

The Vine

Volume 25 Issue 02 June AS LIII/ 2018



Regnum



King and Queen of Lochac

Rowland Bridgeford and Tailltiu ghoirt ruaidh
crown@aneala.lochac.sca.org

Crown Prince and Princess of Lochac

Kinggiyadai and Altani

Baron Dameon & Baroness Leonie
aneala@aneala.lochac.sca.org

Champion of the Sword
Champion of the Bow
Champion of the Rapier
Champion of Arts & Sciences
Bard of Aneala

Lokki Rekr
Avalon of the Isle
Veil le Pantera
Elizabeth Rowe
Avalon of the Isle



Seneschal
Nathan Blacktower
seneschal@aneala.lochac.sca.org



Reeve
Lokki Rekker
reeve@aneala.lochac.sca.org



Arts & Sciences
Mery of Ellersly
arts@aneala.lochac.sca.org



Constable
Elizabeth Rowe
constable@aneala.lochac.sca.org



Marshal
Agostino Tamburi
marshal@aneala.lochac.sca.org



Chronicler
Wolfgang Germanicus
chronicler@aneala.lochac.sca.org



Herald Blackwing Persuviant
Lucia delli Fenice
herald@aneala.lochac.sca.org



List Keeper
Branwen of Werchesvorde
lists@aneala.lochac.sca.org



Chatelaine
Alessandra de Florenza
chatelaine@aneala.lochac.sca.org



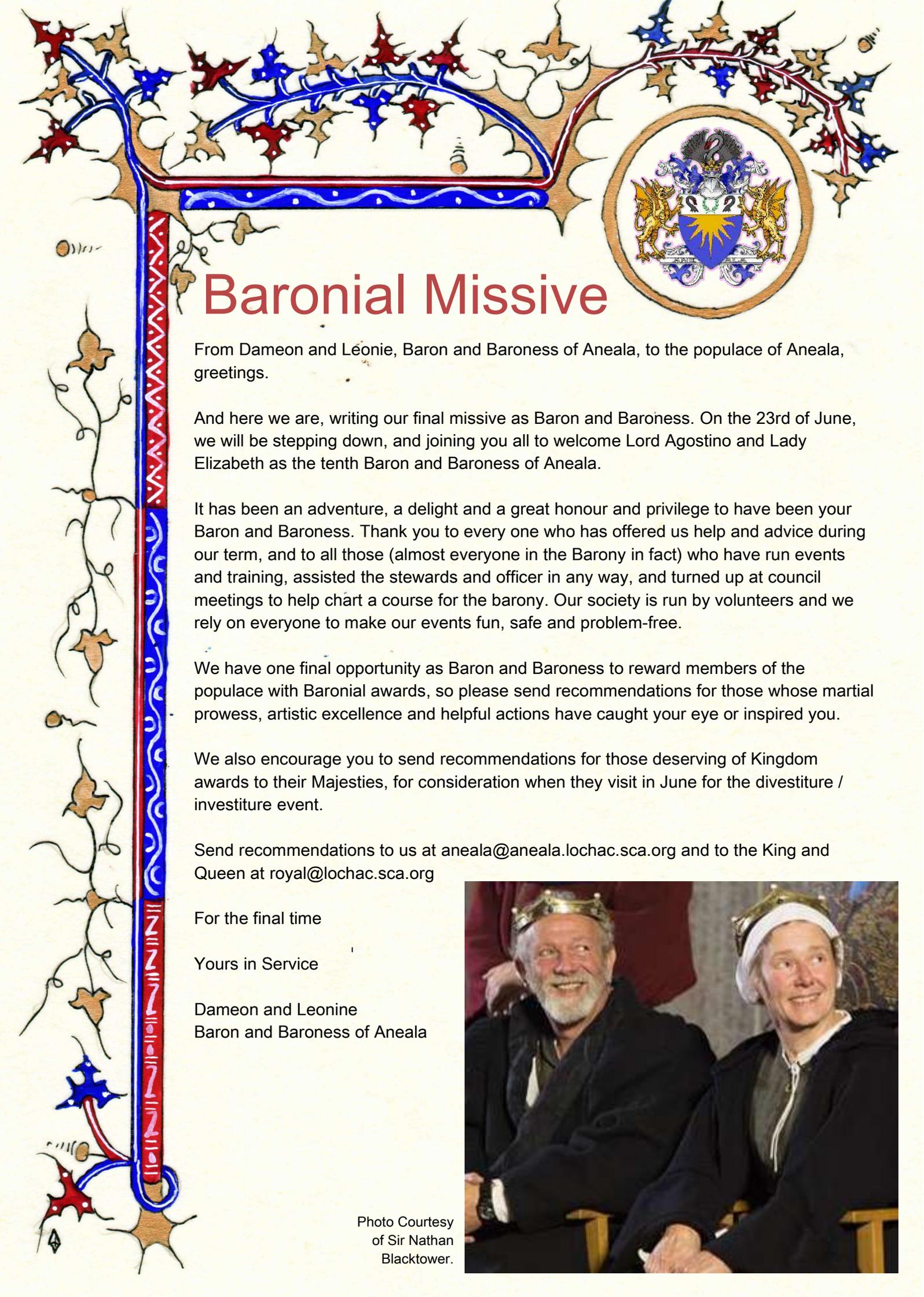
Rapier Marshal (interim)
Baron Dameon
rapier@aneala.lochac.sca.org



Webminister
Nathan Blacktower
webmaster@aneala.lochac.sca.org



Captain of the Archers
Vacant: Please contact Marshal



Baronial Missive

From Dameon and Léonie, Baron and Baroness of Aneala, to the populace of Aneala, greetings.

And here we are, writing our final missive as Baron and Baroness. On the 23rd of June, we will be stepping down, and joining you all to welcome Lord Agostino and Lady Elizabeth as the tenth Baron and Baroness of Aneala.

