

The Barge



The Calendar 1

Court Reports 2

Letter from the Outgoing Baronage 3

Letter from the Incoming Baronage 4

Book Review: Fall of Civilizations 5

Exploring the Seyðisfjörður Tablet Woven Band 6

Game Review: Inkulinati 9

Calontir Calendar

October

The 1381 Chronicles

Friday, October 18 - Sunday, October 20

Three Rivers

100 PeaceTree Lane, Eolia, MO 63344

Beary Scary

Saturday, October 19

Westumbria

709 Main St Raymond, KS 68573

November

Fall Crown

Saturday, November 9

Vatavia

1008 E 13th St. Andover, KS 67002

Toys for Tots

Saturday, November 16

Wyvern Cliffe

1201 Fairgrounds Rd. Jefferson City, MO 65109

December

Winter Court - A Long Winter's Nap

Saturday, December 7

Three Rivers

2841 N Ballas Rd. St Louis, MO 63131

Midwinter Knight's Dream

Saturday, December 7

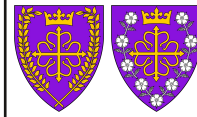
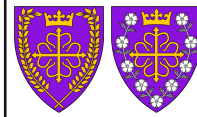
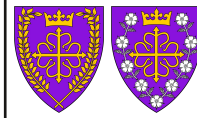
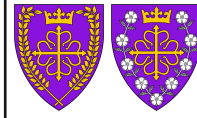
Theobald College

3725 E 9th Ave, Winfield, KS 67156

Royal Progress

Majesties

Highnesses



Kingdom Court Reports

(Regarding Baronial Members)

King's Companie of Archers

Quiteria la Roja - Boga Fyrd

Vertigo

Hirsch Ross Eichmann - Stile Hirth

William of Three Rivers - Purple Jess

March Warden

Franco Soares - Torse

St. Augustine's Faire

Eowyth þa Siðend – OAF

Chillies

Balthazar de Lumiere – Iren Hus

A Letter from the Outgoing Baronage

U nto the Populace of Three Rivers come these words from Giacomo and Nadya,

As we prepare to lay down our coronets and step into the role of “Baronage Emeritus” (a title we just made up but plan to embrace fully), we are filled with gratitude and a deep sense of honor. Serving as your Baron and Baroness has been an incredible journey, one that we will cherish forever. We’ve shared numerous battles, banquets, and bardic circles, and we are richer for every moment.

It is with great joy that we congratulate Dame Gwynneth wraig Rhys and Lady Dagny ingen Murchada as they step up as the new Baronage of Three Rivers. We are confident that they will lead with wisdom, grace, and the kind of patience that only comes from herding cats (or perhaps baronial meetings). They bring fresh energy, insight, and passion to this role, and we know the Barony will flourish under their care.

Our time as Baronage has been filled with moments of pride, laughter, and more scrolls than we ever imagined. We’ve seen the Barony of Three River’s fighters stand victorious, artisans shine in their crafts, and the populace come together with the strength and unity that truly makes Three



Rivers what it is. Every gathering, every court, and every small act of service has been a reminder of how lucky we are to have shared this time with you.

To our dear populace, we extend our heartfelt thanks. You have made this journey a joy, even when we had to remember all those long award names or balance a coronet on our heads for hours. You are the spirit of Three Rivers, and it has been an honor to serve as your Baron and Baroness. (We’ll leave you to decide who wore it better, Giacomo or Nadya, but we all know who it was.)

Though we’re stepping down, rest assured you’ll still see us around, probably getting into all sorts of shenanigans. We won’t be hard to spot—just look for the folks with slightly lighter heads (thanks to no longer wearing coronets), but hearts still brimming with love for this Barony.

Thank you for trusting us, for laughing with us, and for making this time one we will never forget.

With love, laughter, and honor,

*Baron Giacomo & Baroness Nadya
Barony of Three Rivers*

A Letter from the Incoming Baronage

To the members of our Wonderful Barony do we, Dagny and Gwynneth, send warmest greetings.

