considered the most aggressive shield color).

### Is this your first time making/doing this art?

This is the first time I have made a shield.

### What else can you tell us about this item or how you made it?

After I completed the shield I rubbed linseed oil on the back (as would have been done in Period to prevent the shield from absorbing excessive water) and conditioned the edge leather (so the raw hide would not crack when it dried out). Making the shield was certainly harder than I thought it would be. The most difficult part was working with the raw leather, which is slippery and slimy after it is soaked and very difficult to cut with precision. After it is molded onto the shield edge and secured it sometimes doesn't stay where you put it and you have to start again with another piece. I went through a lot of raw leather.



My dogs, by the way, loved it and the odor (not a pleasant one) will probably be in the garage for months to come. Although the archeological and saga records often disagree as to the characteristics of Period shields, I found it interesting that the round shield is a consistent fixture in early European armor — including Vikings, Franks and Saxons. I would like to make several variations showing the differences between the same shield shape for each culture in 10th and 11th century Europe and already have my second shield underway!

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### Second Entry

**Description of entry:** Bardic performance of English ballad, "Greensleeves."

**Culture and time period it represents:** The English lyrics date from the 16th century, but the tune is derived from an Italian dancing song, in a form known as *romanesca*.

### Why did you choose this item?

If you follow bardic in our Current Middle Ages, you probably know that performing "Greensleeves" is considered to be frowned upon as too trite and not even deserving of being on the "play list." I chose it because it is one of the very few melodies from late Period English music that is almost universally recognized today. I like that it can be traced from the early broadsides of the 1580s to the hymn books of the 1800s and even to the coda of the Beatles song "All You Need Is

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Love.” I enjoy that it is still actively alive in the current Middle Ages and is still played in some fashion by so many artists.

**How was this item used in Period time and by whom?**

Broadside ballads were widely popular in 16th century Europe. Performances would have been by courtiers and by street musicians. There is a persistent legend that the song was composed by Henry VIII (1491-1547) for Anne Boleyn after she had spurned his initial advances. However, the Italian

style of composition of the piece likely did not even reach England until well after Henry’s death. Versions of the song are found in many late 16th century sources and manuscripts.

**What were the Period techniques and materials you used?**

Broadside ballads by street musicians would have been performed both acapella and with musical accompaniment. I have performed in both modes and will likely perform this piece unaccompanied.

**Is this your first time making/doing this art? How long have you been doing it?**

I have been doing various forms of bardic for 10 years and have been singing and playing for many more. I have performed versions of “Greensleeves” publicly on only two other occasions.

**What else can you tell us about this item or how you made it?**

“Greensleeves” is actually a waltz, so the time signature is 3/4 — meaning three beats per bar. The earliest known source of the song gives the tune in the melodic minor scale (raise both the sixth and seventh notes one semitone when ascending, but when de-

## A&S Baronial – Descriptions of the entries

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scending, the sixth and seventh notes are flattened). I will be performing the piece in D minor.

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### *Third Entry*

**Description of entry:** Storytelling of "How George Buchannan Became the King's Fool."

**Culture and time period it represents:** George Buchannan is a recurrent figure in Scottish and Irish folklore from at least the 9th century forward. He is an arche-



typal "trickster" — in some ways the fox or raven of his day.

### **Why did you choose this item?**

I enjoy Bardic and particularly like stories that can be easily adapted to fit in a number of cultures or eras of the Middle Ages. The George Buchannan stories are representative of a broader range of trickster folk tales across all European cultures. These stories are still told today and I particularly like vehicles that seem to connect Period with our Current Middle Ages. I also liked the twist that another George Buchannan (1506-1582) was an actual historical figure — a tutor to Scottish kings, an historian and a translator of literature — and to whom some of the exploits of the trickster George Buchannan are incorrectly attributed.

### **How was this item used in Period time and by whom?**

George Buchannan stories appear frequently in the literature of collected folk tales from Scottish

Gaelic tradition.

They were apparently well known and would have been told both by itinerate story tellers and Bards and around the family hearth.

### **What were the Period techniques and materials you used?**

I employ traditional storytelling techniques, including repeated phrases, visualization, exaggeration and physical movement which would have been standard tools in the kit of itinerate bards and storytellers.