It has been an adventure, a delight and a great honour and privilege to have been your Baron and Baroness. Thank you to every one who has offered us help and advice during our term, and to all those (almost everyone in the Barony in fact) who have run events and training, assisted the stewards and officer in any way, and turned up at council meetings to help chart a course for the barony. Our society is run by volunteers and we rely on everyone to make our events fun, safe and problem-free.

We have one final opportunity as Baron and Baroness to reward members of the populace with Baronial awards, so please send recommendations for those whose martial prowess, artistic excellence and helpful actions have caught your eye or inspired you.

We also encourage you to send recommendations for those deserving of Kingdom awards to their Majesties, for consideration when they visit in June for the divestiture / investiture event.

Send recommendations to us at aneala@aneala.lochac.sca.org and to the King and Queen at royal@lochac.sca.org

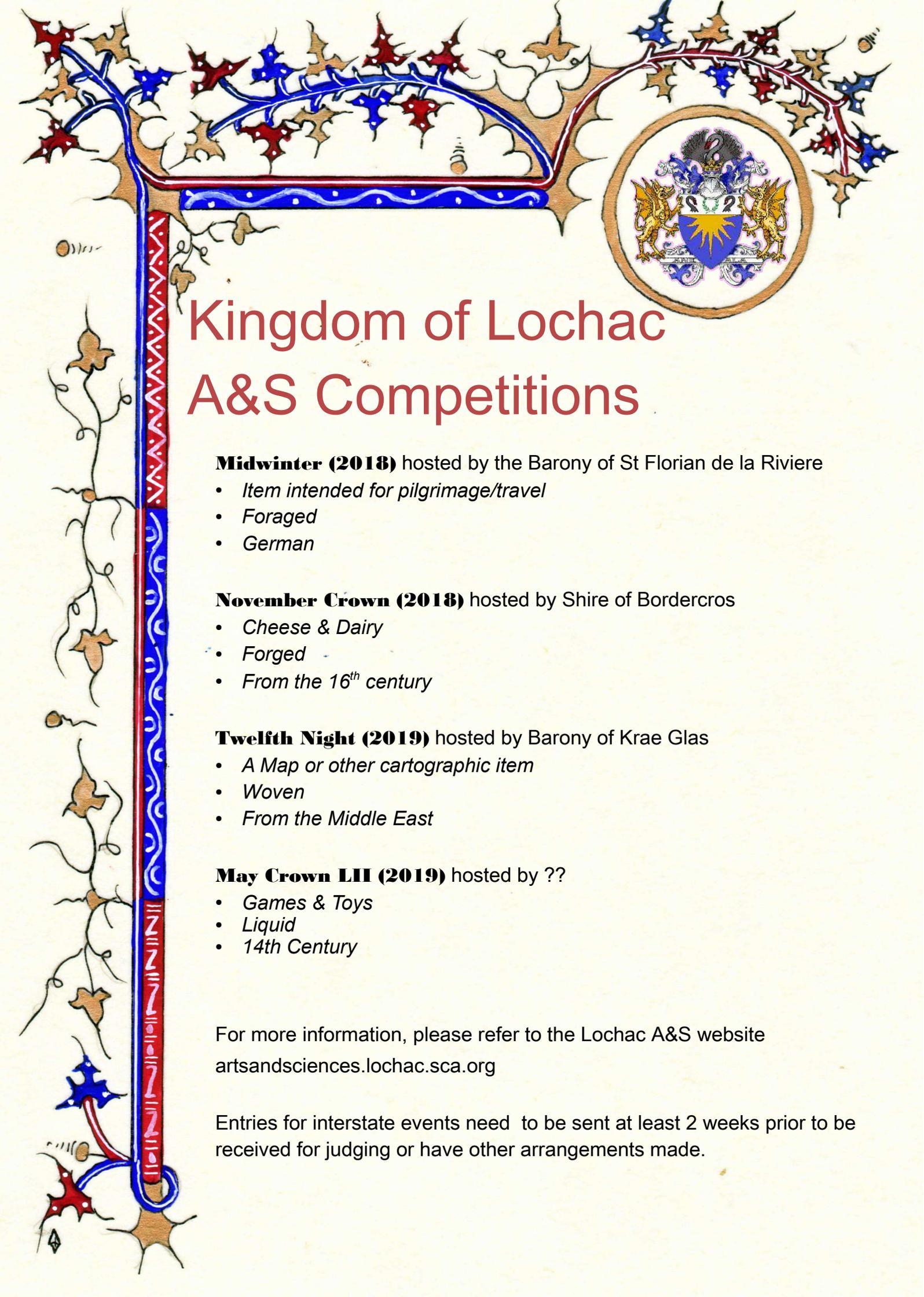
For the final time

Yours in Service

Dameon and Leonine
Baron and Baroness of Aneala



Photo Courtesy
of Sir Nathan
Blacktower.



Kingdom of Lochac A&S Competitions

Midwinter (2018) hosted by the Barony of St Florian de la Riviere

- *Item intended for pilgrimage/travel*
- *Forged*
- *German*

November Crown (2018) hosted by Shire of Bordercros

- *Cheese & Dairy*
- *Forged*
- *From the 16th century*

Twelfth Night (2019) hosted by Barony of Krae Glas

- *A Map or other cartographic item*
- *Woven*
- *From the Middle East*

May Crown LII (2019) hosted by ??