We thank you for your encouragement as we begin our time as your Baronesses. Thanks also, to Their August Majesties, for having confidence in us to administer Their lands of Three Rivers. And, of course, our gratitude to Her Excellency, Mistress Rochwen, and The Honorable Lord Jon, as fellow applicants. Their graciousness did not allow for any contentiousness.



As we go forward, please tell us your thoughts; let us know your ideas for the future of our Barony.

Tell us of your deeds, and of the deeds of others! We would be grateful to learn of the Barony's past -- those events and people who have made us who we are now.

We are yours, in service to the Dream,

*Dagny ingen Murchada
and Gwynneth wreig Rhys*

Our series on running events will continue...

When the Chronicler is not busy running an event three days after this issue is due.

Book Review: Fall of Civilizations

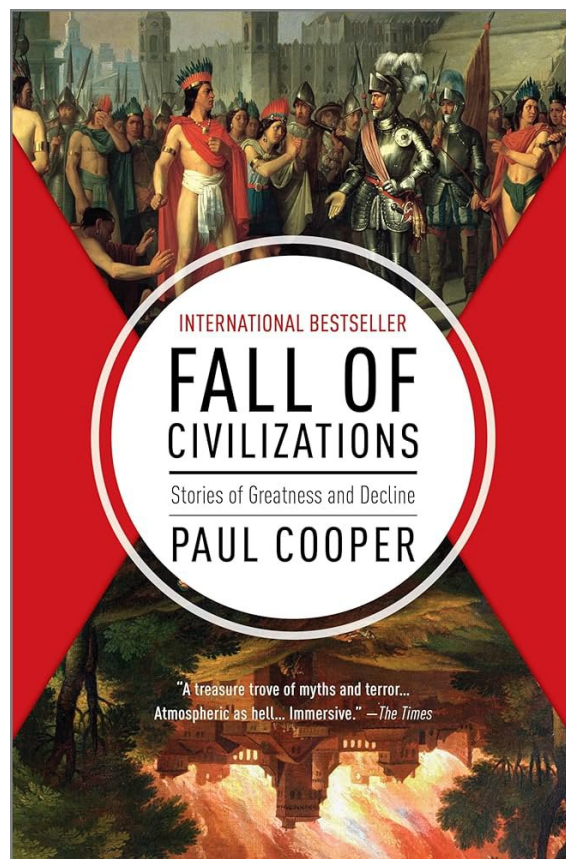
Book by: Paul Cooper

Review by: Anzoy Diogenus

Fall of *Civilizations: Stories of Greatness and Decline* can be succulently summarized as a telling of evocative apocalypses. Across 14 chapters, Paul Cooper covers how 14 empires became great - and then became nothing. When I was asked to read and review it, I thought this was going to be a dry read, but I ended up enjoying it more than I've enjoyed some fiction books I've recently read.

Originally, I didn't think I would be able to finish the entire book before writing this review, and in some way it's true - I ended up putting off writing the review so I could finish this book! My favorite chapters were the Late Bronze Age Collapse the fall of Byzantium, but every chapter is of equal quality. The way the sentences are structured is almost like reading poetry at times. When he describes fires burning entire cities or illnesses taking out entire families, it feels as if I'm watching a video of it happening. It can be horrific or upsetting at times, but I always felt the need to know how it ended.

Really, if there's one issue I have with the book is that I wish I got the chance to listen to it as an audiobook. This is a book that sounds good to read or listen to aloud. Cooper is a historian and podcaster, with a successful podcast also titled *Fall of Civilizations*. From the little research I've done, it looks like each chapter is a summary of a specific podcast episode, with the episodes being over three hours long.



Personally, I would recommend the book if you want the ability to take it slow, be able to have a physical copy for reference (and to research Cooper's own references), or just don't want to listen to three hour podcasts for whatever reason. However if you'd rather listen to an audiobook, I'd recommend skipping that and just listening to the podcast.

