

The Clarion

*Newsletter of the Barony of Forgotten Sea
Second Quarter 2011*

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Baronial Letter

Unto the many and varied Good Gentles of Forgotten Sea, do Their Excellencies Duncan Bruce of Logan and Ylva Jonsdottir, by the grace of Their Majesties Baron and Baroness of Forgotten Sea, send Greetings.

Welcome everyone to this re-birth of our newsletter, the Clarion. Our extreme thanks go out to Patricia (and her in-house tech support Brendan) for taking on this task. With that being said, no one can create a useful newsletter without content. Please send anything you find interesting to her for possible inclusion in future issues. The current plan is to publish quarterly, so all officers should write up a version of their quarterly report for publication here as well.

At the time of this writing we have only been wearing the coronets for about one month, and so far so good. Our thanks to all of you that have given us your good wishes. We appreciate your support, and we are keeping a list of names for future reference. We have some ideas of things we would like to do, some resurrections of old traditions, some variations on current themes, and some fantasies from our own feverish brains. Please feel free to contact us, either in person or by writing, if you have any ideas or suggestions. We would be more than happy to hear them (and put your name on the list mentioned above).

One idea we are considering is having a Baronial Picnic this summer (probably during Pennsic), so be thinking of activities we can do.

We are proud to be from Forgotten Sea, and we are proud of you all as well. Thank you for letting us serve you in this fashion.

Logan & Ylva
Baron & Baroness, Forgotten Sea

From The Seneschal

To the Right nobles of the Barony of Forgotten Sea, greetings from your humble servant and Seneschal, Brendan Mac an tSaoir

The Barony has accomplished many good things this year. Most recently, Horse and Falcon was a great success. My congratulations and thanks to Lord Kamiizumi Hiroto, his staff, and all who helped make this event a success.

I would also like to extend a public expression of gratitude for the work done by Avraham and Jorunn during their time as Baron and Baroness. I enjoyed the time I had to work with them as Seneschal, and earlier as Knights Marshal. Thank you.

A congratulations to Logan and Ylva on becoming our next Baron and Baroness, and a mighty thank you for accepting the office. I look forward to working with you both. Indeed, the short time we've had so far has been enjoyable.

Another hearty thank you to Lady Patricia, who has stepped into the role of Chronicler and resurrected this newsletter.

We have more things to accomplish, and I look forward to working with you all to do it.

Slán go foill

~Brendan

HL Brendan Mac an tSaoir, Seneschal Barony of Forgotten Sea

Greetings from the Castellana Forgotten Sea.

Greetings from the Castellana Forgotten Sea. It is July, the weather is warm and demos are cropping out of the woodwork! I will be coming around to people and compiling a demo skills database. What I would like to know is "If you were asked to help with a demo, what would you want to/be comfortable doing?"

Examples:

Fighter: fight, show armor pieces, describe history of type of armor, show armor-making tools, hands-on awl punching, rivet hammering, etc.

Costumer: model clothing, discuss history of type of clothing, give patterns for pouches, hands-on embroidery piece, etc

Fiber Arts: show loom, discuss history of dyes, hands on aspects of making thread and fabric, dying fabric, discuss cording, etc.

Please come find me if I miss you!

I am the Castellana, the officer in charge of helping newcomers, and we are ALL representatives of the society. If I am the only one to welcome people, they will not stay. Say "hi" to people you don't recognize, ask them what brought them to the site! Help them feel welcome.

Ines Alfon
Castellana

Lillies Picnic Pickles

Gwyneth

Ein Condimentlin (pickled beets or cauliflower) – Recipe #48 from *Ein Buch von guter Spise* (anon. 14th German), as published on the Internet by Alia Atlas at <http://cs-people.bu.edu/akatlas/Buch/buch.html> (copyright 1993).

Original Recipe:

Mal kümel und enis mit pfeffer und mit ezzige und mit honige. und mach ez gel mit saffran. und tu dar zu senf. in disem condimente maht du sulze persilien, bern und clein cumpost oder rüeben, waz du wilt.