- *Games & Toys*
- *Liquid*
- *14th Century*

For more information, please refer to the Lochac A&S website
artsandsciences.lochac.sca.org

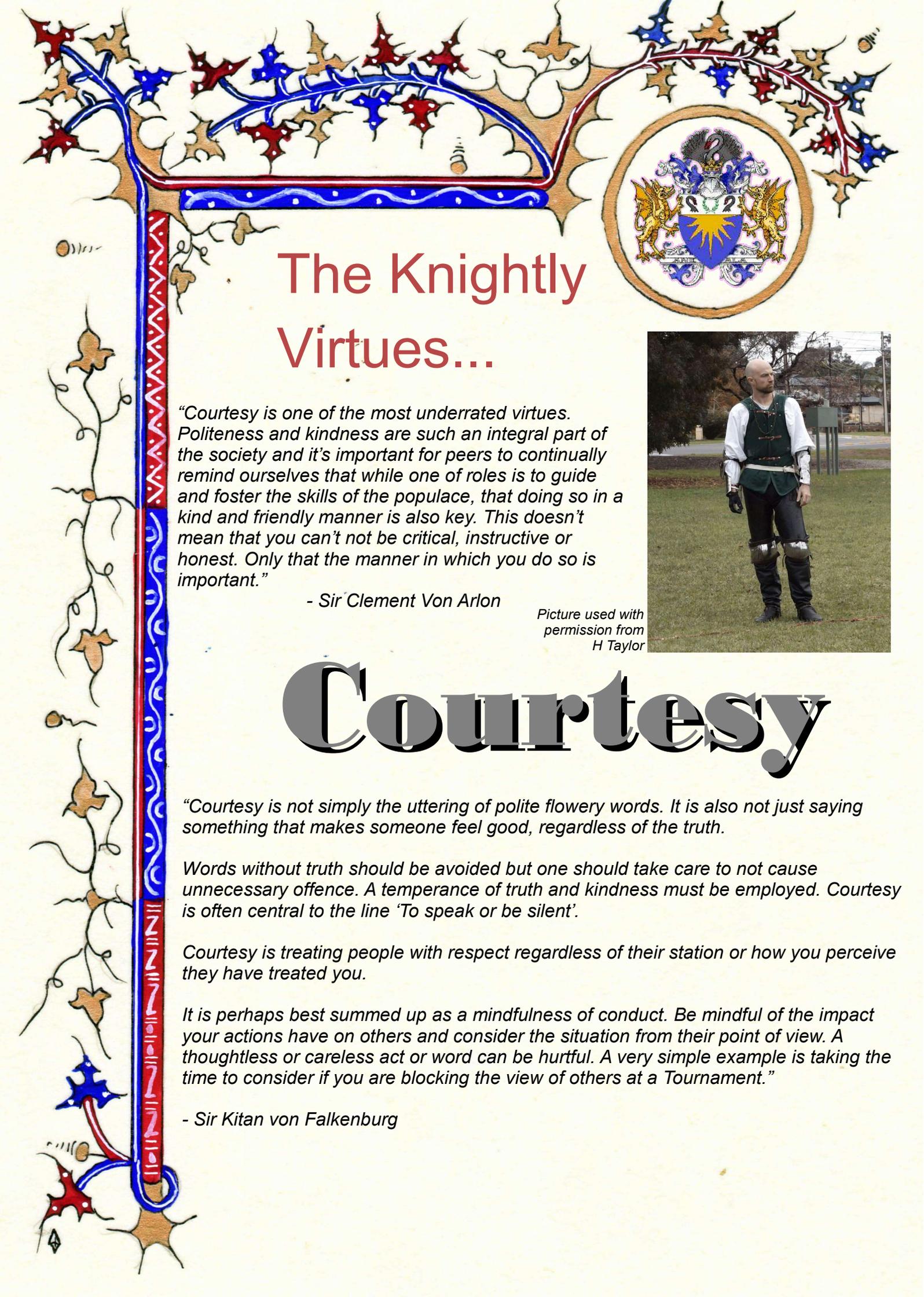
Entries for interstate events need to be sent at least 2 weeks prior to be received for judging or have other arrangements made.



Pencampwr: Aneala Period Encampment



*Picture used with
permission from Sir
Nathan Blacktower*



The Knightly Virtues...

"Courtesy is one of the most underrated virtues. Politeness and kindness are such an integral part of the society and it's important for peers to continually remind ourselves that while one of roles is to guide and foster the skills of the populace, that doing so in a kind and friendly manner is also key. This doesn't mean that you can't not be critical, instructive or honest. Only that the manner in which you do so is important."

- Sir Clement Von Arlon

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permission from
H Taylor



Courtesy

"Courtesy is not simply the uttering of polite flowery words. It is also not just saying something that makes someone feel good, regardless of the truth.

Words without truth should be avoided but one should take care to not cause unnecessary offence. A temperance of truth and kindness must be employed. Courtesy is often central to the line 'To speak or be silent'.

Courtesy is treating people with respect regardless of their station or how you perceive they have treated you.

It is perhaps best summed up as a mindfulness of conduct. Be mindful of the impact your actions have on others and consider the situation from their point of view. A thoughtless or careless act or word can be hurtful. A very simple example is taking the time to consider if you are blocking the view of others at a Tournament."

- Sir Kitan von Falkenburg



Training the Femme Fatale:

Psychological Combat Training for the Female Perspective

By Sir Eva von Danzig

Part 2: Armour

Comfort and mobility are two things that are very important to one's training and psychological conditioning. Firstly, your armour should never hurt you more than your opponent. Armour can be both protective and comfortable and does not have to be cumbersome to keep you safe. It takes some thought and seeking expertise but a well-fitting harness is worth the effort. Discomfort can have a huge effect of your emotional state when fighting, and over time you may find that the discomfort you experience from fighting in inflexible or ill-fitting armour can hold you back from excelling at trainings due to frustration. In my experience, there are some common mistakes in fit and design of armour for female combatants that cause discomfort and hurdles that can stand between you and clean natural body movement.

Breast Protection:

Poorly fit or designed breast protection is one of the culprits in the case of ill-fitting armour. Many armourers usually approach breast protection for females very different from the way they would make a breastplate for a man. Just scour the internet for "female armour". You find musculetal cuirasses in the shape of a busty female torso, or metal corsets. Stereotypes aside, there is no reason not to use historical designs for breastplates and brigandines. A rule to remember is that a pattern made to fit a barrel-chested man will work for a woman with breasts. Breastplates for women do not need to conform to the breasts individually; therefore the dished or raised shapes needed in construction are virtually the same.

