

This is a special Edition for The Minister of Arts and Sciences Newsletter for the Kingdom Of Atenveldt----July Issue, 2001 C.E.

THE WORLD OF ARTS AND SCIENCES COMPETITION

Compiled by Lady Eden Blacksmith

When I sent out the call for information on A&S Competitions..I was so delighted when the 1st missive came..and than another and another..till soon I thought I had opened a flood gate. With so much valuable wisdom it has been most difficult for me to edit. So please, if you see something thing and you would like the full article please write me and I will send it to you. And, to the artisans please forgive me for not being able to put the complete works in. Your hard work is most appreciated and thank you for sharing your talents with us..so that we may learn than teach others.

Arts and Sciences Competitions can be conducted in many ways. However, primary there are two basic ways Outside Judging and Populace Vote. Both forms can be done by blind Judging/voting or with the artisan standing near their work. Our Kingdom employs the Outside Blind Judging procedure (for lack of a better term). Utilizing three Judges per category. This is not the method used in every Kingdom (as you will read soon).

The method of Populace Voting seems to be favored by Baronies and Shires. In my own Shire of WinDale (Kingman, AZ) we use a system of populace voting were the voter brings or buys pennies from the exchequer and than uses the pennies to vote with..placing the money in small cups beside the work they favor (the cups are numbered..so noone knows whose work it is.) The winner is determined by number of pennies in cup, and the Shire keeps the money (usually around \$7). Would you please write and tell us how it is done in your group.

Most people will agree the hardest issue that they have entering a Arts and Sciences Competition is Documentation. A myriad of reasons can be given for why Documentation is required.

Some reasons are

- 1) We are a educational based Society..by doing the research we are staying true to the ways of the past.
- 2) It lets the Judges know that you did the work, that you took the time to expand on the craft.
- 3) It teaches you about the craft...and than in turn you can teach someone else
- 4) It opens avenues of discovery..as any addicted researcher will tell you..once you get started it is a never ending road.
- 5) It will allow and inspire you to produce a finer piece of work
- 6) Why invent the Wheel..learn from those who have been there.

One of the best ways of learning about the aspects of Documentation is to read a Documental Paper. Even if their topic is different you can see the way they put the paper together, how they got where they are at, and how they showed the purpose and history of their craft.

The world of Arts and Sciences Competitions is vast and quest worth starting. So lets began.

Table of Contents

Some Types of Competitions and Some things to Know

Research
Documentation
Presentation
Personal Experiences
How to Document Food
Documental Examples
Some Bibliographies on Medieval/Renaissance Topics on the Internet

Some Types of Competitions and Some things to Know
(as always if you see an e-mail address you are welcome to contact them to discuss the article)

Kingdom of Ealdormere Kingdom A&S
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Since Ealdormere became a kingdom, our focus for A&S events has changed from the traditional "Fall Fair" style competition to a non_competitive, round_table discussion mode. This seems to better meet the needs and temperament of our kingdom and has helped erase some of the resentment A&S events had built up in the past. Under the old model used when we were a Principality of the Middle Kingdom, the entries were judged according to strict criteria and comments and marks ere written down by judges who weren't allowed to know whose work they were judging. This blind judging was aimed at removing patronage and popularity and making the competition fair. However, in Ealdormere it was found that we were such a small, close_knit group that the only entrants who were truly unknown were the beginners. This was a real frustration because the judges then weren't able to help. So the blind judging was thus both a farce and a hindrance to learning. It was decided therefore to bring the judges and entrants together and allow them to teach each other. Not only did this help the beginner who could now get suggestions from both the judges and other entrants, but the judges could get a clearer sense of what was really known and understood by the upper level entrants. There were other changes. Marking became superfluous. It was still possible to determine winners, but with the change of focus to an open discussion winning was no longer the ultimate goal. The competition changed into a day of impromptu classes based on artifacts provided by the students. The judges then serve as expert commentators and moderators. Only one area of Kingdom A&S still remains a competition, and that is the Pentathlon. The pentathlon involves entering five items from four of the different categories (Performing Arts, Textile and Needle Arts, Technological Sciences, Studio Crafts, and Domestic Arts and Science). These are judged with the other entries to be commented on and then they are brought before a panel of previous pentathlon winners. Each entrant gets a few moments to comment on their entries and have questions put to them and then the winner is selected based on the quality and the breadth of their work. The system is being constantly modified, but based on the increase in the number of entries, the concept seems to have the approval of the populace.

The following are a list of things that I came up with after this past years A&S event to help things run smoother next year. Some of these are specific to Ealdormere's Kingdom A&S, but some are useful for any large A&S competition.