Flavor caraway seeds and anise with pepper and with vinegar and with honey. And make it gold with saffron. And add thereto mustard. In this condiment you may make sulze(pickled or marinated) parsley, and small preserved fruit and vegetables, or beets, which(ever) you want.

Gwyneth's redaction:

- 14.5 oz. can sliced beets, drained and slices cut into smallish pieces
- OR ½ head fresh cauliflower, cut into florets and boiled in water until just done—3-4 minutes
- ¼ cup (scant) sweet onion, chopped
- 2/3 c. cider vinegar
- ½ c. honey
- 1/2 t. caraway seeds, whole
- 1/4 t. anise seeds, whole
- 1/8 t. pepper
- ¼ t. dry mustard powder
- saffron threads (1/8 t. for beets or ¼ t. for cauliflower)

Heat vinegar with honey, caraway, anise, pepper, mustard and saffron. When liquid is hot, stir in beets/cauliflower & onion. Pour into a well-sealing glass jar or stoneware crock and store in a cool place until needed. The longer the veggies sit in the brine, the stronger the flavor is.

Alpargatas – Spanish Rope Shoes

Josefina del Torre

aubriannebf@hotmail.com

History:

Alpargatas are a style of shoes worn by the people of the Iberian Mountains, most notably the Basque tribes of the northern Pyrenees. Most likely the forerunner of the espadrille, a shoe with a braided rope sole and a linen canvas upper, the alpargatas are a shoe with a braided and coiled rope sole and an upper of woven rope.

The origins of the alpargatas are unknown, though there are accounts by foreigners travelling through the region of the strange rope shoes worn by the natives and astonishment on how well they were able to grip the rough, uneven ground of the mountains. One citizen of Nuremberg, writing of his travels in 1533, mentions “Shoes of rope, good for walking through hard mountains, heat and water, were made for us by Spanish rope makers.” Ruth Anderson’s book “Hispanic Costume 1490-1530” also mentions hemp-soled shoes, alpargatas, but states that these shoes rarely, if ever, show up in inventories. What little we do have is from the few visual representations we have of working men and the occasional pair that have survived in private collections and

museums as curiosities collected by travelers in the region. One such pair can be found in the collection of the Germanisches National Museum:

A second is a similar pair of shoes found in a detail from the painting “La Adoracion de los Pastores” attributed to Jerónimo Jacinto Espinoza:

Several more representations can be found in Christoph Weiditz’s “Trachtenbuch” first issued in 1529:

Plate LXXXVII – Morisco travelling with wife & child in the kingdom of Granada

The original fiber used in these shoes was most likely Esparto grass (*Stipa tenacissima*). Native to the Iberian Peninsula and the northern part of Africa, this grass is used even today to make the rope soles of traditional espadrilles as well as a variety of everyday items from baskets, bowls and platters to hats and belts.

Unfortunately, the Esparto fiber is not available commercially outside of the region, so substitutions must be used for our purposes. I use jute for these shoes for two reasons. First, when the espadrille went from a local traditional Basque shoe to a shoe for the mass international markets in the mid to late 19th century, jute was the fiber of choice, both for its availability and cost. The second is that when I tried working with another alternative fiber, hemp, I discovered I was allergic to it.

Below is a list of materials needed to create your own pair, all of which, aside from the awl, are easily available at most box craft, hobby and hardware stores.

MATERIALS:

3-ply Jute cord – 1 ball for children’s sizes, 2 balls for adults

8 non-grip hair elastics (I prefer the small succi “No-Damage” brand)

Upholstery needles (Available in the home-dec departments of most fabric store – needles must be long enough to pass through the widest part of the sole)

Tapestry needles (the widest eye you can get since you’ll need to be able to thread the jute through it)

Pliers (helpful for pulling the needles through the soles)

Leather mallet

Dowel Rod

Collar Awl (OPTIONAL – a collar awl is a saddle-makers tool that can be purchased through most leather supply companies, however, it probably won’t be available in stores, so will either need to be a special order item OR purchased online for around \$40. If you decide to make these more than once, I highly recommend investing in one as it cuts production time in half and will save your hands a lot of stress from pulling the needles through the soles.)