Remembering that in the 15th century, breastplates were being built for jousting, and were not built to sit tight on the body, but to act like a crumple zone in the same way cars are designed today, in order to protect the body from direct lance blows. Therefore period designs are perfectly functional for the female torso, as long as they are fitted for that individual. Another option for female combatants is simply to pick up a plastic sports breast protector and wear this underneath your arming doublet. These are lightweight and protective.



Training the Femme Fatale:

Psychological Combat Training for the Female Perspective

By Sir Eva von Danzig

When constructing a cuirass or breastplate for a female form, an important feature to take into account in patterning is the natural bend point of your waist. A woman's natural waist is higher than the male waist and therefore, a premade cuirass pattern that fits a male the same height and weight may not necessarily work for the female counterpart. The bend point is approximately an inch above the navel and is also under the bottom of the ribcage. This is where your torso flexes when you bend sideways. When patterning a breastplate ensure your articulation or flex starts an inch above the bend point of the torso.

This will ensure free mobility though the body for leaning turning and bending. If you attempt to fight in a piece of armour that stifles the bend point on the sides or front of the body, you will feel as if you cannot move freely, flex or rotate, and rotation and comfort are hugely important for both the technical and psychological parts of combat. If you feel restricted you will not fight confidently.

Groin Protection:

Another common issue with arming female combatants is ill fitting groin guards. The current armour requirement for female groin protection in Lochac is...

"Female combatants must have their pubic bone area covered by groin protection of closed cell foam or heavy leather or equivalent...."

The groin is an area of the body which is surrounded by moving parts, therefore care should be taken in the design of any surrounding armour to ensure sufficient protection, with minimum impact on mobility. Some of the common flaws in groin protector designs are...

- Attempting to include cover for the hip bones in the design
- Oversized protectors inhibiting free movement of the legs



Training the Femme Fatale:

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By Sir Eva von Danzig

In some cases this can be caused by a lack of understanding of the design of the female reproductive area. The old rules used to include that the ovaries and pubic bone region had to be covered. The ovaries are actually located behind and slightly above the pubic bone, but this area is no larger than 15cm squared. There can be a great amount of over caution when designing / constructing a female groin protector. Remember not to attempt to cover the hip bones with your groin protector, as the larger you make the groin guard the more cumbersome and restrictive it will feel. For hip coverage there are many more options such as a C-belt or tassets. Mobility is the key to comfort and confidence in your kit. I have included a pattern for the groin protector I use in the appendix, however there are now commercially made female plastic cricket boxes sold in sporting goods stores.

Harness Evolution:

Through my experience as a heavy combatant I have changed and upgraded my harness multiple times. I have also experimented with a wide range of sword weights and lengths, shield shapes and sizes. Each of these tools has its own merit and use. We are all individuals and therefore different armour and tools will suit people differently. The best training tool you can have is an open mind.

I was once told by a female knight that female combatants are less tolerant of poorly fit armour, but are more obstinate when it comes to tools. A hypothetical example of this is if a female combatant is constantly feeling anxiety due to her leg suspension not feeling right, and will insist on making a new C-belt that fits better, because the current one annoys her so much, but will insist on keeping her first sword that is far too short for her, because her trainer gave it to her and it must work for her because he said it would. Or she keeps using the big shield that covers her from head to below the knee, that hurts to hold and doesn't allow her to move quickly or easily, because that's what her trainer uses and if it works for him it must work for her!



Training the Femme Fatale:

Psychological Combat Training for the Female Perspective

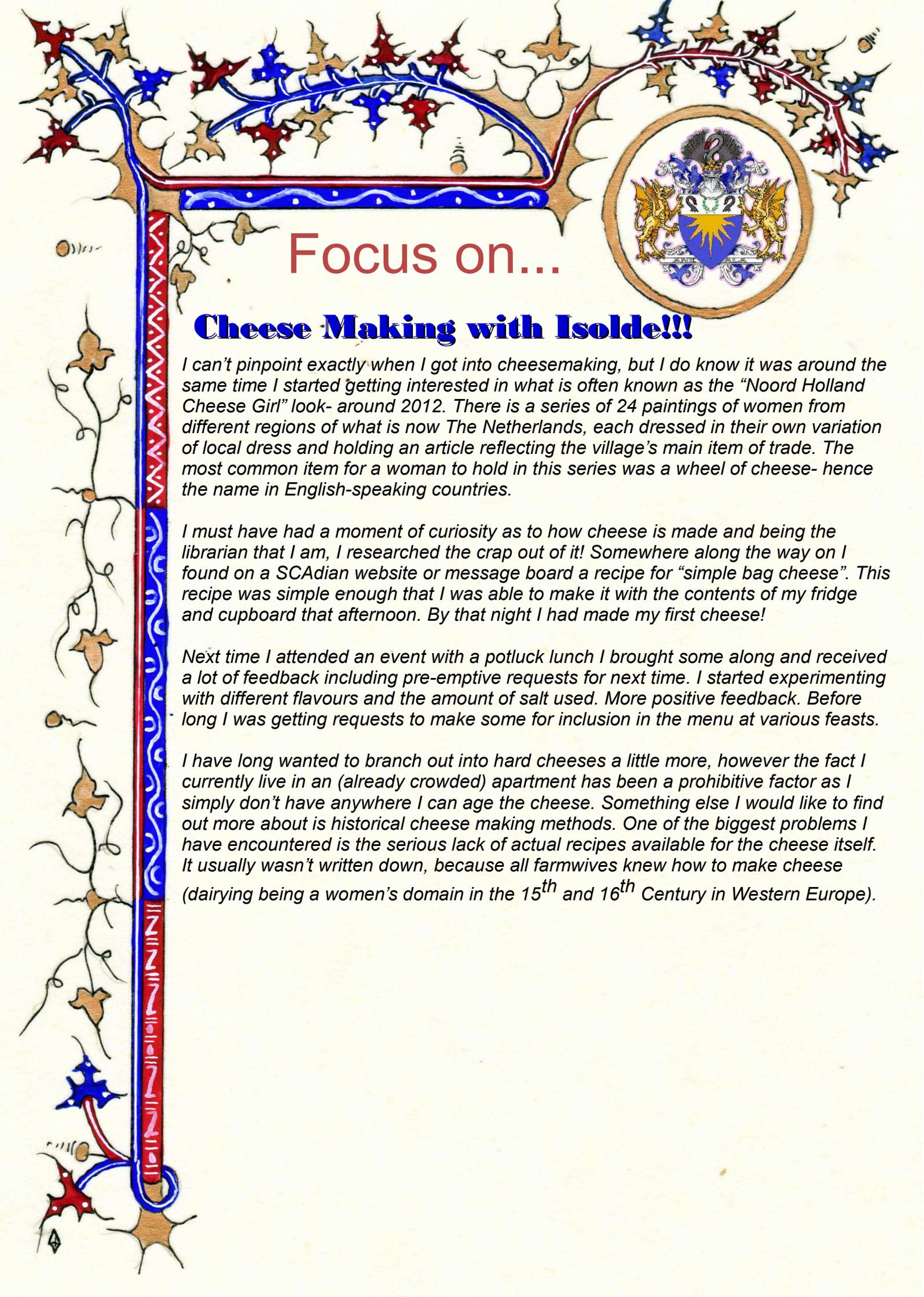
By Sir Eva von Danzig

The truth is your tools are just that; yours. The only person that they will help or hinder inevitably is you. Therefore at some stage you have to take ownership of the decisions behind what you use. Helpful suggestions are excellent when put to good use, but if your trainer gives you a tool, I'm sure they would not want you to use it to your detriment. This stubbornness relating to tools is one of the common problems inhibiting progress for female combatants. We have a tendency to stick with something that doesn't suit us, and then are more likely to blame that article when we are performing badly, than to dig deeper to find the actual cause.

The solution to this is to openly experiment with new armour, sword types and lengths and shield styles and sizes. Obviously you don't want to change something every week, but if you find that your big shield is getting in the way of you throwing an offside leg blow, try a smaller shield. If you find that your shield is so small that you spend all of your time sword blocking, try upsizing a little bit. Also if your body mechanics are sound, you should be able to deliver blows with sufficient force with a wide range of sword lengths and weights. You should experiment with heavy basket hilted swords that have a comfortable balance point, and later have a go with a light plastic cup hilted sword and see what happens. Try long swords, and try short swords. See what suits your personal style and movement. Note that your changes to gear should be gradual and always train with a new item a couple of times before bringing it to a tournament to get the most accurate feedback possible. The more you try, the better your understanding of the mechanics of armoured combat becomes, training your body and your mind. Also your harness and tools will eventually slowly change and evolve, based on your preferences and successes in this experimentation, until you finally compile a harness that is completely tailored to your needs and comfort, both in protection and functionality.



Picture used with permission from Alianore de Esswell



Focus on...

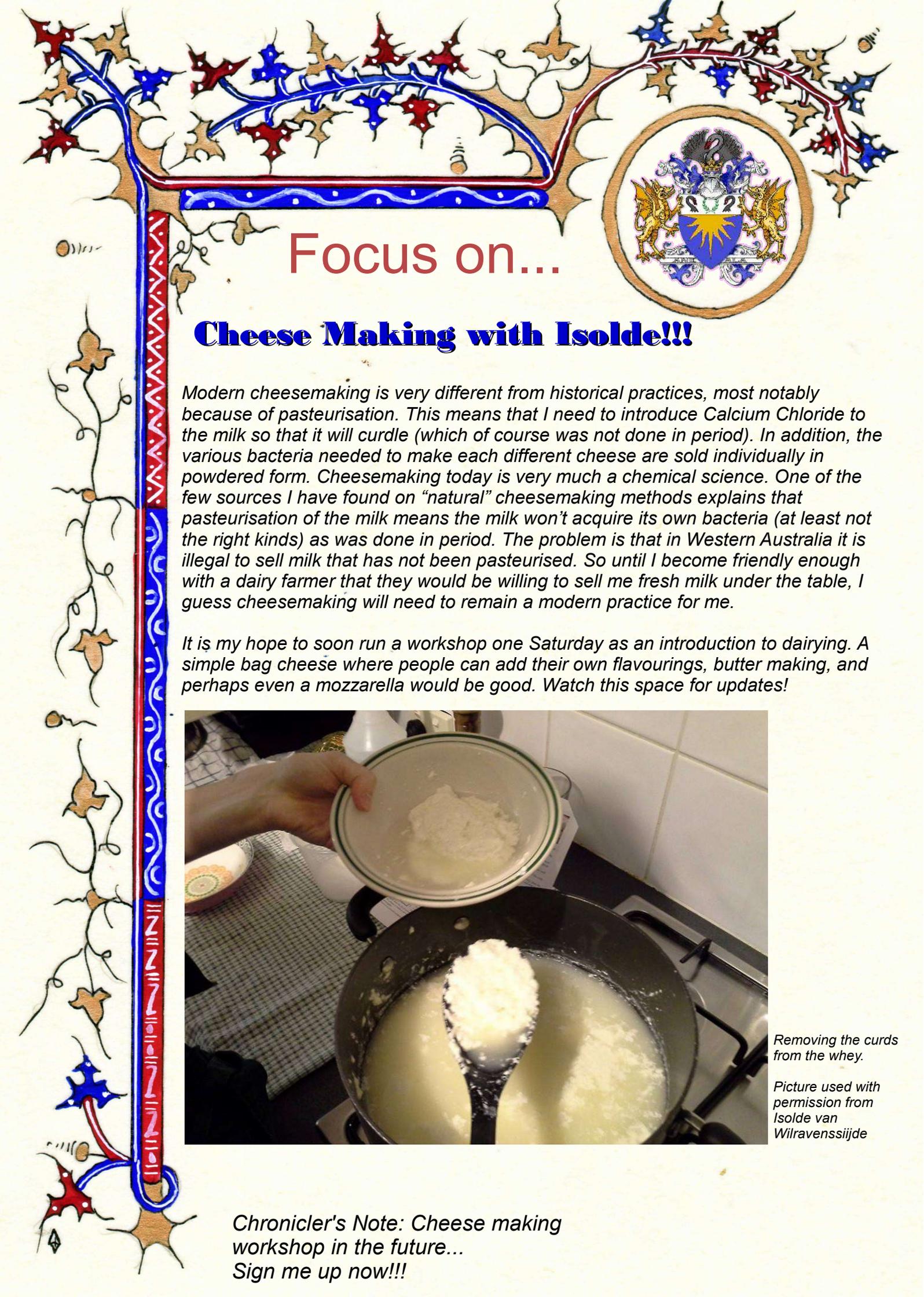
Cheese Making with Isolde!!!

