

Tales of the Tor

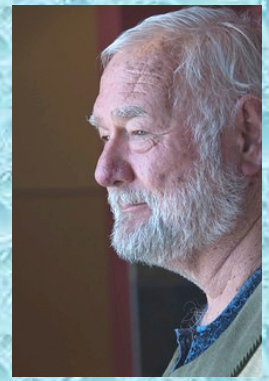
July 2015

Anno Societatis *xlvxi*s

Message from the Seneschal	Pg. 2
Calendar	Pg. 3
Message from the Baron & Baroness	Pg. 4
Notes From an Old Rapier Marshal	Pg. 5
Open Offices	Pg. 6
A note from the Baron	Pg. 7
Officers	Pg.8
Viking Bling	Pgs. 9–22
Chronicler	Pg. 23
Copyright and Disclaimer Statement, Forms, and Credits	Pg. 24



Message from the Seneschal



Greetings,

First, I would like to start by welcoming HL William and HL Cassandra as our new Lord and Lady of Dragonsfire Tor.

Last month the hat race and Elfsea' Artisan, Baronial College, and Investiture took up so much of our time. That is all behind us so now we can start planning for Bonwicke. Bonwicke is a great event to attend, one that we always have fun at. In addition, we will start planning for Yule and Tournament of Champions in December. BAM is also a great event held in mid November. BAM is like a mini War and we may want to think about going to it as a group.

Lady Tamsin is doing a wonderful job with our Rapier fighters. I encourage all to take a few minutes on any Sunday evening to go out and watch our future white scarves in action.

In your Service,

Lord Franklin Whitenhale of Cheshire
Seneschal of the Great Canton of Dragonsfire Tor



JULY



Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 <u>Elfsea Chivalric and Rapier Practice 7:30</u>	2	3	4
5 Rapier practice 6 pm Jaycee Park	6	7	8 <u>Elfsea Chivalric and Rapier Practice 7:30</u>	9	10	11 Forge Night 1 to 9pm at Scotty and Janie's back yard verify with Scotty
12 Rapier prac- tice ? pm Jay- cee Park / Populace	13	14	15 <u>Elfsea Chivalric and Rapier Practice 7:30</u>	16	17	18
19 Rapier practice 6 pm Jay- park	20	21	22 <u>Elfsea Chivalric and Rapier Practice 7:30</u>	23	24	25 dead line for Tales of the Tor submissions
26 Rapier practice 6 pm Jaycee Park	27	28	29 <u>Elfsea Chivalric and Rapier Practice 7:30</u>	30	31	





Message from the Baron and Baroness

Greetings to the good people of Elfsea and Dragonsfire Tor,

We are so proud and excited to be your Baron and Baroness. Thank you to everyone who attended the investiture. The day is a bit of a blur, but we do remember all of the smiling faces and kind words as we walked the halls. Thank you to Lady Eleanor and Lady Diana for putting together a wonderful event and Master Sebastian for coordinating the class schedule. HL Caitrina and crew put together a nice sideboard. The castle and dragon were a great touch. Lord Edwin and crew made sure everyone was able to get into the site with minimal delay. Mistress Ameline and crew made a lecture hall feel very grand with all of the banners and other decorations. We are grateful to all of the teachers who took the time to share their knowledge.

Congratulations to Lady Eleanor Cleavelly for becoming our newest Bard. Her voice was so clear and powerful. Her style and energy reminded William of early days around a campfire. Thank you to all of the people who competed. Thank you to Don Brian O'hUilliam, our outgoing Bard, for his service to the Barony.

Congratulations to HL Jeanne Marie la Verriere for becoming the newest Artisan of Elfsea. Her steel shell with stones was lovely and her overall display was quite educational. Thank you to everyone who competed. Thanks also go to Countess Deanna della Penna, our outgoing Artisan, for her service to the Barony.

On a personal note, thank you to Kaz for preparing the sideboard for the noble's lunch. We appreciated the time we were able to spend with our cousins from the Steppes and Bjornsborg, as well as past Baron and Baronesses from Elfsea. Thank you to Lady Aaliz for being the head of our retinue and seeing that we were able to enjoy the day. Thank you to our court herald, Lord Angus, for your hard work and all of the preparation you did. Many people played important parts in getting us ready for the event - clothing, accessories, coins and largess. Most importantly was the advice and reassurance we received. Thank you all. You each know how important you are to us.