### **Is this your first time making/doing this art? How long have you been doing it?**

I have told stories in my SCA persona for a number of years, but this is the first George Buchannan story I have performed.

### **What else can you tell us about this item or how you made it?**

As a part of my preparation for performing in this competition I completed a course of 24 storytelling lectures by Dr. Hannah Harvey, Professor of Communication Studies, Kenneshaw State University.

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# Arts & Sciences Baronial

## A&S Baronial – Descriptions of the entries

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Photo by **Baron Claudius Brutus Di Bartolomeo**

## Baronial Tapestry: Better than Bayeux

*By Mistress Genevieve  
la Minstrelle*

The Barony gave our outgoing Baron and Baroness a gift of a tapestry made in the style of the Bayeux Tapestry. The materials used were acrylic paint on canvas — not medieval materials or technique, but rather the concept was that of a community project. Members of the Barony worked together on this at an Arts event about a month prior.

The theme is that of the reign of Jörgen and Æsa — they came originally from the Mainland about 2 years ago, and Jörgen won the Fighting Baronial in November 2014. (Western Seas is a Palatine Barony, meaning our Barons and Baronesses are

determined by winning either an Arts or Fighting Baronial. The reign is for one year.)

I was fortunate enough to have gone to Bayeux and see the Tapestry myself, and got a book that showed the Tapestry in life-size format. I roughly drew the figures to start (much like a coloring book), the members each painted a portion of the tapestry. The dimensions of the height and borders are the same as the one in Bayeux. The characters in the borders are taken straight off the Bayeux Tapestry as well, with the populace scenes that of Western Seas (complete with palm trees, rainbow, and a “wa’a” (Hawaiian canoe, instead of the Norman canoes in the Bayeux one). Yes, the weird animals really looked

that way — I think it was their impression of what a lion may have looked like without actually seeing one. And Comet Halley was also in the original tapestry, except that I added our very own Sir Valeran looking at the comet through a telescope — because that is what he does in the mundane world as an astrophysicist!

Again, the point was to bring the community together to do something fun with a medieval theme and have something meaningful to give our wonderful Baron and Baroness, Jörgen and Æsa. I am very proud of our members for their work on this project!



# The history of the Canton of Peridot Isle

*Mistress Raven was asked to write up the history of the Canton of Peridot Isle for the 50th Anniversary of the SCA. It is reprinted here for our enjoyment:*

On the island of Kaua'i, on a lovely autumn day in 1988, there was a Renaissance Faire being held on the beautiful historic grounds of Kilohana. I was totally delighted, as I had spent many years as a performer and crafter at the Northern California Renaissance Faire, and had truly missed such activity after moving to the islands.

I did not have any of my costumes left. Thinking that part of my life was over, I had given them away when I moved. I put on peasant-style garb and headed down to the event. Not surprising on an island, there were many who came in street clothes, or modified swimwear — everything from beach coverups to granny dresses. However, I saw three delightful maidens clicking pewter mugs together, dressed in lovely period costumes, and smiled to myself that at least someone had the idea.



I was leaving the event when in the far distance across a grassy field I saw a banner which said, "Society for Creative Anachronism." I knew a bit about the society. I had always wanted to join, but never got the opportunity. I was even a student at UC Berkeley doing medieval studies in literature in 1966, but somehow missed the creation of the society, much to my disappointment. I had read books by authors who talked about the SCA, particularly Diana Paxson and Katherine Kurtz. Here was my chance to investigate!

I walked across the field to the folks by the banner, and was

in awe. There were the maidens I had admired earlier. One of them was wearing a coronet. It turned out she was the Baroness Athelyna. I met the Baron Abotar and many others that day. I was intrigued by Lady Melusine's small harp. It was magical. I spoke to Lady Athelyna, asking how to start a group. She was very helpful, told me about the Known World Handbook, and how to get a membership. So, I joined that day.

Getting other members wasn't particularly easy. I started making garb again, and had simple loaner garb. I invited people to newcomer meetings, and held dinners. Two lovely ladies, Lady Kiera and Lady Maelin, came over from O'ahu to Kaua'i to encourage us. I advertised on the radio, in flyers, in the newspaper. We got a small group going several times. However, when someone started calling me and talking about joining our "Coven," I got a bit alarmed and stopped the ads on the radio.

