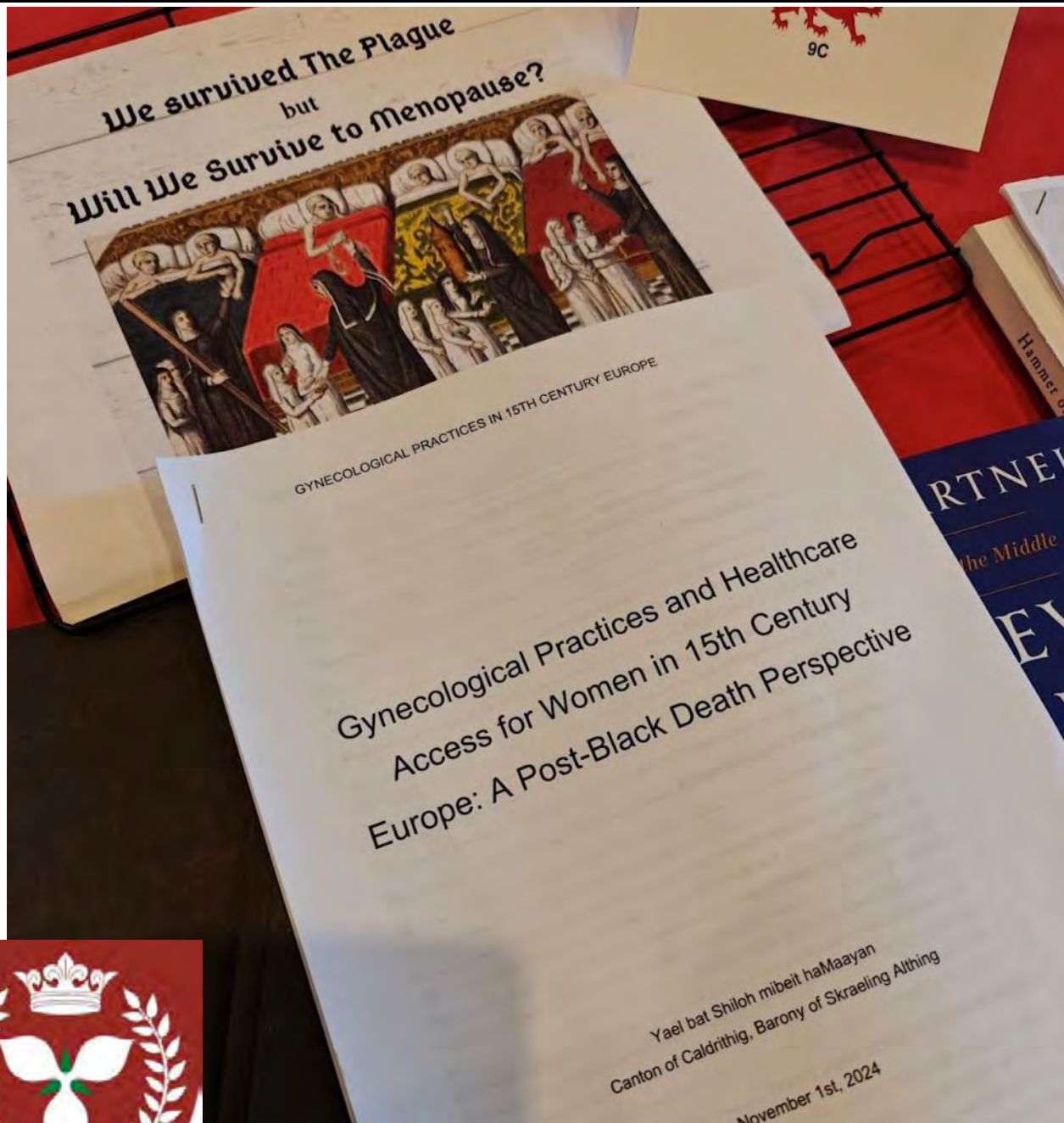


Vox Borealis

Ealdormere's Queen's Prize Tournament



*Supplemental Newsletter for the
Kingdom of Ealdormere, January 2025
Anno Societatis LIV*

Regnum Ealdormerensis



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Their Royal Highnesses
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.... EDIB to be announced later



SOCIETY FOR CREATIVE
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Ombudsman for Ealdormere: Krista Capps (Bricca di Ghelere) kcapps@director.sca.org

This newsletter is available online at
<http://enewsletter.sca.org/>

Membership forms available at:
<https://membership.sca.org>

Queen's Prize Tournament

Queen's Prize Tournament is one of two events in Ealdormere dedicated to the Arts & Sciences. Artisans are sponsored by a member of the Order of the Crucible or the Order of the Laurel who will act as a mentor and cheerleader to offer guidance and support. At the event entries are enthusiastically nerded out about by a panel of their peers. Entrants are jenthusiastically nerded out with by a panel of their peers.

QPT 2024 was held on November 16th. I was able to photograph every entry and am delighted to share with the populace all the awesome entries we had this year. (Apologies if the photos aren't the best. I was trying to avoid getting people in the shots and I'm not the best photographer – I promise you everything looked MUCH better in person).