We are attending Crown Tournament. Several of our worthy fighters will be competing. Please attend and show your support!

We are looking forward to the next few years and the greatness this Barony and Canton will achieve.

Vivat Dragonsfire Tor! Vivat Elfsea!

William and Cassandra

Baron and Baroness of Elfsea

Lord and Lady of Dragonsfire Tor



Notes from an old Rapier Marshal

Tournaments

I nod my head with happy smile and lift my blade in chosen style. Ah, but where to lift it? That is our question for today. In the SCA there are many different styles of tournaments. Each type has their own kind of pros & cons. I like many fighters, often choose what events I really want to make, on just this bases. By far the most common style is the double elimination. Sad to say I do not like them. To be fair they were brought about by a real need. Lists were getting way to big, and a means of cutting down on as much of the fighting as possible (see what I don't like!) was needed. I have fought in lists of over a hundred that could never be done in a single day by any other type of tourney. They are fine till you get one loss and then the pressure is really on. One slip and you are through for the day, which is why they just suck for new fighters. The truth is lists of even 60 are almost unheard of now and no list of 20 or less should ever be a double elimination, but many small groups use them to be like everyone else, so check before you go and spend more time at armory inspection than on the field. The next most popular is the Swiss five in which you must fight all five styles, single sword, sword and clock, sword and buckler, sword and dagger, and two swords. I love them all because I find them fun and no one very fights all the different styles in one tourney unless they have to. It makes for a very capable champion and gives you five fights for sure, so what's not to like? Then there is the bear pit (in DFT read dragon pit) in which points are given for each fight and each win. These are very much just endurance test as to win you must fight as much as possible. So you are either on the field or standing in line to get back on. These are great for new fighters and were once my favorite style, when I was much younger. A snowball tourney is truthfully a small melee practice as at each loss you join the winner's team of 2, then 4, then 8 and so on up. So they are more about how well you fight with others than on your own. Which is a valuable and needed skill if you plan on going to one of the many SCA wars. Round Robins are really rare these days though they were once the most popular type out there and I have always loved them. Everybody fights everyone else and then winners against winners until only one is left. These are great for new fighters since you get to fight everyone learning and gaining experience as you go. No, I do not know if they are named for Don Robin but many claim this is so. The tavern brawl is just like it sounds, if you have never parried a sword with a beer mug you've just got to try it. I will not promise you will learn anything but you will have fun! Just to mix things up there a wrinkles you can add to any style of tourney that really change them up. Stuff like retain all wounds which means if you lose a leg you must fight that way till the tourney ends or someone kills you, whichever comes first. Believe me it's a real game changer! Best two out of three means in each fight someone must win twice to be the victor. They may limit the number of times a victor can retain the field in some tourneys as well. Five most often and they can also limit refights for double deaths, two, again most often. This can be a good thing. I once had nine double deaths in a row when they set no limit. Should you rethink that fear of DIEING alone? You can even mix two different styles of tourneys together, like a Swiss five double elimination, you fight all five styles but one loss drops you out of the finals. The combos are almost endless so read the fine print in those event announcements and have fun.

Yours in Service to the Canton & the Barony

Angus Patrick de Ruthven

Open Office

Applications for the office or Archery Marshal are being accepted. If you are interested, please complete an Application, on the Kingdom website

<http://seneschal.ansteorra.org/forms/ApplicationJan08.pdf>

Fill out the application on-line and send it to the Central Region Archery Marshal with a copy of your Drivers License and SCA card, (black out your driver's license number).

missile@marshal.ansteorra.org

Please send a copy of your application to the Elfsea Baron and Baroness at

baron@elfsea.ansteorra.org baroness@elfsea.ansteorra.org

and please include a copy to me at seneschal@dragonsfire-tor.ansteorra.org

Please contact me if you have any questions about this position.