The turning point was when I talked two friends who had

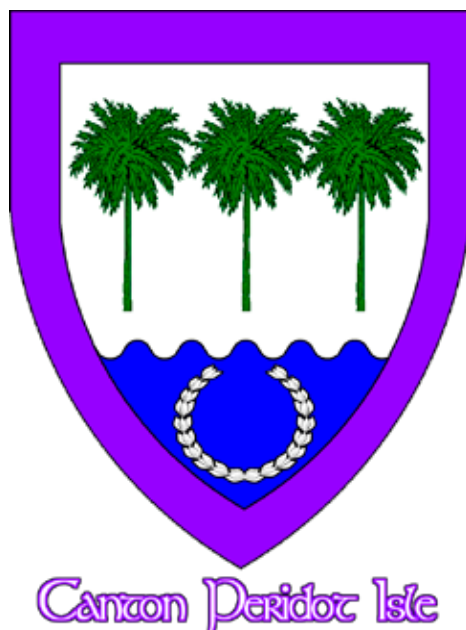
# A look back

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been performers in a Scottish Clan at the Southern California Renaissance Faire into participating. They were both extremely talented ladies, and between them they knew how to sew, spin, make lace, tat and cook. They brought a lot of enthusiasm to the group. Their names are Lady Maire Catriona of Peridot Isle, and Lady Genevieve MacDonald. I had picked the name Raven of Herons-marsh, as Raven is my name and I live on a marsh where a stately night heron flies by in the evening.

Picking a name for the group wasn't too hard. I learned there were islands named after gems in medieval times, namely Topazios. Peridot is found naturally on our island. It was also the birthstone for Lady Maire and Lady Genevieve. As for the device, the palm tree seemed a great choice, especially for its beauty and resilience. And as we had three strong founding members, we chose the three palm trees.

We were going along fairly well as a group. I was even Baroness in 1992 with Baron Leo, and we were having wonderful events, with many great visitors, including King Guy and Queen Darla, and King Ivan and Queen Aislyn and their court.



I stepped down as Baroness in August 1992. A week later Hurricane Iniki hit Kaua'i.

That was a terrifying hurricane. It demolished homes, stores, towns, buildings, lives. People were in tent cities all over. Many of our members fled the island, looking for housing, jobs, anything to get away from the stress. Still, we struggled along. It was a rough road, as we lost most of our members except for us three. However, with good fortune, other folks came to our shores, and we were able to continue as a group, having great small events with lots of good company.

We were deeply honored to have members of our Barony from Maui and from O'ahu come to help us after the hurricane. As time moved on, we had many more visitors from

the Barony as well as folks from Mainland Caid visit our events. We held a number of weekend-long A&S workshops in papermaking, spinning, dyeing, dance, painting and other arts, and opened our homes for those who wished to come. We were known for our A&S and our hospitality.

However, once again we lost members. Some in the military were deployed overseas. Our dear Lady Maire Catriona of Peridot Isle had a bad accident, and had to move to the Mainland for medical help. Things became very quiet for a number of years, and we mostly did A&S workshops or individual work.

Then in 2004, THL Una Logan and her husband THL William Walworth de Durham arrived on the island. We visited and discussed trying to get an active group going, but things were on hold until a few years later when Lord Tuathal MacCrimthain and Lady Lyssa arrived. Once again we had an enthusiastic group, and started having events. Eventually Lady Viviana of Peridot Isle and her husband, Lord Ragnall and their kids, Jonah, Sophia and Luke, joined us.

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## ‘A Wanderer in Rags’ ❧ Chapter 4

❧ *This is the fourth chapter of a creative work penned by Lord Riley Frost of Farhaven. Look for the fifth chapter of “A Wanderer in Rags” in the next issue of The Runestone.*

*Lord Riley Frost of Farhaven*

In Karalus’s homeland, there was a saying. “With every new dawn comes a new chance,” they would often say. Never had it seemed so apparent to him as it did today.

For the first time in what seemed like an age, he had a home, and folk who would not run from him when they learned what he had done. He felt proud, like a child who radiated simple joy at a job well done. As the sun rose, the wanderer truly felt like had his new chance. With that thought in mind and heart, it was time to face the day.