-Dame Catherine Townsend

Alheydis von Riga – Nalbinding



Aoibheal filia Baldricus – Green and Gold Cotehardie



Arkil Crowe – Lamellar Armour



Ascelyn of Ealdormere – Spinning



Bellatrix Hespler – Landsknecht Inspired Vambraces



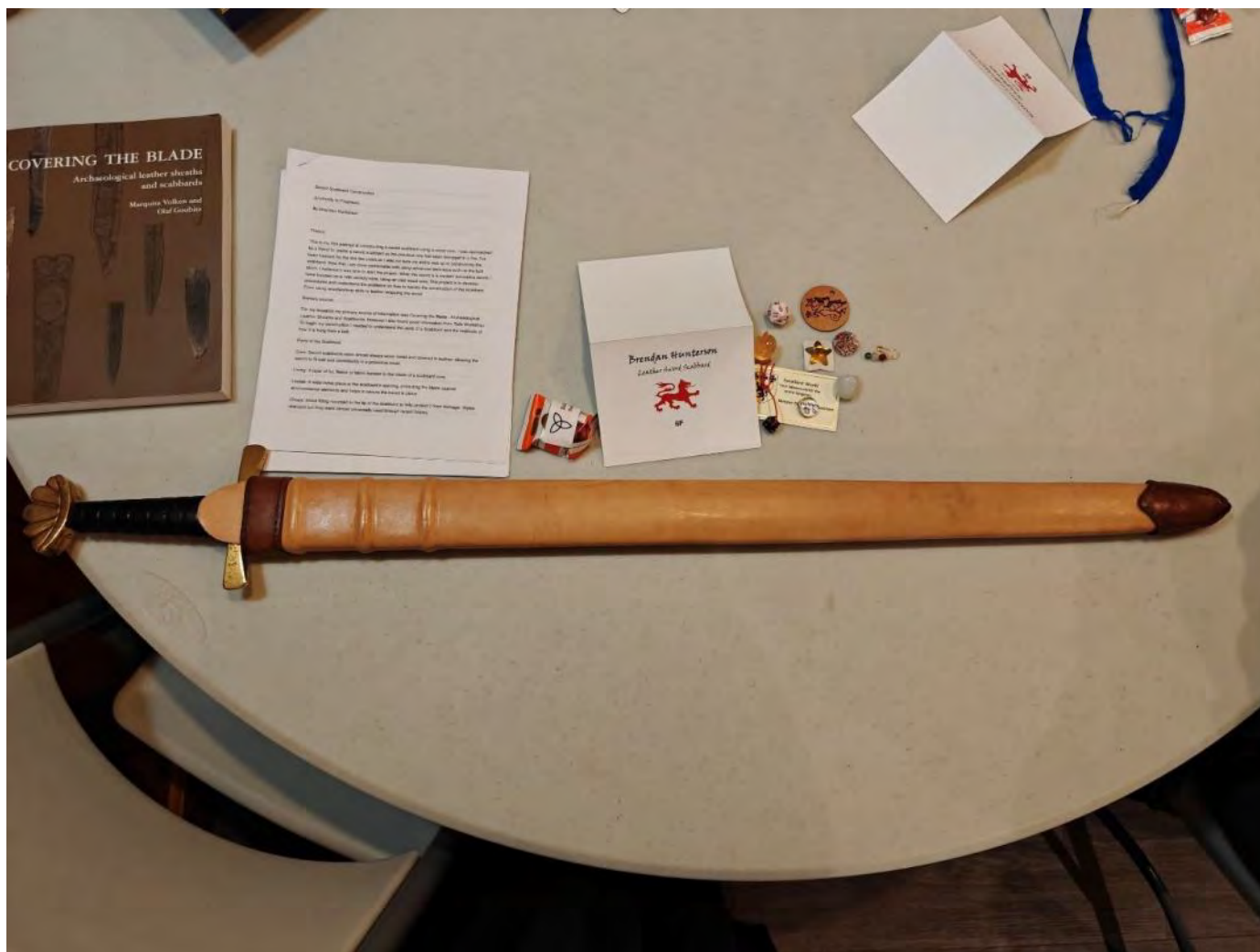
Bethóc ingen Mael Fechin – Elizabethan Embroidered Coif



Bjorn Romverski – Hood from Loot



Brendan Hunterson – Leather Sword Scabbard



Breylla la Viennette – Wonder Smocking



Caitlin inghean tomas ni Dhuibhir – 15th Century Hungarian Clothes





Chera Squirrel – 16th Century Embroidered Coif



Deidre Skogstrom – Pynade/Pynyonade (Confectionery)