I can't pinpoint exactly when I got into cheesemaking, but I do know it was around the same time I started getting interested in what is often known as the "Noord Holland Cheese Girl" look- around 2012. There is a series of 24 paintings of women from different regions of what is now The Netherlands, each dressed in their own variation of local dress and holding an article reflecting the village's main item of trade. The most common item for a woman to hold in this series was a wheel of cheese- hence the name in English-speaking countries.

I must have had a moment of curiosity as to how cheese is made and being the librarian that I am, I researched the crap out of it! Somewhere along the way on I found on a SCAdian website or message board a recipe for "simple bag cheese". This recipe was simple enough that I was able to make it with the contents of my fridge and cupboard that afternoon. By that night I had made my first cheese!

Next time I attended an event with a potluck lunch I brought some along and received a lot of feedback including pre-emptive requests for next time. I started experimenting with different flavours and the amount of salt used. More positive feedback. Before long I was getting requests to make some for inclusion in the menu at various feasts.

I have long wanted to branch out into hard cheeses a little more, however the fact I currently live in an (already crowded) apartment has been a prohibitive factor as I simply don't have anywhere I can age the cheese. Something else I would like to find out more about is historical cheese making methods. One of the biggest problems I have encountered is the serious lack of actual recipes available for the cheese itself. It usually wasn't written down, because all farmwives knew how to make cheese (dairying being a women's domain in the 15th and 16th Century in Western Europe).



Focus on...

Cheese Making with Isolde!!!

Modern cheesemaking is very different from historical practices, most notably because of pasteurisation. This means that I need to introduce Calcium Chloride to the milk so that it will curdle (which of course was not done in period). In addition, the various bacteria needed to make each different cheese are sold individually in powdered form. Cheesemaking today is very much a chemical science. One of the few sources I have found on "natural" cheesemaking methods explains that pasteurisation of the milk means the milk won't acquire its own bacteria (at least not the right kinds) as was done in period. The problem is that in Western Australia it is illegal to sell milk that has not been pasteurised. So until I become friendly enough with a dairy farmer that they would be willing to sell me fresh milk under the table, I guess cheesemaking will need to remain a modern practice for me.

It is my hope to soon run a workshop one Saturday as an introduction to dairying. A simple bag cheese where people can add their own flavourings, butter making, and perhaps even a mozzarella would be good. Watch this space for updates!



Removing the curds from the whey.

Picture used with permission from Isolde van Wilravenssijde

**Chronicler's Note: Cheese making workshop in the future...
Sign me up now!!!**

Calendar June



- I – Friday - Pencampwr
- II – Saturday - Pencampwr
- III – Sunday - Pencampwr
- IV – Monday - Pencampwr
- V
- VI
- VII
- VIII
- IX
- X – Sunday – Training – See regular activities
- XI
- XII
- XIII
- XIV
- XV
- XVI
- XVII – Sunday – Training – See regular activities
- XVIII
- XIX
- XX
- XXI
- XXII
- XXIII – Royal Event. Invest / Devest.
- XXIV – Sunday – Training – See regular activities
- XXV
- XXVI
- XXVII
- XXVIII
- XXIX
- XXX



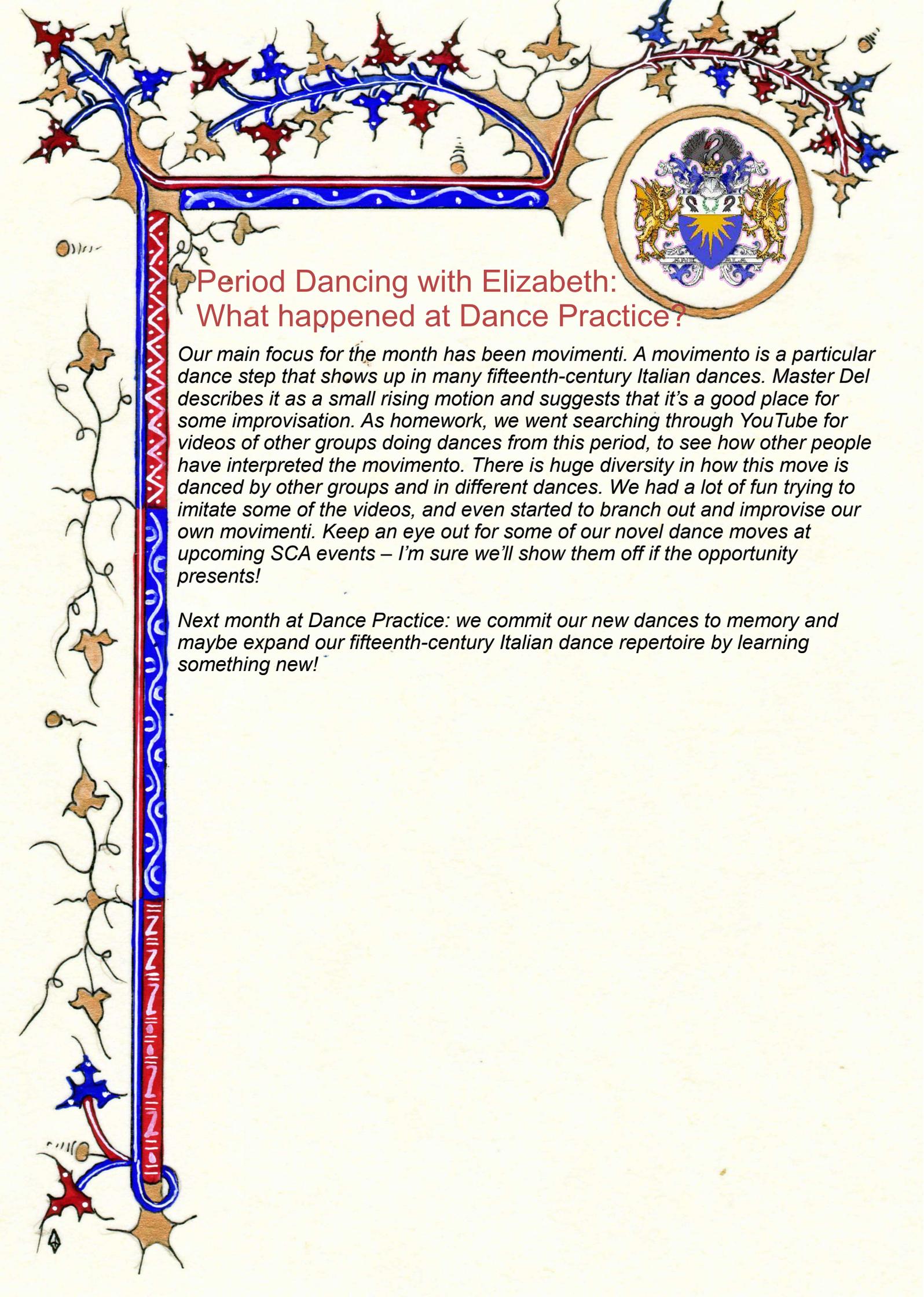
Period Dancing with Elizabeth: What happened at Dance Practice?