Yawning, Karalus rose from his bed, rubbing the back of his neck. He’d slept like a stone, and he certainly felt it. He could hear the random jumble of happy noises of the inn below, and decided to join them. Having no other clothes, Karalus redressed in his armor, hesitating when he reached the bottom of his bag. There was his tabard, carefully folded. The old green-and-white

tabard was dear to him, having been sewn by his mother as a going-away gift when he joined the army. Since then, the old thing had taken a lot of damage, damage that Karalus himself did his very best to repair. He hadn’t worn it in years. He’d felt like he would be doing his parents’ memory a disservice, as the tabard had been meant for Karalus, the soldier. Not Karalus, the vagabond, Karalus, the wanderer. But, there it was, carefully folded, the old tears and rips carefully and painstakingly sewn.

Today was different, he thought. He wasn’t a vagabond any longer. Smiling slightly, Karalus unfolded the garment and pulled it on. The cloth fit snugly over his armor, and even after all these years, it still smelled slightly like the flowers his mother always loved. A memory sprang to the forefront of his mind, unbidden.

“Mum, what is this?” Karalus asked in surprise. His mother smiled, pressing the tightly wrapped package into his hands. “Just a going-away gift I made for you. You’ll like it, I promise.”



Photo by Lord Robin Randell Petrie

### Lord Riley Frost of Farhaven.

Karalus grinned, then turned suddenly, the package in his hands. He’d heard the sound of boots coming up the road. “Well, what are you waiting for, dear? Open it!” his mother laughed. Karalus nodded, and undid the twine holding the package shut. His jaw dropped open as the burlap fell away. “Good Gods, Mum!” he yelped. It was a tabard, like a knight’s! Green and

# A Wanderer in Rags — Chapter 4

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white and lovingly sewn, it was a truly noble-looking thing. Gods, what a dashing figure he'd cut on the field in this! His mother embraced him, smelling of straw and flowers like she always did. "I knew you'd like it. Think of me and your father when you wear it, yes?" Karalus nodded vigorously.

His father came out of the stables, wiping his hands on a rag. "So, I see ye mum gave ye your gift. Promise me ye'll be careful, lad. Promise me ye'll come back to us," he said, laying a callused hand on the teenager's shoulder. "I will, Dad. I promise I'll come back," he assured. The sound of boots had grown louder, and there was now a column of soldiers behind the family. "Get moving, recruit!" an officer bellowed. "We've got a schedule to keep, so move!" Karalus tucked the package under his arm, and hitched his bag higher on his shoulders. With tears in his eyes, he embraced his parents. "I love you so much," he said. His mother squeezed back. "We know, dear. Just know we're so proud of you. Go," she said. Still tearful, Karalus stepped back, and waving farewell, ran to join the column.

The common room was certainly a happy hubbub, with numerous folks filling the stools



## Award winner

It is with great pleasure that we present to readers of The Runestone this award-winning writer. Lord Riley Frost was named the winner of the "Best Poetry or Short Fiction" award from the William Blackfox Awards for excellence in newsletter publications. This is a worldwide SCA contest, open to all Kingdoms, and this Chronicler could not be more proud of this fine young writer. HUZAH!

and benches, all chattering and laughing with one another. The very air of the common room seemed alive with the energy. This early in the day, many of the patrons were travelling bards, or merchants. Karalus even saw a few adventurer-looking types, like himself. For his part, he

was happy to sit by the fire and chomp his way through a loaf of bread and plate of stew. The laughter was like a tonic, banishing whatever old aches had lingered from last night, never to return.

Old Nan bustled over with a pitcher of milk, and refilled the mug Karalus had just drained in three mighty gulps. Giving a smile and getting one in return, Old Nan returned to the bar. One of the adventurers leaned over, giggling madly at some joke their friends had made. "Say, you're that wanderer everyone was all talkin' about, right?" Karalus nodded. "Aye, that I am. Karalus, at your service. Can I help ye?" The adventurer giggled again. "Well, I was jus' tellin' those two over there," the adventurer said, pointing at her drinking friends, "That you look like ye could take an orc in an arm wrestlin' contest!" Karalus laughed heartily. "Well, I don't know about that, but I have gotten into a drinking contest with an orc. Y'see, it was nearly three years back now, and I was ..."

He would have continued, had the front door not slammed open, nearly bursting off its old hinges. "This is a robbery, ye fewls. Nobody move, or ye git gacked!" a nasty voice snarled.