Dorothea of Holm – Sauce Makes It



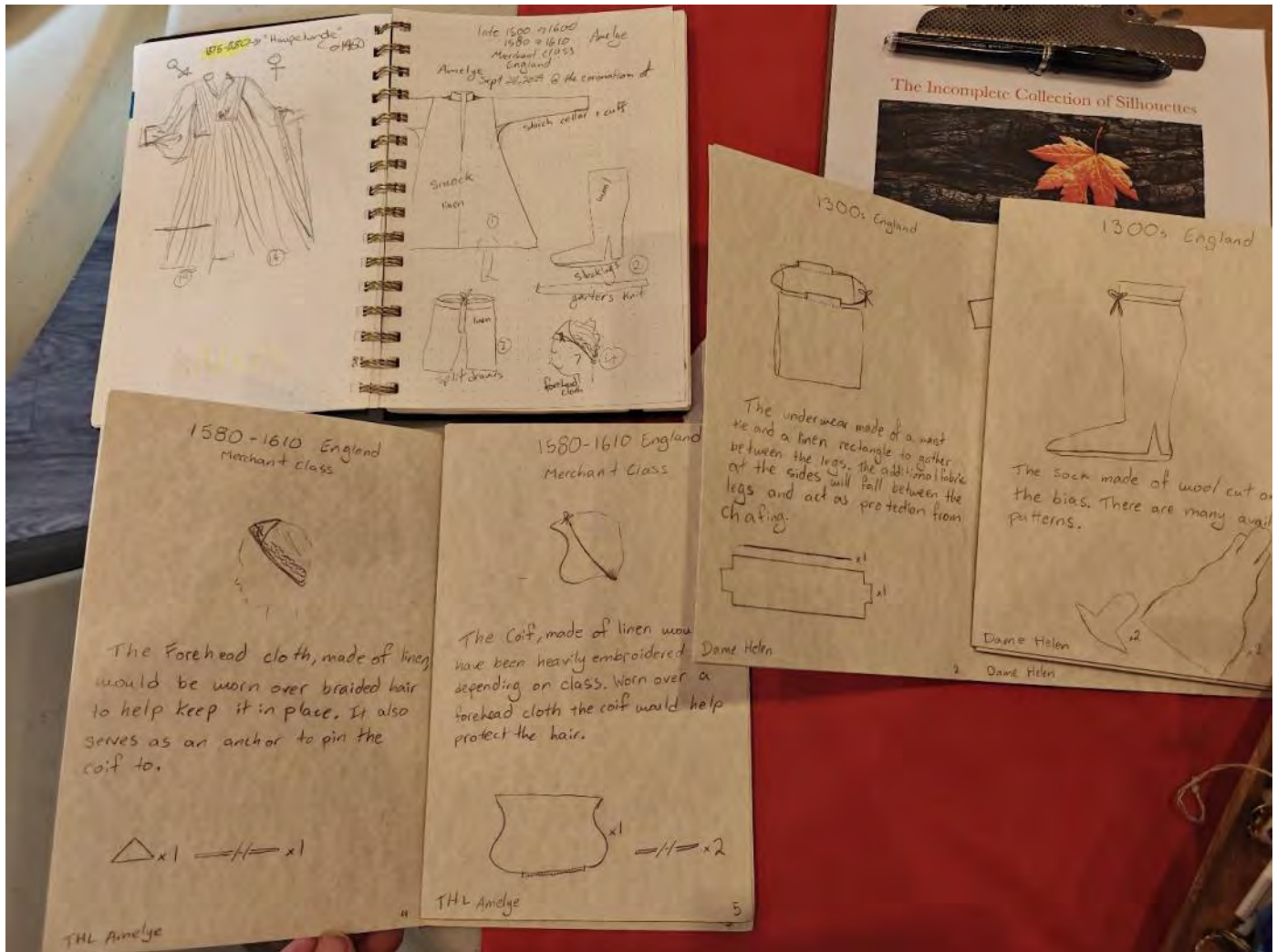
Edric Crowe – Hood and Cape



Elenora – Elizabethan Petal Hussif



Ellynor Fairmay – The Incomplete Collection of Silhouettes (Clothing Book)



Eoghan Svartauga – Rus Coat/Svita



Ersebet of Targoviste – Embroidered Marginalia