CONSTRUCTION:

Soles

Construction of the soles is based heavily on the construction of the traditional espadrille soles. The cord is first braided into an eight stranded braid until a length of approximately 6-1/2 feet of rope has been done. Then the braided rope is turned on its side and coiled, either from the inside out or the outside in, depending on the preferences of the maker (I’ve seen both done in traditional construction and have tried both). Once the sole has been shaped, a shorter length of unbraided cord is used to stitch the sole to hold the shape while the upper is being constructed. Once the sole is set, then the upper can be formed.

IMPORTANT: (For a video demonstration, check out this site: <http://www.canalpatrimonio.com/es/contenido/?iddoc=50210> Its in Spanish, but you can watch an expert at work. You can also see how to work these using the collar awl. With practice, you too can be as crazy fast as he is!)

BRAIDING

Measure off 8 pieces of cording about 6-1/2' to 7' long. If you have a warping board, that will help make the measuring easier. An inkle loom also works well for this.

Knot one end of the cords together and wind each cord up individually in a figure eight pattern between the thumb and pinky to create a "butterfly". Use a hair elastic around the center to hold the butterfly in place while you braid.

IMPORTANT: *Make sure that the elastic is tight enough to hold the cording in place, but loose enough that you can easily slip the cord out as you work your way down.*

Gather the cords so that you have four in each hand. You'll be using an eight stranded, or "herringbone" braid to create your rope. Holding the cords flat in both hands, take the outermost cord in the right hand, cross it over and hold it to the inside of the left hand grouping. (3 strands RH, 5 strands LH) Then take the outermost cord in the left hand group, cross it over to the inside of the right hand grouping. (4 strands RH, 4 strands LH) Continue this until the entire length of cord is done.

SOLE CONSTRUCTION

Take one end of your finished rope, and laying it on its side, form a loop the size of the outside of your foot. Easiest way is to place your bare foot on the floor, and wrap the rope around the outside of the foot. Overlap the knot about a half inch, trim off the knot, and use a short piece of cord to tie the loop in place.

IMPORTANT: *Make sure that the knotted end is on the outside of the loop and the excess rope falls to the inside of the loop.*

Begin forming the sole by coiling the rope, starting from the outer loop and working in. The width of your foot will determine how many coils you'll ultimately end up needing, but start off with five complete coils. Check the width by firmly pressing the sides in. If it's wide enough for your foot, you're done. If it's too narrow for your heel and across the arch, add more coils. If it's too wide, take one out.

IMPORTANT: *Be sure to keep the coils packed as tight as possible. If the coils become too uneven, this will result in "lumps" when you start stitching the shoes together.*

Once the main part of the sole is the correct width, add two or three coils into the front of the sole ONLY. This will create the extra width needed across the ball of the foot. Again, check the width by pressing firmly on the sides. If it's not wide enough, add more coils. If it's too wide, take one out. You want the finished sole to be slightly wider than your foot. Once the sole is the correct size, cut off the excess rope and tuck the ends into the last coil.

STITCHING

Begin stitching the sole at the ball of the foot. Thread a length of workable cord (about an arm's length) onto the long upholstery needle

IMPORTANT: *Un-ply a few inches of cordin, and break the fibers down by holding the plied end in one hand and the un-plied end in the other, snapping the length between a few times. The needle should sit right in the middle of this un-plied section of cord. This will reduce the thickness of the cording and allow it to pass through the braiding easier. As the ends fray, however, you'll need to trim them back and repeat the process until you've used up that length of cord.*

Working in an arc across the toe, begin by bringing the stitching cord through the center of the innermost coil of the ball, through the rope, and to the outer edge of the toe. Position the next stitch about 1/2" to 3/4" in along the toe, bringing the next stitch from the outer sole back through to the inner coil. Repeat this until the entire arc of the toe section has been stitched into place.