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# A Wanderer in Rags — Chapter 4

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Seven unsavory characters ambled into the common room. Wielding an ugly and slapdash assortment of weaponry, ragged outfits and with a stench so bad Karalus could smell it from the other side of the room, it was obvious what they were: bandits. “Stay right wher’ yer are, and ye’ll not git ‘urt,” one snarled. From the way his chainmail shirt looked slightly less ratty than the rest, he was likely the leader. “Jus’ put yer shiny trinkets on th’ tables, and we’ll just collect an’ be gone.” Frightened by the sudden and barbaric appearance of the bandits, near everyone in the common room turned out their pockets, placing what coins and trinkets they had on the tables. Karalus hunched down in his chair, doing his best not to be noticed. He knew how these buggers worked. If they got what they wanted, they’d usually just leave, but it wasn’t unknown or uncommon for them to decide they wanted more. If they took what they wanted in peace and left, that was all well and good. Karalus would pursue them and retrieve what was stolen on the road, then. The bandits ambled among the tables leisurely, scooping coins and valuables into their pockets with grubby mitts. Their stench was so overwhelming that

it was all Karalus could do not to gag. A sudden commotion nearby caused him to jerk his head up. The adventurer Karalus had spoken to had been accosted by one of the bandits, who was leering nastily at her. “Oh ho ho, ain’t ye a purty one!” he giggled stupidly. “I think I’ll keep ye!” The adventurer reacted just about as Karalus had expected, slapping the bandit across the face. Hard. “Ye bitch!” the bandit snarled, flooring her with a kick to the stomach. “I’ll teach yer not ter refuse meh. I’ll gut yer, so I will!” With that, he drew a dagger. Karalus swore audibly. The bandit had drawn against an innocent. Not good. With a squeal of wood on wood, Karalus shoved the chair back against the wall, and shot to his feet. The bandit jumped, turning from the hapless adventurer and goggling at the armored wanderer. “An’ who th’ ‘ell are yer?” he snarled. Karalus took a single step forward, and planted his boot in the bandits’ groin with as much force as he could muster. The bugger fell over with an inhuman shriek of pain, clutching his nether regions. “Your worst nightmare, scum,” he said to the bandit as he stepped over him. Dropping his hand to his belt, he drew his sword with a rasp of metal, the sound strangely loud in the utterly silent common room. “Any of ye who would not to get hurt, hide now,” he announced.

There was a shuffling of feet and squeaking of stools, as the patrons ducked under the tables or moved behind the bar. Ironically enough, so did one of the bandits. The five remaining bandits stared at him goggle-eyed, clutching their weapons tightly. Reaching back to the table with one hand, Karalus picked up his helm, and pulled it on. “Shall we, then?” he said. The bandit leader seemed to have recovered his wits enough to wave his mace at the wanderer, spitting curses. “Git ‘im, ye bludy fewls!” he spat. Roaring battle cries, the bandits tore across the common room, weapons raised.

The first bandit was a skinny rat-faced fellow, screaming shrilly as he raised his wood axe to chop downwards. Karalus brought his sword up to block it, metal ringing on metal and singing out as the axe-head met his sword. Showering sparks, Karalus spun to the side, tearing his sword from the axe. With nothing in front of him, the bandit yelped as he zipped past the wanderer. Without a single look back, Karalus slammed his sword’s pommel into the back of the bandit’s head, dropping him like a sack of vegetables. The bugger’s fellows hesitated in their charge, but Karalus gave them no time to think or react, tearing into them like a thunderbolt. Swing-

# A Wanderer in Rags — Chapter 4

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ing his fist like a pile driver, the wanderer dropped one with a hammer blow to the chest, seizing him under one arm and hurling the stinking bastard into the man behind him. With a spout of curses, the two bandits went down, smashing the table they landed on. The fourth came at Karalus from the side, swinging the maul he held into the wanderer's side. Slammed into the wall, Karalus roared with pain, bringing the flat of his blade down onto the bandit's neck. The man simply crumpled in a clatter of ragged armor and weapons.