Fionn ap Corcaigh – 5th Century Tunic



Frithugyth Spreg'c – Painting – Medieval Morning



Fritz Chesaux- Swiss Doublet and Breeches



Gabriel of Ben Dunfirth – Late Period Doublet



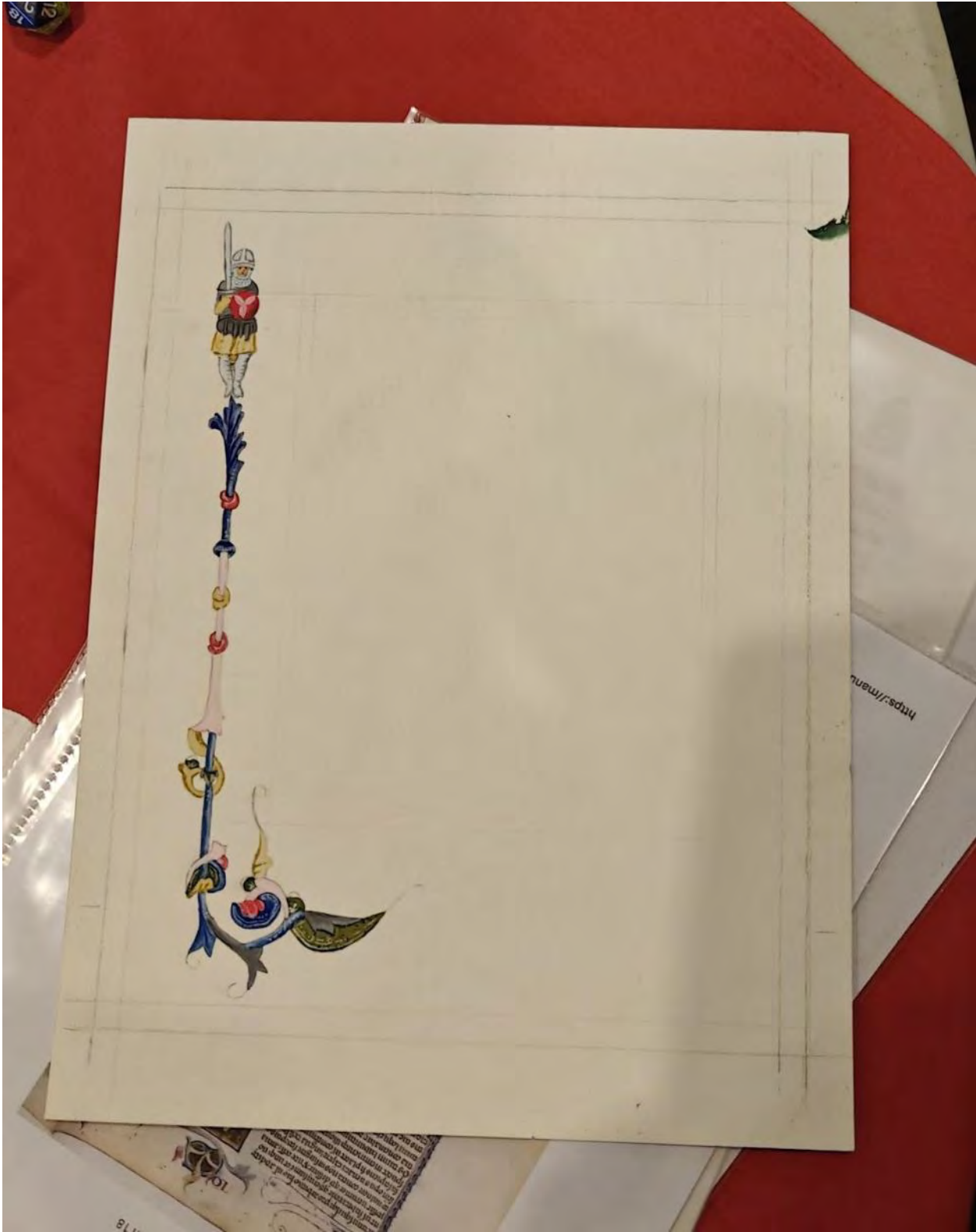
Genovefa Gueinniere – Viking Tablet Weaving