Once the toe arc is complete, continue stitching back and forth across the sole until you reach the heel section, leaving about $\frac{3}{4}$ " – 1" of the innermost heel coil open and unstitched.

The heel section is going to be stitched very similar to the toe arc. Instead of working from one side to the other, however, you'll start by bringing the cord through about $\frac{1}{4}$ " to one side of the heel center back, then bring it back through about $\frac{1}{4}$ " on the other side of the center back, creating a $\frac{1}{2}$ " stitch across the center back of the heel. Then continue stitching the heel arc across one side, then the other, then finish off with a few stitches across the width of the heel section, making sure the inner coils have been stitched closed. Working the heel this way will allow you to ease in any extra length of rope that has formed and reduce unevenness that may have developed during stitching.

UPPERS:

For the construction of the uppers, all weft cords have been stitched all the way through the sole to help hold the shape and to create a more durable shoe, though I have not been able to determine if this was done on the original shoe or if the sole was stitch, then the upper stitched only through the outer edges of the sole. The former seems to suggest a more durable construction technique than the latter, which is how I've decided to make these.

The upper of this shoe is done in two parts – first creating the warp, then stitching across the width of the shoe to create the weft, which will be woven through the warp loops as you go. To create the foundation for the warp loops, you'll need to first create an "anchor arc" - a double thickness loop that will form the toe opening.

ANCHOR ARC

Begin by cutting a workable length of cord (about an arm's length), and passing it through (side to side) the top of the sole across the toe. Leave enough space in the loop to fit your first three fingers, then stitch the cord back through the sole **IN THE SAME LOCATION**, bringing it back up where the beginning of the first loop starts. Take the cord and wrap it around the original loop about 8-12 times, creating a double-ply cord across the toe opening. Stitch the cord back through the sole, bringing it just behind the first two cords. Unthread this cord and leave it while you create the warp loops.

WARP LOOPS

Cut a length of cord an arm-span long. Stitching through the toe of the sole in the same location as the anchor arc, bring it out on the opposite side as you started the original arc. Wrap the cord once around the arc, then untwisting the arc enough to get the needle through, bring the warp cord **THROUGH** the anchor arc. You'll want the loops to be just over half the overall length of the sole. To help keep them positioned correctly, lay a dowel rod across the sole where the "top" will be, loop the warp cord over the dowel rod, then stitch it back through the anchor arc.

You will need to create an odd number of warp loops for your shoes. Some examples show only one warp loop in the center to create the upper, some show as many as five. The more warp loops you have, the more sturdy the fabric will be. The fewer the warp loops, the more floating cords you'll have. I prefer a solid upper so I don't get my toes caught in the cording, but it's entirely up to you how many you use. As you work your way across, continue wrapping the warp cord around the anchor loop, plying them as you go, and stitching the warp loop **THROUGH** the anchor. When you reach the **CENTER WARP LOOP**, wrap the top of the loop twice around your dowel rod. This extra loop will be used later to tie the shoe onto your foot. Once you've completed your warp loops, stitch the cord back through the sole to anchor and trim excess cord.

IMPORTANT: *Be sure that your warp cords are loose enough that you're not pulling the anchor arc out of position. You may need to hold the dowel rod in one hand and use the other to gently tug the anchor loop back into an upright position as you work on wrapping the warp cords. You may also find it helpful to have someone else hold the dowel rod and anchor loop while you create the*

warp cords to help keep things even.

WEAVING THE UPPER

Once the warp loops have been created, weaving the upper is fairly simple. Begin by using the leftover length of cord from the anchor arc, and weave it through the warp loops in a basic basket weave. Once you've reached the other side, stitch it back through the sole, and continue weaving. Try and keep your stitches as close together as possible at this point – the closer they are, the denser the finished fabric. When you use up the length of the cord, simply stitch it through the sole, trim it as close as possible, then cut another workable length of cord, stitch through the sole at the same place, and continue weaving. Do this all the way up the length of the warp cords.