Staggering away from the wall and the new wanderer-shaped dent that adorned it, Karalus fixed his baleful gaze on the leader, who was inching towards the door. "Stay away from me, ye monstah!" he yelled, his mace raised in shaking hands. "I'll keell yer if ye touch me, I swears it!" Karalus grunted, and in three fast steps, had crossed the distance. Batting the mace from the bugger's hands, Karalus slammed him against the wall, pinning him there with one hand, sword held at his throat. "Let go o' me, ye bugger! I'll gut yer!" the leader snarled into Karalus's visor. Gods, was his breath rank.

"You listen very careful, and very close. I won't talk slow to give ye stupid brain a mercy,

**"The common room erupted in cheers, the patrons flooding out from their hiding places to slap his back or shake his hand, cheering his name."**

either," the wanderer hissed. "I don't like bandits. In fact, I hate them. I'm not going to kill you, because it would be a waste of bloody time. But if you ever come back to this inn, or this entire region in fact, I'll hunt you down, and I won't be nearly as merciful. Do you understand me? Do you?!" The bandit nodded dumbly, terrified. "Good," Karalus spat, and headbutted the bugger. The bandit leader slid down to the floor, a large dark spot growing on his trousers.

The common room erupted in cheers, the patrons flooding out from their hiding places to slap his back or shake his hand, cheering his name. The last bandits edged out from under a table, his hands raised. "I suggest ye find a different line of work, lad," Karalus said to him. "This one isn't good at all." The bandit nodded, and zipped out the door.

With that, the room shook with another ceiling-rattling cheer.

"Thanks for that," someone said as Karalus heaved the last of the unconscious bandits out the door. "Eh?" he asked, turning. Standing to the side was the adventurer he had saved. "Thanks for helping me," she said. "That bandit was really going to gut me, wasn't he?" she asked. Karalus nodded grimly. "Aye. Unfortunately, but sots like that don't take kindly to being refused. I just did what I felt was right." He shrugged. "Thanks anyway. I'm Mirea," the adventurer said, extending her hand. "Karus," he replied, taking it.

Getting a closer look at her, Karalus could see why the bandit had taken such a keen inter-

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# A Wanderer in Rags — Chapter 4

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est in Mirea. She was certainly pretty, all graceful features and high-boned face. On closer examination Karalus couldn't help but notice that her ears were definitely not human. Long and thin, they swept into a gentle, graceful point. She was one of the Elf-folk. "You know, I was going to check out some ruins not far from here, if you're interested," she said. Karalus raised an eyebrow. "Really? Why would ye want me along?" he asked. She shrugged. "Well, I could use some help, and you obviously can handle yourself. I'll pay you if you want." Karalus shook his head, and shut the door. "Well, I suppose I could help ye. If ye want to pay me, fine, but I'm not going to ask for it." He shook his head sadly, stepping towards

the bar. "What's wrong?" Mirea asked. "Ah, I just thought I had found a home, and here I am, gallivanting off again," he muttered. She put a hand on his shoulder. "You're a wanderer, right?" she asked. Karalus nodded. She smiled. "Well, let me tell you something. Even if you are a wanderer, you can always have a home to return too. If this inn is yours, you can always come back. You haven't lost a home if you wander, you just leave it for a time." Karalus shrugged, then smiled sadly. "Well, I suppose ye are right. I'll help ye, then. We'd best leave on the morrow." Mirea broke into the widest smile Karalus had ever seen, and giggled like a child. "Alright! I'll go start packing, and we'll leave tomorrow!"

The next morning, Karalus

stood outside Old Nan's, gazing forlornly down the road he had trudged up not two days ago. Mirea bounded out the door, pack swinging from her slight shoulders, and map in hand. "Alright! According to the map, the ruin is that way about five leagues!" she announced cheerily, and set off. Karalus sighed, and set off after her. Before they entered the woods, Karalus looked back at the cozy little inn, and smiled sadly. Hopefully Mirea was right, and even if he wandered again, he would still have a home to return too. "Come on, keep up!" Mirea called. Shaking his head at her bubbly enthusiasm, Karalus hitched his pack up, and set off into the woods.

*Look for the fifth chapter of "A Wanderer in Rags" in the next issue of The Runestone.*

"History," continued from Page 47

We have had many years of joy and some of sadness watching friends leave. However, like the palm tree we chose for our device, we are flexible, enjoying the good times, and cherishing the memories of all gone before. THL William Walworth de Durham and THL Una Logan have taken on the responsibility of hosting many of our events,

something I did in the old days.