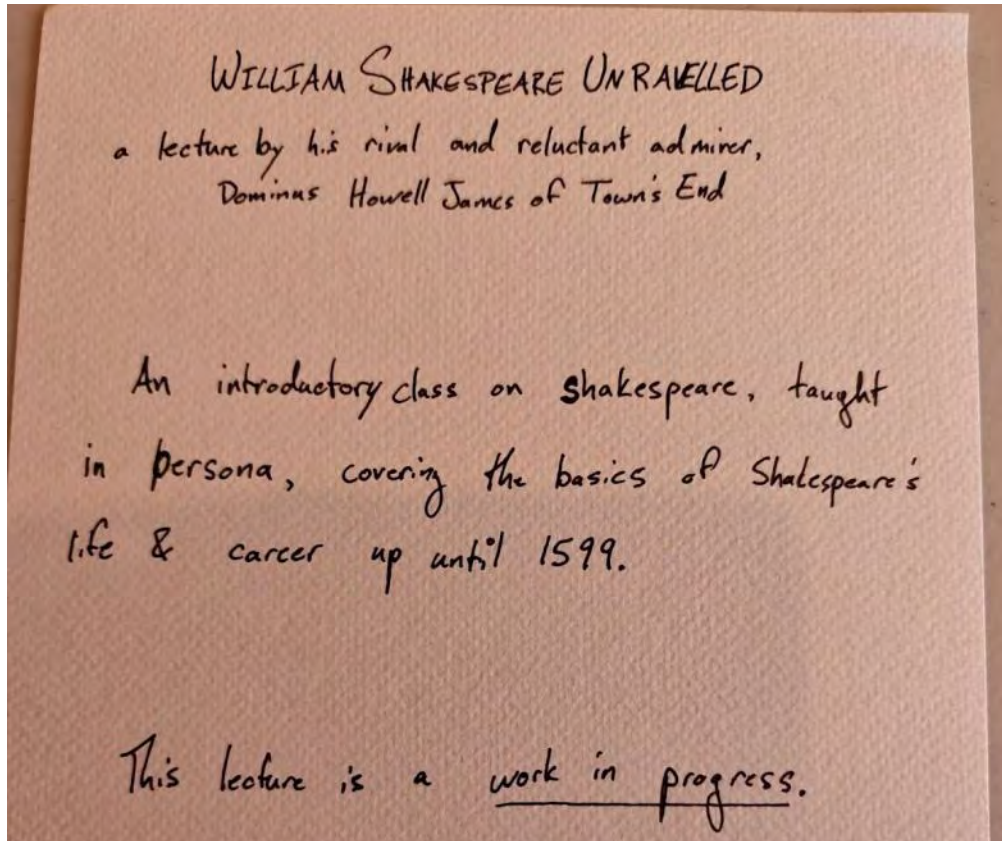
Gilli Gurman – Tablet Weaving



Guillaume le Breton – Illumination



Howell James of Town's End – William Shakespeare



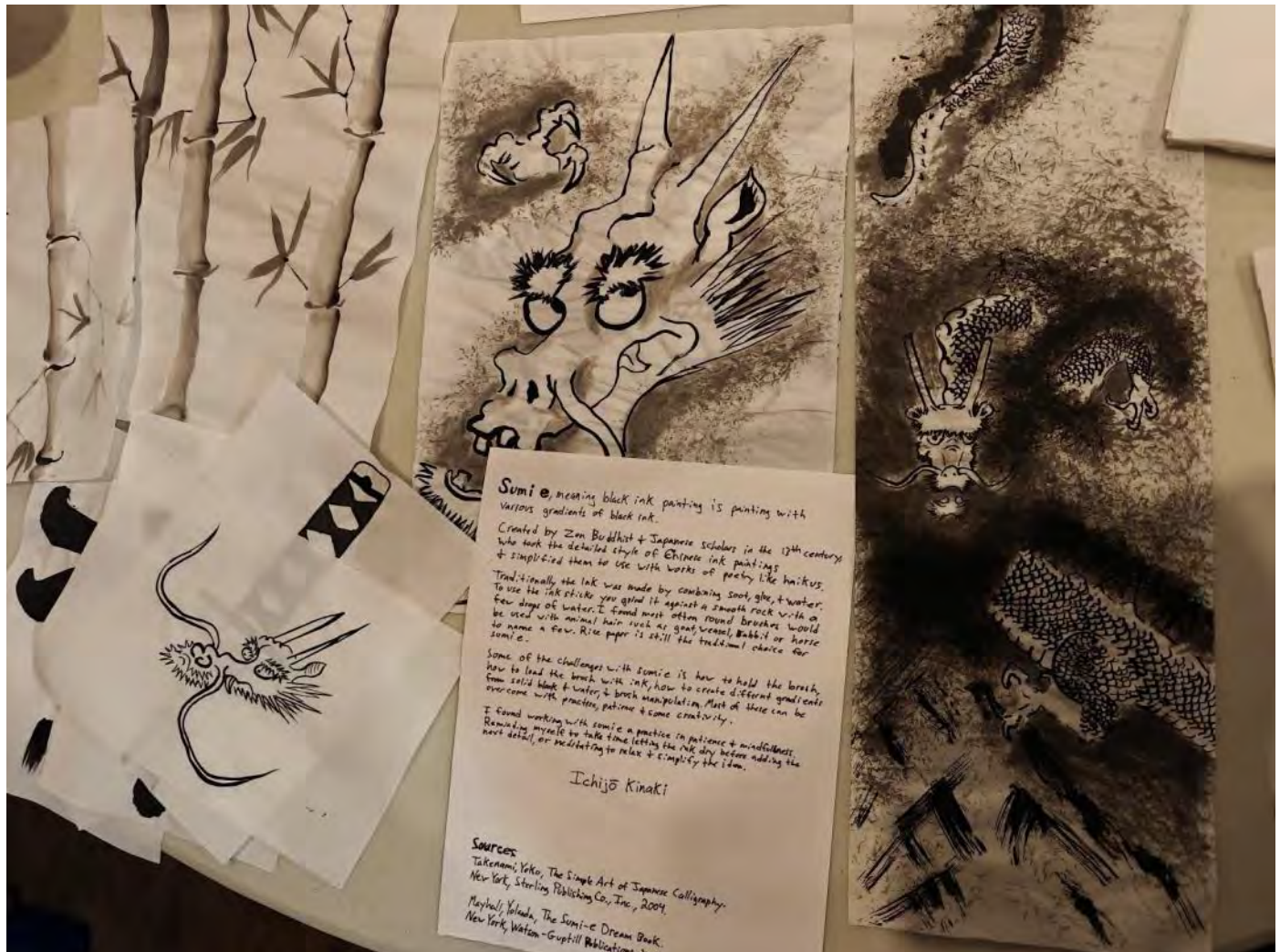
HRM Crispin Gildensteed – Clothing



Hrvoje Mihajlovic – Scandinavian Hydromel



Ichijou Kinaki – Sumi-e Painting



Sumi e, meaning black ink painting is painting with various gradients of black ink.
Created by Zen Buddhist + Japanese scholars in the 13th century who took the detailed style of Chinese ink paintings + simplified them to use with works of poetry like haikus.
Traditionally, the ink was made by combining soot, glue, + water. To use the ink stroke you grind it against a smooth rock with a few drops of water. I found most often round brushes would be used with animal hair such as goat, weasel, rabbit or horse Sumi e.

Some of the challenges with Sumi e is how to hold the brush, how to load the brush with ink, how to create different gradients from solid black + water, + brush manipulation. Most of these can be overcome with practice, patience + some creativity.

I found working with Sumi e a practice in patience + mindfulness. Reminding myself to take time letting the ink dry before adding the next detail, or practicing to relax + simplify the idea.

Ichijou Kinaki

Sources

Takenami, Yoko, *The Simple Art of Japanese Calligraphy*, New York, Sterling Publishing Co., Inc., 2004.
Mayhew, Yelanda, *The Sumi-e Dream Book*, New York, Watson-Guptill Publications, 2000.