Welcome to the new-and-improved "Period Dancing with Elizabeth"! I decided to change formats because, although I was having a lot of fun writing out the steps to various dances, my previous articles weren't particularly useful. Dancing can be fun to read about, but it's much more valuable to look over the instructions in a context where you have the chance to practice them as well as read them.

Dance Practice is not an SCA event. It is a regular activity that runs fortnightly on a Wednesday evening, usually at my house. We practice medieval and Renaissance dances at these evenings, and dancers are often rewarded with delicious brownies. Dance Practice may be of interest to SCA members, as the dances that we learn at Dance Practice can be performed at SCA events. Please get in touch with me directly if you are interested in attending Dance Practice.

Last month at Dance Practice, we shifted our focus from "learn as many dances as possible" to "learn a few dances and do them very well." We have chosen to focus on fifteenth-century Italian dances. By focusing on one particular time and place, we have the opportunity to hone our skills and technique. Fortunately, writers in fifteenth-century Italy had a lot to say about what constitutes "perfect dancing". For an excellent summary, see Del's Dance Book (http://www.pbm.com/~lindah/del/sections/15th_c_italian_dance4.html). We're trying our best to be perfect dancers, but the dances that we're doing are really testing our memoria!

Our favourite dances last month were Anello and Presoniera. Anello is done standing in a square, in much the same arrangement that you usually start an English Country Dance for four people. This was a really comfortable place for us to start, having done a lot of work on country dances earlier this year. As our technique has improved, Anello has started to look more elegant and less country! Presoniera is a dance that Master Del taught at Autumn Gathering as an example of a dance that he reconstructed incorrectly-on-purpose. It was a fascinating lesson and a cute dance that involves pretending to be a "prisoner" of your dance partner.



Period Dancing with Elizabeth: What happened at Dance Practice?

Our main focus for the month has been movimenti. A movimento is a particular dance step that shows up in many fifteenth-century Italian dances. Master Del describes it as a small rising motion and suggests that it's a good place for some improvisation. As homework, we went searching through YouTube for videos of other groups doing dances from this period, to see how other people have interpreted the movimento. There is huge diversity in how this move is danced by other groups and in different dances. We had a lot of fun trying to imitate some of the videos, and even started to branch out and improvise our own movimenti. Keep an eye out for some of our novel dance moves at upcoming SCA events – I'm sure we'll show them off if the opportunity presents!

Next month at Dance Practice: we commit our new dances to memory and maybe expand our fifteenth-century Italian dance repertoire by learning something new!



Local Lochac Guild

Contacts

Royal Fibre Guild of Lochac

For those interested in the arts, crafts and history of all textile matters. We encourage the doing, researching and teaching of fibre related skills as seen in pre 1600 cultures. We include weavers, spinners, dyers, cord makers, felters, knitters, njalbinders and lace makers.

Contact Lady Elizabeth: nancy_e_white@yahoo.com.au

Royal Guild of Defence

Researching and teaching of the period martial arts of Europe, as detailed in the various extant fencing and wrestling manuals.

Contact Baron Dameon: aneala@aneala.lochac.sca.org

Worshipful Company of Broiderers

The aim of the Company is to advance the study and practice of pre-1600 AD European needlework in Lochac and in the Known World.

Contact Baroness Leonie: aneala@aneala.lochac.sca.org

The Performers and Entertainers Guild of Lochac.

This guild is dedicated to the promotion, encouragement, learning and performance of bardic, theatrical, instrumental and all other entertainment arts within an SCA context.

Contact Isabel: genierachel@inet.net.au

Lochac Brewers Vintners and Imbibers Guild

We share a common interest in brewing and wine making as practiced in the Middle Ages, and the responsible consumption of said beverages.

Contact Wolfgang: chronicler@aneala.lochac.sca.org

SCA Group Websites

Barony of Aneala (Perth, WA)

aneala.lochac.sca.org

Canton of Dragons Bay

lochac.sca.org/dragonsbay

College of St Basil the Great (UWA)

lochac.sca.org/basil

Shire of Abertridwr (South of Perth, WA)

abertridwr.org

Kingdom of Lochac (Australia & New Zealand)

lochac.sca.org

SCA Corporate (Australia)

sca.org.au

SCA Corporate (World-wide)

sca.org



Regular Activities

Baronial Council Meeting

3rd Friday of the month, 7:00pm arrival for a 7:30pm start

Contact Nathan: seneschal@aneala.lochac.sca.org

Scribes Calligraphy & Illumination

SCA sign in required

Contact Mistress Branwen for session times.