Some events we have held in the beautiful historic Mission Hall of Wai'oli Hui'ia Church, a building founded in 1840, almost destroyed in Hurricane Iniki. I was in charge of the reconstruction of that building after the hurricane. As I was working on it, I thought how wonderful it would be if some day we could use it for a SCA event. And then, magically, we did, 21 years later when we held our "Feast of Misrule – 12th

Night on Peridot Isle" in 2013.

THL William Walworth de Durham started a custom of signing member's names on a large sword. All our members from early days to the present have a place on our sword, in our history and in our hearts.

We are pleased to have endured, and honored to be one of the six cantons that make up our diverse group, the Barony of Western Seas, in our glorious Kingdom of Caid.

# Which waiver, when and why?

*By Lady Viviana of Peridot Isle*

If you submit photos, artwork or want your personal information published in connection with an event, you will need to submit the proper waiver form.

Forms signed after January 2014 are now being kept electronically at both the Baronial and Kingdom levels. Three officers (the Chronicler, Constable and Webwright) are gathering these waivers as needed. Some forms can be completed digitally with an electronic signature and emailed back, or you can print it out and use snail-mail. We will happily send you the proper form, or you can download it for yourself at <http://chronicler.sca-caid.org/index.php#forms>

### Which waiver, when?

- If you send photographs to be used in The Runestone or on the Baronial or Canton

websites, please complete “SCA Photograph Grant of Use Form.”

- If you send poems, articles, songs, works of art, etc., please complete “SCA Creative Work Copyright Assignment/Grant Of Use Form.”

- An entirely different waiver is required to allow your mundane name, personal email, phone number or physical address to be published in SCA publications or websites. This one is called “Permission to Electronically Publish Personal Information” and generally affects officers and event autocrats or hosts.

Below is the relevant section of an extremely helpful document developed by legalese-savvy folks at Kingdom. Please read it for more clarification.

Thank you for your patience — and kind attention!

### Can you explain each release form and when I need to use them?

The SCA CREATIVE WORK COPYRIGHT ASSIGNMENT/GRANT OF USE FORM is needed from the author or artist for

- articles, poems, stories, songs, etc.
- original artwork (not clip art)

No form is needed for

- correspondence from officers or autocrats
- event notices
- captions

The SCA MODEL RELEASE FORM is needed from the person(s) in the picture if

- the image is portrait-style (see below)
- the photograph is taken in a private space at an event (such as a personal encampment)
- the photograph is taken at a non-public venue (such as an armor-making workshop at a home)

**No model release form is needed when the photograph is taken at a public place and in a public forum**

(where there is no expectation of privacy), including

- any SCA contest or competition, merchants' row, court, class, etc.

The SCA PHOTOGRAPH GRANT OF USE FORM is needed from the photographer for all photos added after Dec. 31, 2010.

(A photographer may check the “Perpetual Grants of Use” box, which means they can complete the form **once** and it covers any photograph submitted now or in the future.)

— Information courtesy of Caid Social Media





## Online resources

• Society for Creative Anachronism — [www.sca.org](http://www.sca.org) *The main Website for all of the Society*

• Newcomer Portal — [welcome.sca.org](http://welcome.sca.org) *Vast assortment of information and resources for newcomers*

• Kingdom of Caïd — [www.sca-caid.org](http://www.sca-caid.org) *Many resources, announcements and the current calendar of events*

• Wikipedia page: [http://en.wikipedia.org/wiki/Society\\_for\\_Creative\\_Anachronism](http://en.wikipedia.org/wiki/Society_for_Creative_Anachronism)

• Baronial e-mail discussion list: <http://groups.yahoo.com/neo/groups/WesternSeas/>