In your service,

Lord Franklin Whitenhale of Cheshire

Seneschal of Dragonsfire Tor





Good gentles of Dragonsfire Tor, I have enjoyed being your Archery Champion. I was very proud to wear one of your collars. As I am now your Baron, I have decided to pass down the collar and title of Champion. I feel as Baron, I am your champion in all matters, not just archery.

Lord Marcus Atte Bowe is the newest Archery Champion of Dragonsfire Tor. He is honorable and very worthy of this recognition. I have no doubts in his ability to serve our Canton.

Baron William Palfrey





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Viking Bling!

A Review Of Viking Age Jewelry For Men And Women

by HL HROthgar Thorsson



Viking Jewelry - General Information

- * Most of our knowledge of Viking jewelry comes from grave finds and treasure buried in hoards.
- * More is known about early Viking period jewelry than is known about late-Viking period jewelry. This is because the conversion to Christianity took place around 1000 AD in Scandinavia_ They stopped putting jewelry into graves.
- * Designs of Viking jewelry reflected the changing styles of Viking art, usually representing patterns of stylized animals.
- * Jewelry was worn by both men and women.
- * Jewelry was worn for adornment and for displaying wealth. It also served practical purposes:
 - a. It was a convenient way of carrying one's personal wealth.
 - b. It could be used as a means of exchange.
 - c. It could be used to seal friendships and alliances.
 - d. It could also serve ordinary, everyday uses like fastening cloaks and dresses.
- * The most valuable jewelry was made of gold, but gold was almost always in short supply in Scandinavia. Most jewelry was made of silver or made of bronze and gilded to look like gold. (**Gilded** - covered in gold leaf.)
- * Items of gold and silver jewelry were individually made by highly skilled craftsmen for wealthy customers.
- * Cheaper bronze jewelry was mass-produced, usually being cast in clay or stone molds. These would be based on a master copy.
- * Most articles of jewelry were functional.
- * Most of the silver used in neckrings, armrings, and brooches made in Scandinavia was made from Arabic silver coins.
- * All metal other than iron had to be imported into Scandinavia.

Armrings and Neckrings

- * Status symbols. Both men and women wore and displayed their wealth in this way.
- * Most payments in the Viking Age were made in silver according to weight, so jewelry was a practical way of carrying one's wealth.
- * If a smaller amount was needed, the jewelry was simply cut into pieces.
- * A variation was called the "Permian Rings". These were Russian in origin that were made of standard weights. They were imported from early in the Viking Age.
- * In Scandinavia they were worn as armrings and used as currency.
- * These items were often plain and made in standard units of weight so their value could be easily assessed.

Finger Rings and Earrings

- * Finger rings were only rarely worn before the late Viking Age. Earrings were hardly worn at all.
- * What earrings they had were Slavic in origin. The idea of wearing earrings was very foreign to Scandinavian tradition.

Necklaces

- * Colored glass beads were mass-produced for use in necklaces. Beads were also made of amber, semi-precious stone and sometimes were made from gold and silver.
- * Necklaces were often hung with souvenirs (odd items picked up from abroad) such as coins and finger rings.
- * Amber - semi-precious fossil resin. Often exported. Found on the shores of the Baltic Sea. Soft and easily worked.

Oval Brooches

- * The commonest item of Scandinavian Viking Age jewelry were women's bronze oval brooches. (These were seldom made in other metals.)
- * Oval brooches were a practical part of women's clothing. One was worn on each shoulder to fasten the overdress.
- * In Finland this type of brooch tended to be round instead of oval.
- * Oval brooches went out of fashion at the end of the 10th century, to be superseded by fanciful tendril designs of brooches.
- * A chain of colored beads was often suspended between the brooches.

Pennanular Brooches

- * These were almost exclusively a men's fashion accessory.
- * Adopted early in the Viking Age from Irish and Scottish fashions by Viking settlers. It later caught on in Scandinavia and Russia.
- * Fastened on the right shoulder with the pin pointed upward, keeping the sword arm free.

Thor's Hammers

- * Nearly always worn as pendants.

Trefoil Brooches

- * These were Scandinavian versions of a foreign design.
- * The trefoil brooches used to fasten women's shawls and cloaks were inspired by the trefoil sword-mounts used in the Frankish Empire.
- * These became popular in the 9th century to fasten women's cloaks.