8/10

Exploring the Seyðisfjörður Tablet Woven Band

History

On December 18, 2020, after days of heavy rain, the largest mudslide to ever hit a town in Iceland swept across the outskirts of Seyðisfjörður. During the town's recovery process, the remains of a Viking Age farmstead were excavated from the mud. Archaeologist Ragnheiðar Traustadóttir, from the archaeological firm Antikva-ehf, was brought in to lead the investigation into the site. In the course of the archaeological dig, several artifacts were uncovered, including this beautiful section of tablet woven trim and fabric. Further research is needed to determine the age of the weaving, however it is not believed to be older than the year 850 C.E. (1)

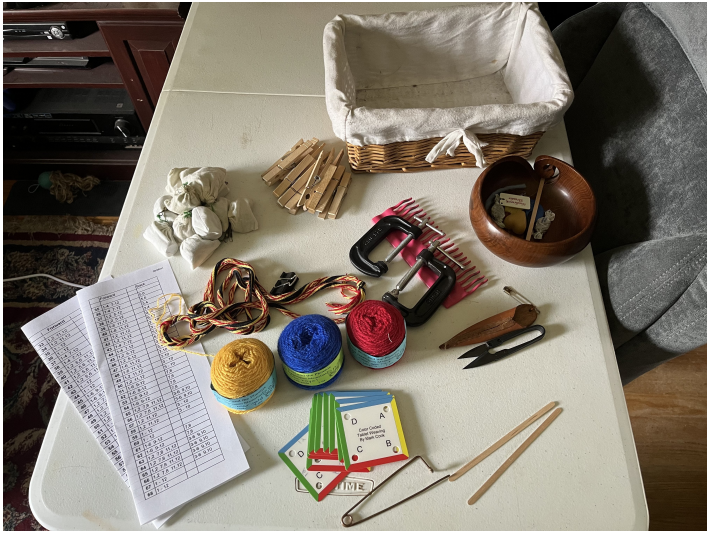
Tablet woven trim was used extensively in Northern Europe during the Viking Age, from 793 to 1066. In his book, *The Techniques of Tablet Weaving*, Peter Collingwood lists many finds of fabric that utilized tablet weaving selvages, as well as separate tablet woven trim (2). Settlers moving from Scandinavia during the Viking Age would have brought the technique of tablet weaving and the practice of attaching decorative woven trim to garments with them to Iceland.

The tablet woven band is made of wool and attached to wool fabric, possibly the top edge of an apron-dress. Wool was the primary material used for fabric in Iceland during the Viking Age. Most farmsteads raised and processed their own wool for fabric production. The wool was spun, and then dyed, using local plants and minerals, into a wide range of colorful yarn. Contrary to popular fiction, most recovered Viking Age fabrics "were colorful and varied" (3). This woven band appears to be made from yellow, red, and blue yarn, attached to a blue wool fabric. The analysis of the wool to determine what dyes were used has not yet been made public, but woad blue, onion skin yellow, and madder red would have all been available.



In Scandinavia, tablet weaving was done on fixed post style looms, often referred to as Oseberg style looms. However, no looms of that style have been recovered in Iceland, and given the scarcity of wood it seems unlikely that they used Oseberg looms. Loom weights that would be used for fabric production have been found, but space on large fabric production looms was too valuable to tie up with smaller pieces. Therefore, it seems most likely that they used the back-strap method of fastening one end of the warp to a fixed object, and the other end of the warp fastened to the weaver.

The tools used in tablet weaving are the same whether you use an Oseberg style loom, or a modern inkle loom, or even in back-strap weaving: tablets to twist the threads and something to beat them into place. Small tablets for weaving have been found all over Europe. Weaving tablets were made of many rigid materials such as wood, bone, ivory, antler, or horn. They usually had 4 holes, but cards with 3 or 5 have also been found. Beaters shaped like small swords were used to firmly press the weft into the weaving (4).