IMPORTANT: *Unless you have a last or other form to weave the uppers on, you'll want to check the fit of the upper as you weave. If the woven section is too tight, the shoe won't fit. If it's too loose, it'll flop around when you wear it.*

Once you've reached the last pass through the warp cords, you may want to ply the final weft cord around the center tie loop. To do this, weave across the warp loops until just past the center loop, wrap back across the tie loop, coming back up under the weft loop on the other side, and continue weaving across the remaining warp loops. Once you've made the final pass, stitch through the sole and trim cord. The upper is now complete.

HEEL CUP:

Most of the examples I've been able to find show the shoe as having a sling-back style of heel cut from which extend the cords that are tied through the loop created on the uppers. The cup itself varies in the amount of finished weaving employed, from solid sections woven on either side as in the extant pair or just a couple of cords tied on in Espinoza's painting. The shoes shown being worn by the Moriscos, however, don't show a heel cup, but instead show what look to be cords being wrapped around the ankle. However you choose to finish the heels is up to you, but I've included basic instructions below to complete a heel cup similar to that found in the extant pair.

HEEL SLING

To create the heel cup, begin by stitching through the sole about 3 inches from the heel end (adjust that for your foot size and where you want the innermost edge of your heel cup to begin). Bringing it up on the other side, create a loop that will fit around the outer edge of the heel. Stitch back through the sole, moving closer to the heel end as you go. Just as with stitching the weft cords on the upper, the closer together you make these stitches, the denser and more sturdy the final shoe. Continue making heel loops, each should be able to wrap along the outer edge of the sole so they lay even vertically when held in position. I usually do about five loops, but you can do as many as you choose. Once those are complete, stitch through the sole to finish and trim thread.

To weave the strap, cut a length of cord an arm-span long. Using the tapestry needle, you'll weave back and forth across the SIDE of the heel sling, making sure to leave **at least** a 10" tail on the end. Once you've woven a sufficient patch (about 4-6 passes), cut the cord to match the tail you started with. Ply the two tails together by twisting the cord in one direction and wrapping them in the other direction. For example, twist the cords counter-clockwise, then twist the two cores TOGETHER in a clockwise direction. (This creates both an S twist and a Z twist that will hold the cords together.) Once they've been twisted together, tie a knot in the end and trim any excess edges.

IMPORTANT: *The tail on the woven strap needs to be long enough to go through the tie loop and then be tied in a bow. You may want to leave a longer tail the first time you make these so that you have enough finished cord to tie your shoes.*

Repeat this process on the other side of the heel. Your shoes are now done – ENJOY!

Why Register Your SCA Name and Armory?

by Modar Neznanich ©2010, 2011

One of the first things a member of the SCA does is decide on a name to be called. And for many folk that is followed by creating a heraldic design to symbolize oneself. Most often new members are encouraged to speak with individuals known as heralds who can assist with the selection of a name and construction of a heraldic motif, as they have access to name and device resources plus have knowledge of historic practice in these areas which they can share. This is done so that you can have a name and armory (heraldic design or badge) that is historically plausible and uniquely yours.

Once you have chosen a name and/or created a device, you are usually encouraged to register them. Why register? Since it costs a fee, it's only natural for people to inquire why they need to register their SCA name and/or armory. First and foremost, realize that no one is –required– to register their name or their heraldry. You can use your name and/or armory without ever going through the registration process. But there are some good reasons for doing so.

The primary reason for registration is **Social Courtesy**. The SCA is a polite and honorable society. We attempt to enrich our organization, add to its ambiance and extend respect to all. Registration assists in this by having one's name and armory added to the official rolls. This in turn allows the Crown, heralds and scribes to know what to call you and how to spell your name should you be granted an award. Additionally, registration allows you to be entered onto the Kingdom's Armorial (Roll-of-Arms) thereby adding to the pageantry. And then there is the fact that registering shows you are committing yourself to the SCA and the ideals it is striving for. Because recording heraldic information is a period concept, the SCA strives to provide an opportunity for members to participate in that area, through the registration process.