Things I Have Learned about Running Kingdom A&S:

_It is important to have someone in charge of registration who is NOT a judge (therefore won't be called away and will know about all last minute changes) and thus the person behind the desk will know what each form is for, what folks should do when they arrive, and what the latest timetable is.

_Judges should do oral reports ONLY with paper available for the entrants to scribe for themselves. For entries without owners and pentathlon entries, when written comments are necessary, a non_judge scribe should be available to record the judges' comments. This would speed up the process, take some of the pressure off the judges and give a chance for the scribe to learn.

_For these entries without owners there MUST be some (minimum) written documentation or someone to present the piece/answer questions.

_Registration closes at noon. If you think you'll be late then pre_register. Judges names can be passed on to those arriving late, but it will be up to the individuals to make the arrangements later (judges are not to be pestered while judging)

_Those registering get name and project recorded on a master sheet of "Things to be marked", a category sheet that goes to the judges, and on a slip of paper to be attached to the project being marked. Judges will sign off on the master sheet and the category sheet when things have been marked so no project will be missed.

_FOOD and coffee/tea/juice is essential for the judges who always end up over_worked and virtually sequestered.

_Pre_visit site if possible so problems can be anticipated. At our last Kingdom A&S event the site featured several flights of stairs which were unmanageable by several of the judges. If visiting the site is not possible then discuss well ahead where the various areas are to be set up with the event stewards. The display area should be clean (i.e. away from food) but on or close to the main thoroughfare. The judging area should be quiet.

_Publish the times when each category is going to be judged with the event fliers so there is no excuse for late entries to claim they were unaware of the schedule.

_Judging should start no sooner than one hour after the event opens. This is a group of volunteers who are in it for the fun and it's not going to happen, so why push it.

_Pre invite judges well in advance. Phone early; phone often. Keep in mind that the judges may want to set times for judging their category, and on the day of the event there will be several who won't appear. Try to have a couple amiable "jack_of_all_trades" judges who you can fit into empty slots, but make sure that you don't abuse their good will (you'll need them next year).

_Master sheet can be used to get the next year's judges. A database is a very useful tool.

_Run classes, round table discussions and/or workshops on how to judge and enter A&S over the summer and early autumn. Get examples of good & bad work and show people how to write documentation.

_The pentathlon needs at least 10 minutes per entrant. More time would be better, but time restraints make it unlikely that much more time will be available.

_Pentathlon entrants should be judged as early as possible in their categories so they are able to get all their entries looked at.

_Under no condition should a pentathlon entrant be asked to judge. They are under enough stress.

Tracking scores at an A & S Competition

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Tracking scores at an A & S Competition

If you've ever competed in an A & S Competition, you know sometimes mistakes are made when doing the arithmetic. I have to confess that I have sometimes been annoyed about those kind of mistakes. After running a Baronial A & S Champion Tourney (not by myself, I had help!), I saw the other side of the coin. I decided to try to minimize mistakes this year.

Ok, so I cheated. I'm writing this article the day after the Mons Tonitrus A & S Competition, and my co_autocrat (Lady Sibeal) and I used a computer. Honest. My mundane job requires that I have a laptop, so I made a little MS Access database and took the laptop on site with me. It worked great! Granted, in our little Barony this is a small competition, and we probably would have been just fine doing the scores by hand, but it was so easy to just type the information for the entries in, enter the scores as they arrived from the judges, and click on the report. It made for a much more relaxed atmosphere for the autocrats, and it was a lot faster too. The reports were ready the minute the last judging sheet was turned in, and as sheets were turned in, it was possible to see which categories had been completely judged and get going on the scrolls for those categories.

If anyone is interested in getting a copy of the database, please e_mail me privately and I'll be happy to send it along.

Labeling Entries

One year at an A & S Competition, there were two similar entries. The documentation for those entries, however, was very different. Somehow the documentation got connected to the wrong entries. It was an honest mistake, and no one should be blamed for it, but it was a little distressing for both competitors to read on the judging sheet that the documentation provided seemed to have no relation to the garment! I am forwarding (with permission from Lady Wulfwen, a friend of mine from the East) a missive regarding labeling entries so that the documentation can be easily connected with the right entry. It seems like a sound method and something that could be adapted to just about any item in any competition.

{Lady Wulfwen}

I Just entered Ice Dragon. They seemed to have a way that might eliminate *this* problem (mis-labeled entries)...

Each entry is given a folder. Inside the folder are 3 identical stickers with category and entry number (i.e., 2K2 would be the 2nd entry in category 2K), a piece of string and a 3x5 card with a hole punched in the corner.

Well!

- _ One label goes on the FOLDER.
- _ One label goes on the DOCUMENTATION.
- _ One label goes EITHER on the item, or on the 3x5 card (which is labeled by the ENTRANT, not the REGISTRARS), which gets SECURELY TIED to the item, entrant's choice.