Contact Branwen: bakerskeep@antiferus.net

Music and Singing

This is not an official SCA event. Practices held twice a month. Times and venues vary and are posted on our Yahoo group

<http://launch.groups.yahoo.com/group/CeoltoiriAneala>

For more info join this group or contact Catherine: vertragis@arach.net.au

Baronial Armoured, Rapier & Archery Training

Sundays, 10am – 12pm, Lake Monger Primary School, Dodd St, Wembley

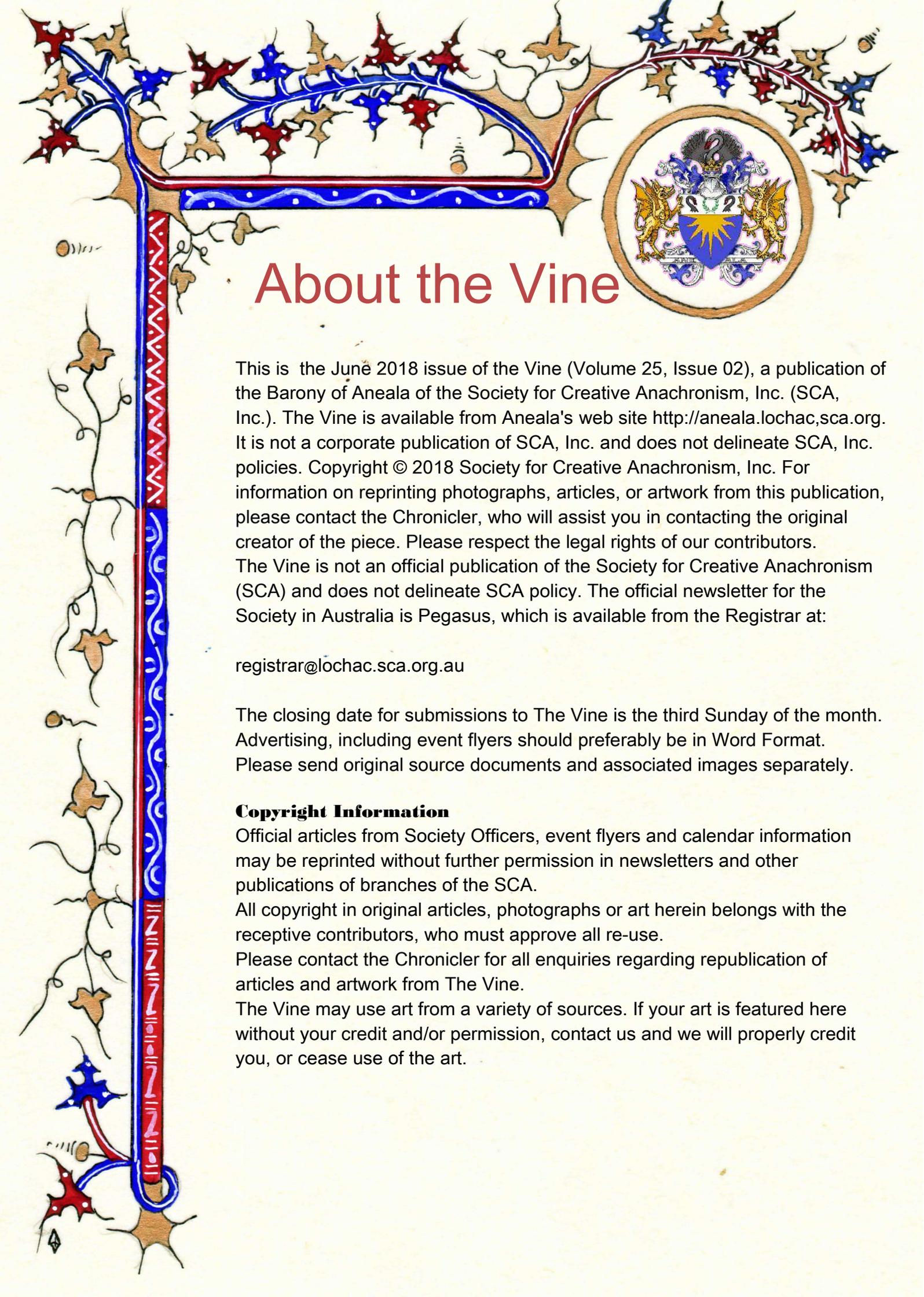
Contact Agostino: marshal@aneala.lochac.sca.org

Dragon's Bay Training

Sundays from 9-9:30am, Casuarina Wellard Community Hall, corner of Mortimer Rd and Barker Rd Casuarina – 2km from the freeway at the Mortimer Rd exit.

College of St. Basil Armoured & Rapier Training

Wednesday (Armoured) & Thursday (Rapier) 5pm to 7pm, Oak Lawn, UWA



About the Vine

This is the June 2018 issue of the Vine (Volume 25, Issue 02), a publication of the Barony of Aneala of the Society for Creative Anachronism, Inc. (SCA, Inc.). The Vine is available from Aneala's web site <http://aneala.lochac.sca.org>. It is not a corporate publication of SCA, Inc. and does not delineate SCA, Inc. policies. Copyright © 2018 Society for Creative Anachronism, Inc. For information on reprinting photographs, articles, or artwork from this publication, please contact the Chronicler, who will assist you in contacting the original creator of the piece. Please respect the legal rights of our contributors. The Vine is not an official publication of the Society for Creative Anachronism (SCA) and does not delineate SCA policy. The official newsletter for the Society in Australia is Pegasus, which is available from the Registrar at:

registrar@lochac.sca.org.au

The closing date for submissions to The Vine is the third Sunday of the month. Advertising, including event flyers should preferably be in Word Format. Please send original source documents and associated images separately.

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