Beads

Vikings obtained their beads by buying them from the great trading towns in Scandinavia such as Birka and Hedeby, inheriting or having them handed down to them, or gathering them while raiding.

Types of beads used by the Vikings:

Flame worked glass could be had from Birka.
Amber from the shores of the nearby Baltic Sea.
Jet, also native to Scandinavia.
Rock crystal, amethyst, and garnet from Europe.
Gold and bronze beads, made locally and imported from abroad.

Surface Decoration On Viking Jewelry

Viking craftsmen would apply silver and gold to the surface of base metals in order to give jewelry a richer, more expensive appearance. Further embellishment was made with the addition of filigree (where fine gold or silver wires are soldered to the surface of the jewelry) and granulation (where small balls of metal are used by themselves or in clusters to form patterns on the jewelry).

Lack of Set Stones in Viking Jewelry

An odd characteristic of Viking jewelry was its nearly total lack of set stones. Gem-setting had been an extremely popular form of ornament in pre-Viking Scandinavia, during which times it was carried out with great skill. It apparently had stopped appealing to Viking tastes in jewelry, and was abandoned (Graham-Campbell; 1980). Cultures the Vikings had contact with, such as the Franks and the Byzantines, continued to use set stones throughout the Viking Age without interruption.



Coronet belonging to Queen Kunigunde of Lichenstein, c.1010, set with pearls, amethysts, sapphires, and tourmalines. (Mason, 1974)

The Hon Necklace

This is a famous necklace, found in a hoard discovered at Hon, Norway, and dated to the 9th century. This was an extremely rare find, since Viking hoards normally contained mostly silver objects. The Hon hoard, in contrast, contained mostly objects of gold.

The Hon necklace is made of a combination of simple glass beads, carnelian beads and beads of other semiprecious stones, foiled glass beads, and several metal filigree beads. Hanging from the necklace are metal wire rings strung with beads, a golden Islamic coin, and seven gold filigree pendants. The large ring of white beads in front could have served as the necklace's center, leaving the golden pendants and the coin somewhat evenly spaced around the circumference of the necklace.

There is no effort to symmetrically place matching beads equal distances away from the focal point. Rather beads are matched in pairs by size, shape, and tone (light or dark) not only in relation to the focal point, but so that they likewise balance beads 180° around the diameter of the necklace.



Closeup of the Hon Necklace. (Wilson, 1980)

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Oval Brooches



(Fitzhugh, 2000) Viking women pinned their aprons (Graham-Campbell, "The Vikings";1980) to their dresses with oval brooches. More than 50 styles of oval brooches have been identified.



(Wilson, 1980) Oval brooches are the most common form of female ornamentation found from the Viking Age. They were made throughout Scandinavia, and survive in great numbers. Most have been found in graves. Oval brooches were worn in pairs high on the chest, sometimes with strings of beads hung between them. This form of brooch went out of style in the early 10th century, to be replaced by other forms of brooches.

Ringed Pins



(Fitzhugh, 2000) Ringed pins originated in Ireland and the western British Isles. These were found in Ireland, Norway, and Iceland respectively, and are thought to have been made by Viking craftsmen in Dublin after Irish styles.



(Fitzhugh, 2000) Faeroe Islands, 10th century from a woman's grave. Similar pins have been found in Iceland, Norway, and Newfoundland.

Earrings



(Graham-Campbell, "The Vikings"; 1980) Earrings imported from western Slav areas. Found in Sweden, and completely different from native Scandinavian styles of jewelry. These earrings were made with light openwork, delicate filigree, and embossed shapes.

Box Brooches



(Fitzhugh, 2000) Gotland 9th century. (Graham-Campbell, "The Vikings"; 1980)
Gotlandic, bronze brooch embellished with gold, silver and niello.



(Margeson 1994)

Beaded Necklaces



(Fitzhugh, 2000) (Fitzhugh, 2000) These blue and foil covered glass beads were recovered at Birka, Sweden, and reflect late Viking Age imported styles.



(Fitzhugh, 2000) Found in Gryta, Sweden, this necklace (Fitzhugh, 2000) Iceland 10th century. Glass, includes glass, crystal and carnelian. These are bronze, and amber bead necklace characteristic of older, more traditional Viking styles.