The secondary reason for registration is to **Safeguard**. Registration includes SCA-wide protection, meaning that no one else in the SCA can register exactly the same name or armory that you have. It also means that your name and heraldic design will be checked to make sure that you don't infringe on someone else's design accidentally, thus saving you from claiming to be someone you're not. Imagine a situation where you've been in the SCA for ten years and have been using a heraldic design, but never got around to registering it. Over the years you've placed the design on a lot of your things; then one day while visiting another kingdom you see someone displaying a banner with your design on it. Upon investigation you discover this other gentle has recently registered the design, not knowing of you. You are now in the situation of having many items that you will need to change or replace because that design belongs to someone else. Registration is designed to prevent such things from happening. And yes, this has happened...safeguard yourself by registering.

The tertiary reason for registration is **Education & Assimilation**. By consulting with the heralds, researching valid heraldic designs and locating proper name documentation, a gentle can find themselves discovering aspects of the Middle Ages that they can utilize to maintain the authentic look and feel which enhances the SCA experience. Additionally, registration may be a gentle's first glimpse into the area of heraldry. This peek may lead to heraldry becoming an area of interest for them to learn about and participate in.

Related Side-Notes:

1. A fairly common misconception of new members to be aware of, is the belief that if you

are a paid member, you have registered your name (because the Registrar's office asks for a person's SCA name and the membership card they receive has that name on it). Of course it is not the case that paying one's membership fee and getting a membership card means one has registered their name. The SCA Registrar will put any name you write on your membership form on your membership card. But the office name "Registrar" and the phrase "registering a name" makes it sound like they should go together...hence part of the confusion. However, the Herald's Office has a reciprocal arrangement with the SCA Registrar's office: heralds don't accept membership applications and fees; and the Registrar doesn't register people's names and armory. This works out very well for the offices involved, but can sometimes confuse new members. The Registrar's office handles memberships, the Herald's office handles name and device registrations.

2. A person does not have to be a paid member of the SCA to register a name and/or armory. Any gentle may submit whether they are a paid member or not. HOWEVER, because the College of Arms' filing system is based on SCA Names and not real-world names, to submit armory (device and/or badge) a submitter must either have a name already registered or be submitting a name along with the armory.

3. The main armory motif an individual registers is referred to as a heraldic device until they receive an Award-of-Arms (or higher award), at which point the design is known as their Coat-of-Arms.

Photos from Baronial fighter practice, July 13, 2011



HL Cai Dabhghlas



Sir William Kerneckand , Nikolai



Veil pins hand hammered by Lord Corwyn MacCamie based on extant examples from the 14th century. Lapis gemstone on brass (left), ½ mm wire wrapped around brass (right). Lord Corwyn sells veil pins individually and in sets as well as veils and accepts commissions. Contact Lord Corwyn at lawteller@yahoo.com. Look for his etsy site “Veils of Time” coming soon.

Baronial Officers

Baron and Baroness

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Local Activities

Baronial fighter practice is held at the Westport Roanoke Community Center (WRCC), 3601 Roanoke Rd., Kansas City, MO, every Wednesday beginning at 6:30 pm. Contact Sir Hans for more information.

Baronial Populace meetings are held on the first and third Wednesdays at Westport Roanoke Community Center (WRCC) at 7 pm. Contact HL Brendan for more information.

Canton of Aston Tor meetings are held on the second and fourth Thursdays at 7 pm.

The Loch Smythe contact group holds meetings on the first and third Thursdays.

A updated calender for the Barony can be found on Google's [Calendar](#), or the Barony's website.

Credits

“[Lillies Picnic Pickles](#)” © 2011SKA Gwyneth. Used with permission

“[Alpargatas – Spanish Rope Shoes](#)” © 2011 Steffany Summer (SKA:Ladyship Josefina del Torre), Used with permission.

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“[July 13, 2011 Fighter practice photos](#)”© 2011 Patty Scarborough (SKA Lady Narcissus Patricius). Used with permission.

Masthead: © Vaska McCormick (SKA:Lady Vaska McCormick). Used with permission.

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