Tools

Loom

The Seyðisfjörður band was likely made using the weaver-tensioned or back-strap method. However, I have found that being tied to a fixed point is rather uncomfortable for me. I chose to use my preferred weaving setup, which is a hybrid back-strap / weighted warp set up. The working end of the weaving is clipped to a belt around my waist and the warp is hung over a step stool. Each tablet has its warp length wrapped around a clothespin bobbin, and a small weight is attached to hold the tension. I used little cloth bags with 2oz. of pennies attached with a fishing swivel. I initially had 3oz. but found that to be too much weight for 2 threads.

Tablets

Wood, bone, horn, ivory, or even leather were all used to make tablets during the Viking Age. I do have wood weaving tablets, but they are currently warped into a different project. I used my colored plastic cards instead, because having the colored edges makes it a lot easier to see when you have missed a tablet turn.

Shuttle

I used a 4 inch wooden inkle weaving shuttle because it's comfortable in my hand. Although, near the end of the weaving, a friend gifted me her first attempt at a hand carved weavers sword. It takes a bit of getting used to but I think it will be great to use on wider projects.

Other Tools Used

I also relied on a copper fibula to secure the tablets

when I wasn't weaving. And, last but not least, I also used a pair of sticks to keep my tablets from tilting, since this was a 2-hole pattern.

Materials

I used 2/8 Jaegerspun Maineline wool, in the colors: Marigold yellow, Royal blue, and Garnet red. Hand-spun and hand-dyed wool would be wonderful to work with, but is a bit out of my budget. I think in the future I might try bartering weaving for hand-spun yarn, and try my hand at dyeing it.

Pattern

I used the pattern from Lady Elewys of Finchingfeld's wonderful webpage and videos (5). She also credits Marcelo Oliviero with assisting on the pattern. Her videos have been a huge influence and inspiration for my weaving. It is a threaded-in pattern, using 12 tablets: 2 border tablets on each side, with 4 holes threaded, and 8 main pattern tablets with only 2 holes threaded. It takes 64 picks to replicate the surviving piece of tablet weaving, and it is not twist-neutral. Since there are only 32 threads in this pattern, set up was very quick. I had some initial confusion warping the cards because I had copied the threading chart from a different pattern, which made the weaving turn out quite different from what I expected. I enjoyed the pattern I mistakenly created, so I decided to leave it as part of the overall band.



Weaving

I really enjoyed weaving this band. Two hole patterns can be challenging physically, having the two sticks to keep the tablets from tilting makes the weaving more manageable. I just have to weave a bit slower, and secure all of the tablets with the sticks after each pick.

The surviving piece of tablet weaving does not show a repeating pattern, it's possible that the small section is part of a larger repeating pattern, but there is no way to know for certain. I am inclined to think that since the pattern builds twist, other motifs and patterns would have been used to work out the twist. Perhaps they mirrored this pattern, or perhaps they just wove patterns that appealed to them until the twist eased.

My intention with this band was to faithfully reproduce the small surviving piece, to recreate a small piece of the Viking Age. I accomplished that, but there was still a lot of warp left to weave with. Shortly after I started weaving this band, I purchased a book of weaving patterns called *Krusband - Tablet Woven Poetry*, by Louise Ström (6).

In it she says, "Master band weavers in Dalarna did not say that they planned their designs, instead they said, I am making Poetry with my intricate weaving". This notion of weaving as many patterns as the card threading would allow really resonated with me. I love the idea of a band being a poem

with no repeated stanzas. I am still mostly comfortable with following a pattern, but I know that historically there were no written patterns, only inspired designs passed from one weaver to another. I think in the future I will see what I can create without rigidly following a single design.

Oddný Óttarsdóttir

Bibliography

(1) Collingwood, Peter *The Techniques of Tablet Weaving*. Faber and Faber Unlimited, 1982.