Isabel Atwyll – Embroidery



Jack Mungo – 10 things 300 got wrong



John of Ealdormere – Archery Target



Katheryn Radford – Tudor Garment



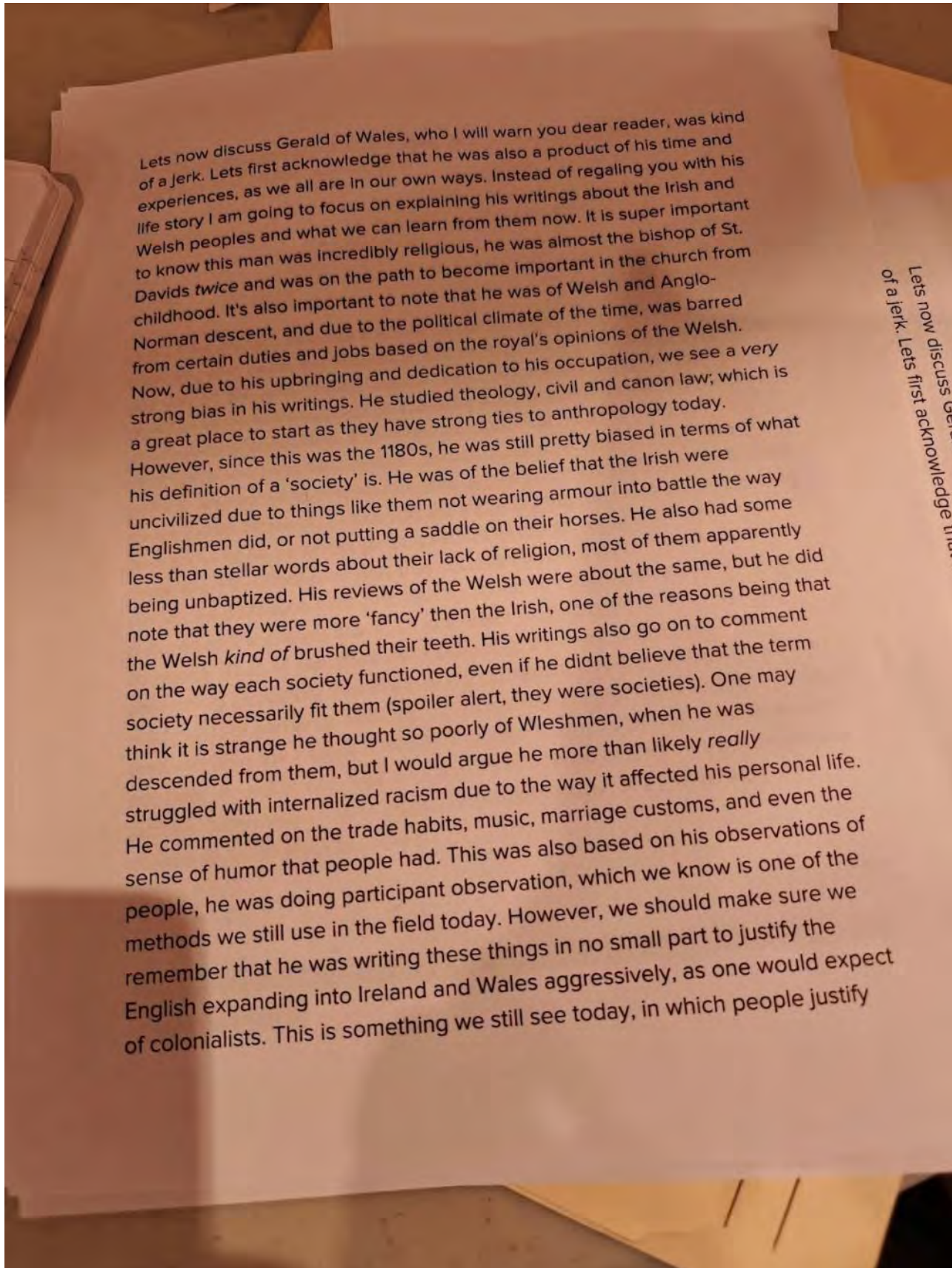
Kion – Illumination



Leo de Lenoncourt – Wood Monoprints/Painting



Mabel Juniper – The 5 W's



Lets now discuss Gerald of Wales, who I will warn you dear reader, was kind of a jerk. Lets first acknowledge that he was also a product of his time and experiences, as we all are in our own ways. Instead of regaling you with his life story I am going to focus on explaining his writings about the Irish and Welsh peoples and what we can learn from them now. It is super important to know this man was incredibly religious, he was almost the bishop of St. Davids twice and was on the path to become important in the church from childhood. It's also important to note that he was of Welsh and Anglo-Norman descent, and due to the political climate of the time, was barred from certain duties and jobs based on the royal's opinions of the Welsh. Now, due to his upbringing and dedication to his occupation, we see a very strong bias in his writings. He studied theology, civil and canon law; which is a great place to start as they have strong ties to anthropology today. However, since this was the 1180s, he was still pretty biased in terms of what his definition of a 'society' is. He was of the belief that the Irish were uncivilized due to things like them not wearing armour into battle the way Englishmen did, or not putting a saddle on their horses. He also had some less than stellar words about their lack of religion, most of them apparently being unbaptized. His reviews of the Welsh were about the same, but he did note that they were more 'fancy' then the Irish, one of the reasons being that the Welsh *kind of* brushed their teeth. His writings also go on to comment on the way each society functioned, even if he didnt believe that the term society necessarily fit them (spoiler alert, they were societies). One may think it is strange he thought so poorly of Wleshmen, when he was descended from them, but I would argue he more than likely *really* struggled with internalized racism due to the way it affected his personal life. He commented on the trade habits, music, marriage customs, and even the sense of humor that people had. This was also based on his observations of people, he was doing participant observation, which we know is one of the methods we still use in the field today. However, we should make sure we remember that he was writing these things in no small part to justify the English expanding into Ireland and Wales aggressively, as one would expect of colonialists. This is something we still see today, in which people justify

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Maggie of Ealdormere – Will it Soap?