(Margeson 1994)



(Fitzhugh, 2000) Rock crystal _quartz_

bead necklace found in Birka, Sweden.
The beads probably originated in the Caucasus,
arriving in Viking Age-Sweden via Eastern trade routes.



(Graham-Campbell, "The Viking World"; 2001) (Graham-Campbell, "The Vikings"; 1980)
Hon, Norway, modern reconstruction.



(Graham-Campbell, "The Vikings"; 1980) A variety of Viking Age necklaces, found in Sweden
(Graham-Campbell, "The Vikings"; 1980) A necklace of richly colored glass beads, found in Eidem, Norway.

Pennanular (Ring) Brooches



(Fitzhugh, 2000) Irish style pennanular brooch, (Fitzhugh, 2000) Ornate gold and silver brooch. 9th century Irish. Found in Hordaland, Norway early 9th century. Beautifully made with gold Found near Kilmainham Island Bridge, Ireland and glass



(Margeson 1994)



(Fitzhugh, 2000)



(Margeson 1994)



(Fitzhugh, 2000)



(Margeson 1994)

Neck Rings made from Twisted Gold and Silver



(Margeson 1994)



(Fitzhugh, 2000)



(Fitzhugh, 2000) Neckrings were often made from melted-down Arab Islamic coins imported to Scandinavia during the 9th and 10th centuries.

Thor's Hammers



(Fitzhugh, 2000)



(Margeson 1994)



(Margeson 1994)

have been found in Viking Age graves.



(Margeson 1994)

(Fitzhugh, 2000) Jelling, Denmark 10th century.
Steatite mold, with impressions for casting Thor's Hammers
and Christian crosses.

Finger Rings



(Margeson 1994)

(Margeson 1994)



(Fitzhugh, 2000)

(Wilson, 1980)



(Fitzhugh, 2000) Viking gold finger ring, Isle of Skye 10th century.

Arm Rings



(Fitzhugh, 2000) Norse-Irish Armring late 9th early 10th centuries. Probably made from melted silver coins, these armrings were just as likely to be cut up or melted down for their weight in silver.



(Margeson 1994) Armring. Denmark.



(Margeson 1994)



(Graham-Campbell, "The Vikings"; 1980)
Spiral Armrings, from Russia, found in Oland, Sweden.



(Fitzhugh, 2000) Part of
a hoard found in a bog
in Hon, Norway.



Chronicler
Lady Diana the Just
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Deputy Chronicler
[Accepting Applications](#)

Greetings

Thanks to Lord Angus for his submission on tournaments, If there is a subject any of you are curious about let me know and I'll see if I can find any information to publish in the newsletter.

Yours in Service

Lady Diana the Just

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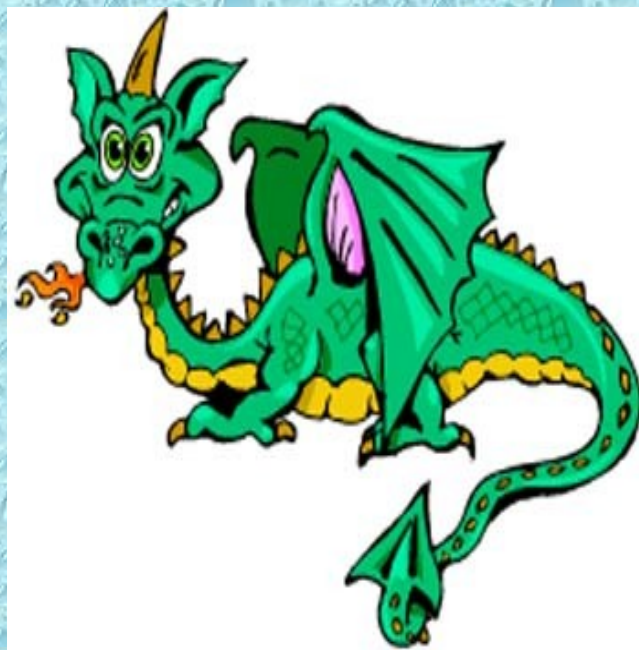
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