(2) Fornleifr - <https://fornleifur.blog.is/blog/fornleifur/entry/2284555/>

(3) Scientific American - <https://www.scientificamerican.com/article/viking-textiles-show-women-had-tremendous-power/>

(4) Archeology Magazine - <https://archaeology.org/news/2017/09/26/170926-ireland-weaver-s-sword/>

(5) Weave Along with Elewys - <http://ladyelewys.carpevinumpdx.com/2023/03/13/weave-along-with-elewys-ep-33-seydisfjordur-smokkr-weave/>

(6) Ström, Louise *Krusband - Tablet Woven Poetry*. Louise Ström, 2012, www.spangmurs.se



Game Review:

Inkulinati

Review by: Melchor Eichmann

Inkulinati is a turn-based strategy game from Yaza Games released at the end of 2022. Its art style is heavily inspired by 12th-14th century illuminations. You control an artist whose drawings come to life and do battle on the page. You are often represented on the field by a miniature depiction of your artist called a “tiny”. If your “tiny” is defeated, you lose the battle. You progress through battles on a map that is procedurally generated on each playthrough. After completing a number of levels, you face off against Death. Upon victory, Death encourages you to play again to learn the full story. Each run through takes a bit over an hour, in my experience. You must complete three runs on the same difficulty to unlock the full story.

Now for the important question: Is the game good?

I had fun with the game, but I suspect that's because I only played on easy mode. I'm glad I did, since certain enemies are way more powerful than anything you have access to until you finish the game three times. The units you start with feel notably weaker than the units you unlock later, which is mostly fine. It makes progression feel worth something. What doesn't feel fine is the boredom mechanic in the game. Any time you draw a creature in battle, your character gains a point of boredom with that creature at the end of the

battle. Each point of boredom increases the cost of summoning a unit by one. The only way to reduce boredom is to not draw that creature for a battle. This means that in the early stages, before you acquire more unit types, you are encouraged to use as few units as possible. It makes the game more strategic, but it doesn't feel particularly fun. At later stages, it means you're encouraged to make two armies of units to switch between. I often

found that I only had passive abilities that supported one of my armies, so the other one just felt weaker. In spite of these complaints, the main game was a cute little story with a somewhat slow paced battle system. My big gripes come from the tutorial.

The game recommends that you play through the beginner's tutorial before trying the main game, so I did. Then the game suggested that I try out the intermediate tutorial if I wanted to learn some fancy tricks, so I did. It turned out that these were both a waste of my time. The first time you start the main story, you are run through a tutorial that teaches you all of the things in the beginner's tutorial, and some of the things from the intermediate tutorial. Despite having

three tutorials, there are still things that come up in gameplay that are only explained through tooltips. The tutorials combined are at least as long as a playthrough of the main story.



Skeletons. They are the bane of my existence.

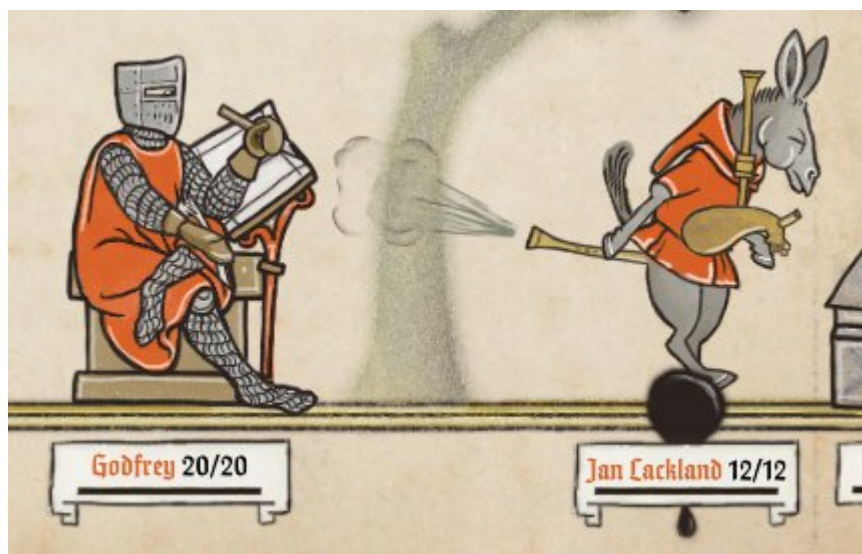
I played this at a time where I wasn't particularly busy, but I still felt annoyed that it wasted my time like that. It soured me on the game for my first playthrough. Clearly, it left a lasting enough impression for me to dedicate an entire paragraph to it. I am glad I powered through, in the end.