Barony of Western Seas  
54-304 Kawaewae Way  
Hauula, HI 96717



## Cantons & Seneschals

<b>Canton of Bard's Keep</b> (Central, Western O'ahu)	Lord Andrew Fairburn	<a href="mailto:seneschal@bardskeep.org">seneschal@bardskeep.org</a>
<b>Canton of Castlenorth</b> (Northeastern O'ahu)	Sir Marco Di Bartolomeo	<a href="mailto:seneschal@castlenorth.org">seneschal@castlenorth.org</a>
<b>Canton of Farhaven</b> (Big Island)	Dame Uta Blackthorne	<a href="mailto:seneschal@farhaven.org">seneschal@farhaven.org</a>
<b>Canton of Peridot Isle</b> (Kaua'i)	THLady Una Logan	<a href="mailto:seneschal@peridotisle.org">seneschal@peridotisle.org</a>
<b>Canton of Torvald</b> (Southeastern O'ahu)	THLord Alasdair Iain Caimbeul	<a href="mailto:seneschal@sca-torvald.org">seneschal@sca-torvald.org</a>
<b>Canton of Valley Azure</b> (Maui, Molokai, Lanai)	Sir Edward of Castleguard	<a href="mailto:seneschal@valleyazure.org">seneschal@valleyazure.org</a>

## Baronial Guilds

<b>Philosophers</b>	Sir Valeran do Pico	<a href="mailto:herald@westernseas.org">herald@westernseas.org</a>
<b>Music Maximus</b>	Mistress Genevieve la Minstrelle	<a href="mailto:minstrels@westernseas.org">minstrels@westernseas.org</a>
<b>Brewers</b>	THLady Una Logan	<a href="mailto:brewers@westernseas.org">brewers@westernseas.org</a>
<b>Wooden Spoon</b>	Baron Claudius Brutus Di Bartolomeo	<a href="mailto:barony@westernseas.org">barony@westernseas.org</a>
<b>Sappers</b>	Sir Valeran do Pico	<a href="mailto:herald@westernseas.org">herald@westernseas.org</a>
<b>Scribe</b>	Baroness Duibheasa ingen ui hEalaighthe	<a href="mailto:barony@westernseas.org">barony@westernseas.org</a>

# Regnum of Barony of Western Seas

<b>Baron</b>	Baron Claudius Brutus Di Bartolomeo	barony@westernseas.org	Ceremonial head of the Barony and representative of the Crown
<b>Baroness</b>	Baroness Duibheasa ingen ui hEalaighthe	barony@westernseas.org	Ceremonial head of the Barony and representative of the Crown
<b>Seneschal</b>	Mistress Raven of Heronsmarsh	seneschal@westernseas.org	In charge of the organization of the Barony and its sub-groups
<b>Deputy Seneschal</b>	THLord Alasdair Iain Caimbeul, Lord Jörgen Unruh	seneschal@westernseas.org	Assists the seneschal with the organization of the Barony and its sub-groups
<b>Herald</b>	Sir Valeran do Pico	herald@westernseas.org	Keeps track of awards, assists with research and registration of names and devices, makes announcements at event and is Master of Ceremonies at events
<b>Knight Marshal</b>	Sir Edward of Castleguard	knightmarshal@westernseas.org	As combat supervisor, the knight marshal administers Armored Combat (rattan and armor) activities
<b>Arts &amp; Sciences</b>	Mistress Raven of Heronsmarsh	artsandsciences@westernseas.org	Covers Arts, crafts and Sciences, and assists members in finding sources of information and teachers
<b>Exchequer</b>	Lord Jörgen Unruh	exchequer@westernseas.org	Handles the financial matters of the Barony
<b>Chronicler</b>	Lady Sadhbh inghean Uí Conghal	chronicler@westernseas.org	Produces the Baronial newsletter (The Runestone)
<b>Constable</b>	EMPTY	constable@westernseas.org	In charge of maintaining law and order as well as Lost & Found
<b>Provost Marshal-Fencing</b>	EMPTY	constable@westernseas.org	Supervises fencing activities
<b>Chatelaine</b>	EMPTY	chatelaine@westernseas.org	In charge of introducing new members to the Society, group demonstrations and loaner garb for newcomers
<b>Deputy Chatelaine</b>	EMPTY	chatelaine@westernseas.org	Assists in introducing new members to the Society, group demonstrations and loaner garb for newcomers
<b>Webwright</b>	Lady Sadhbh inghean Uí Conghal	webwright@westernseas.org	In charge of maintaining the Baronial Web page
<b>Scribe</b>	THLady Duibheasa ingen ui hEalaighthe	barony@westernseas.org	Organizes scribes to create award scrolls with calligraphy and illumination



**Barony of Western Seas**  
<http://westernseas.org/>

**54-304 Kawaewae Way, Hauula, HI 96717**