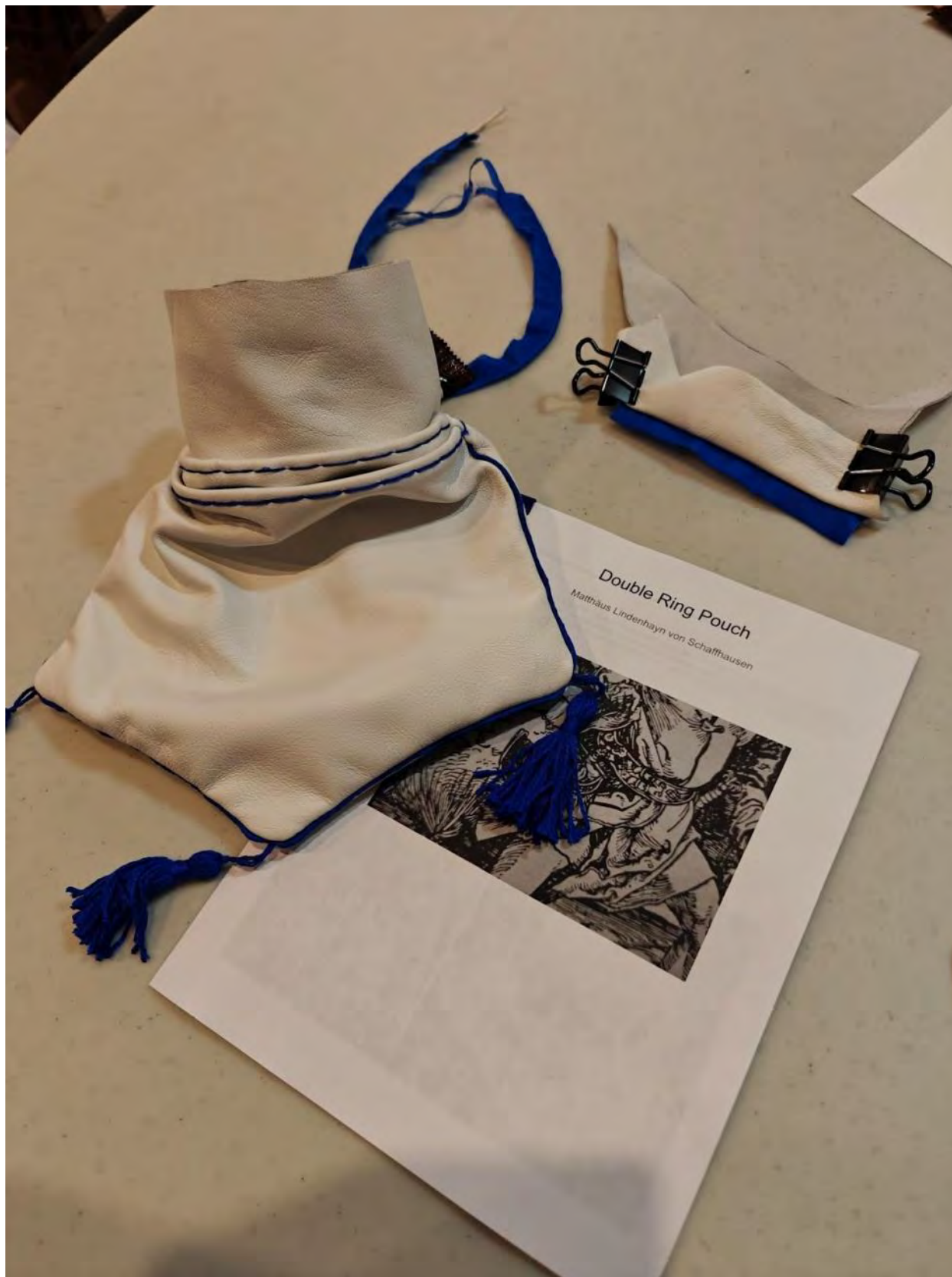
Margaret – Embroidery/Costuming



Margaret Alesaunder – Nettle Cordage Net Bag



Matthaus Lindenhayn von Schaffhausen – Belt Pouch



Mihko Pisim – Gokstad Leatherwork



Nicola Canis – Gorget



Nicole Campana – A whack of wooden stamps



Orabella Swanby – Embroidered Renaissance Style Gown



Raul Valliere – Tunic



Rusalka Galbraith – Turn Shoes



Skalda Kormakr – Embroidery



Skalli Wegg – Birka Coin Pouch



Stella of Appleton – Tudor Fencing Doublet
Judges Choice