The rest of the game falls squarely above average, once I got past the rough start. The writing is very self aware. They poke fun at some modern perceptions of the middle ages. There are attempts at humor, but most of them didn't land for me. For example, a running joke is that your character does not understand that your master is having a fling

with Death. It mostly read to me as 'haha, they're gay in medieval Europe'. Not my favorite, but it's a small part of the game that can be easily ignored. One thing that can't be ignored is how slow the battles go. It's not horrible, but it could definitely use a speed up feature. Watching a donkey fart into a bagpipe is only funny so many times.

Tl;dr The art style is gorgeous. The writing is cute, even though the humor often falls flat. The tutorials are somehow both redundant and insufficient. The game could move a bit faster.

I give it a 6.5/10.



It is pretty funny though.

Curia Baronis

Baron:
Giacomo dalla Fattoria dello Stato

Baroness:
Nadya Helming

Seneschal:
Yngvarr Bjarnakarl

Chronicler:
Jon Chesey

Herald:
Melchor Eichmann

Quatermaster:
Alys Knighton

Knight's Marshal:
Franco Suarez

Archery Marshal:
Emeline de Moulineux

Exchequer:
Bero von Wustenbrenner

Chatelaine:
Caspar von Gorlitz

Demo Coordinator:
Hirsch Eichmann

Minister of Arts & Sciences:
Caírech Damán

Quest Coordinator:
Caspar Von Gorlitz

Gold Key:
Zilia Silvani

Webminister:
Luna di Caterino Tofani

Minister of Youth:
Anzoy Diogenus

Social Media Officer:
Berakha bat Mira v'Shlomo

Image Credits

Cover

- Gwynneth & Dagny, taken by Jon Cheseby (mka: Jon Voisey), Used with permission.

Page 3

- Nadya & Giacomo, taken by Dagny ingen Murchada (mka: Gabie Everett), Used with permission.

Page 5

- Fall of Civilizations, by Paul Cooper, published by Hanover Square Press, Used under Fair Use.

Page 6

- Seyðisfjörður Fabric. Taken by Antikva ehf, Used under Fair Use

Pages 7-8

- Seyðisfjörður Fabric Progress Pictures. Taken by Oddny Ottarsdottir, Used with permission.

Pages 9-10

- Inkulinati screenshots, Yaza Games, Used under Fair Use.

This is the Third Quarter 2024 (A.S. LVIII) issue of The Barge, a publication of Barony of Three Rivers, Society for Creative Anachronism, Inc. (SCA, Inc.). Except as noted, all text attributable to HL Jon Cheseby. The Barge is available from the Chronicler, Jon Voisey, 12 East Lockwood, Webster Groves Missouri, 63119. This is not a corporate publication of the SCA, Inc. and does not delineate SCA, Inc. policies. The Barge is published quarterly. Submissions must be turned in a month before the next publication, with all consent forms signed. Consent forms are provided by the Chronicler on request or at <https://b3r.calontir.org/barge-newsletter>. Contact the chronicler at chronicler@b3r.calontir.org for deadlines, release forms, questions, submissions, or for an additional copy of the latest newsletter. (Calontir Guidelines for Branch Chroniclers, Page 8) Copyright © 2024 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. All content, including art, articles, and photographs is copyrighted by the original authors and used with their explicit permission, except as noted. Please respect the legal rights of our contributors. All attempts have been made to properly spell and title all the people mentioned in this issue. If there are errors, please let the Chronicler know so they may be corrected.

The Barony of Three Rivers meets weekly on Wednesday evenings, 6:30 to 9:00, at the Masonic Hall, 12 E. Lockwood, Webster Groves, MO 63119.

The Baronial website is at b3r.calontir.org.