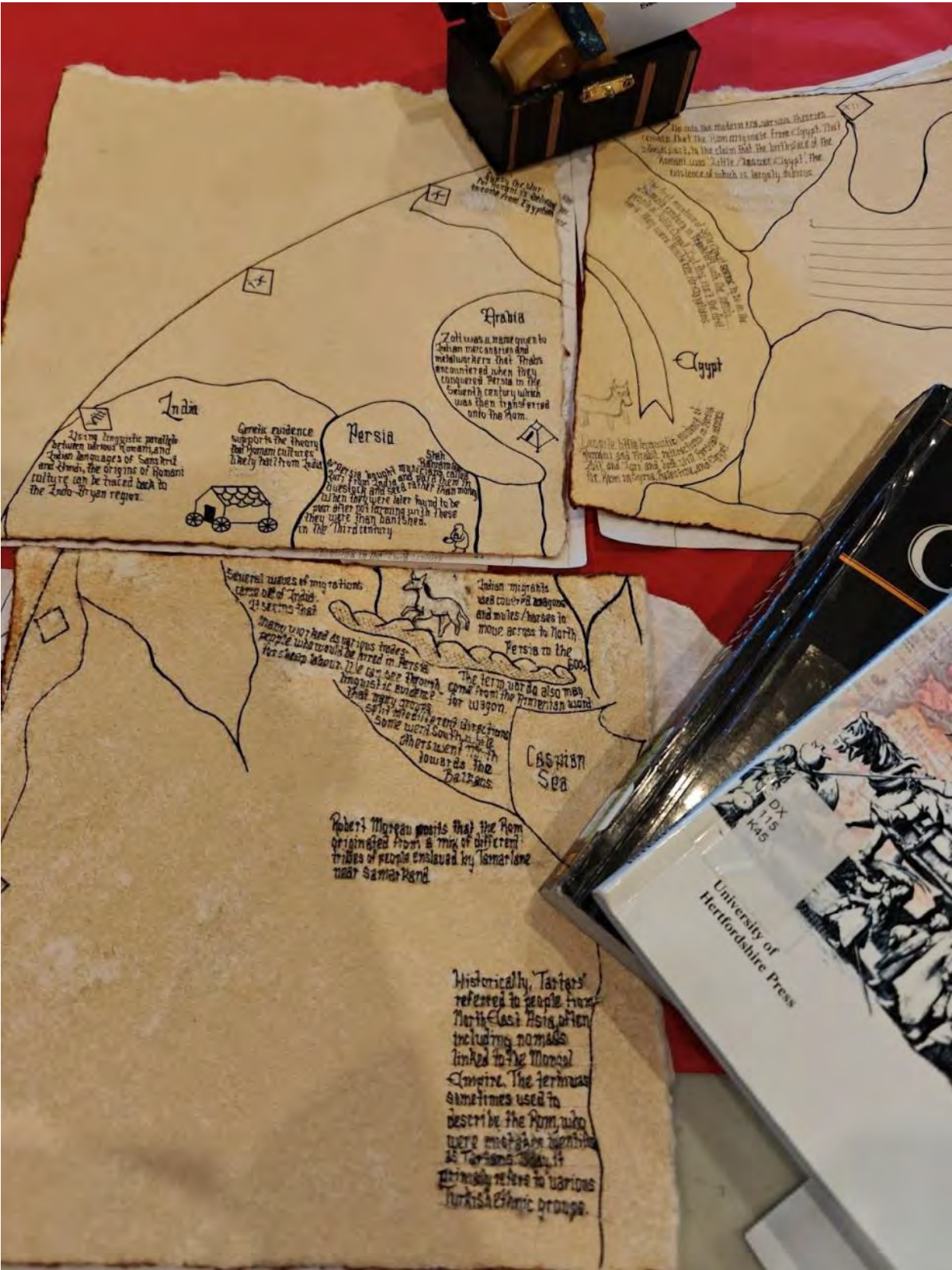
Szuszanna – Leather Belt



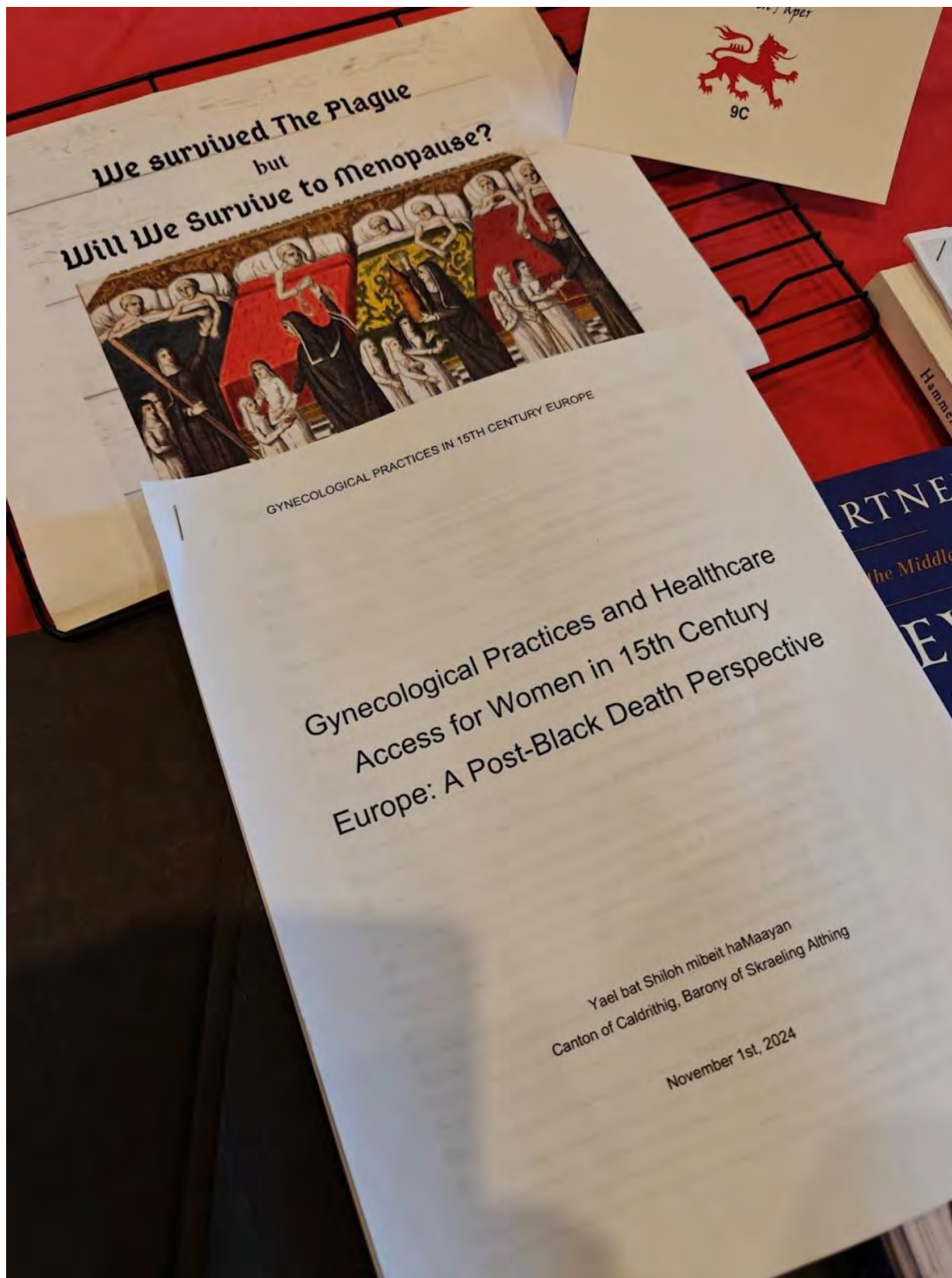
Tigraine Sendell – Playful Pastimes



Tshaya – Mapping the Roma Journey



Yael bat Shiloh Mibeit Hamaayan – Research Paper
Queen's Choice



Yukiko Yamagata – Spinning





Cover Art

The photo of the borealis by his excellency Sir Shahid. Photo of QPT Winning entry by Dame Catherine Townsend

THE TIDINGS THE OFFICIAL NEWSLETTER FOR THE KINGDOM OF

A few things we're required to say...

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