It seemed to work really, really well! I shadow_judged (trying to learn how!), and we were able to quickly and accurately match *everything* up. It was great!

Research

(as always if you see a e-mail address you are welcome to contact them to discuss the article)

HOW TO RESEARCH

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As a doctoral student in the prehistory and history of horses, I thought I would pass along a few of the tips I've gained on the best ways to research aspects of the Middle Ages. Some of them are common sense; some are gained by bitter experience. I would suggest that all are useful whether you're a novice or an advanced researcher. I hope they will come in handy. (Note: the examples given will be equestrian_related due to my research area.)

1) READ! READ! READ! I know it sounds basic, but the more sources you've read, the more widely informed you will be in deciding which theory you'd espouse or which author is the

more credible. Read anything you can get your hands on, whether or not it seems relevant at first glance. Some of the most critical pieces of data I've found have come from sources not remotely related to the topic at hand.

2) Consider the source Yes, it seems like I'm contradicting myself here, but the source will matter. Historical fiction may not be as seriously researched as a reference source (but then again, there are some pretty ridiculous arguments being put forward by "serious" researchers out there more about this later). An author's personal experience will affect the research as well. Look at the bibliography how many sources does the author cite? It matters a well_researched study will be of more use than one that may only consider the view of one or two researchers.

3) When was the research published? Most studies of areas in medieval history have taken great strides in the last 30 years or so. Research published prior to 1970 can be suspect, because newer translations, corrections of older ones and a new way of looking at the whole field of medieval studies have emerged since. To determine whether or not an older study is still "valid", compare it to newer works to see if it has similar conclusions. Another test is the "authority" test many older works are deemed "classic studies" and are still used by medieval researchers, primarily in fields in which that early author was the first or, in some cases, only scholar. If you can find an early work cited in at least 5_10 other, newer sources, chances are that the research is still considered sound by modern standards.

4) Consult the originals By this I mean go back and look at the sources from which the study you are using drew its information. We all have different viewpoints and different opinions that we wish to put forward. Information may be contained in those sources which the current author either did not consider relevant to his/her theory, or simply wished to ignore (believe it or not, it does happen that research which does not support a given idea is ignored be careful and watch for this). An author may also have taken work written for a specific time period and place and used it without modification to describe conditions in another time or place. (A very good example of this is Miranda Green's use of Ann Hyland's *Equus: the Horse in the Roman World* to describe conditions in Celtic Gaul in her own *Animals in Celtic Life and Myth*).

5) Use the bibliography This is closely related to (4) in that you are going back and looking at the original sources. The point I would like to stress here is that some small article in a bibliography might lead you on an entirely new track in your research. All leads are valid leads.

6) Ask questions! Most of the prominent researchers are more than happy to answer letters or explain specific points of their work (providing they are still alive, of course!). Don't be afraid to write or email them (if you can) and ask questions. Some will even provide copies of their source material if you are unable to obtain it yourself. They may be names you have read for years, but they are still people, and most of them are happy to help. A second part to this piece of advice: if you run across a source which you think you desperately need but is unavailable to you or, even worse sometimes, in a foreign language, ask for help. Use whatever resources are at hand to ask people engaged in similar work for assistance. Personally, I've turned to roommates for help with

translations and often written fellow researchers for help finding pieces of data which often don't make it into the published reports. Again, most people are willing to help.

7) Flatter your ILL Librarian For anyone not attached to a university library (and for quite a few who are), this is the best advice I can offer. Your Interlibrary Loan librarian is often your best friend in trying to find strange tomes in unfamiliar languages, and most are among the friendliest and most useful people I've ever run across. Be nice to them. Work with them and try to find as much as you can for them to use. Take them presents at Christmas (alright, maybe not that last, but I did! It's the least I could do for the poor librarian in the Central Arkansas Library Service who was suddenly faced with request after request for books in French, German, and Welsh!). This advice also carries for your reference librarian. While your ILL librarian may go to the ends of the earth to find a book for you, your reference librarian is the ends of the earth in many cases most are founts of knowledge and can come up with sources you never even realized existed, much less were available in your town! If it's rare and exotic and probably not to be found by ILL, ask your reference librarian he/she might have a line on exactly that item. I've even run across some who became so interested in what I was doing, that they would bring things to me that I never even requested they had simply run across them and thought I would find them useful. The short point of this advice: use your librarians and treat them well, and you will be well treated in return.

8) Use contemporary sources Not all the sources you use will be modern studies. Making use of sources contemporary to the period you are studying is essential to obtain a good picture of conditions at that time. Use artworks, manuscripts, poetry, assize rolls, legal documents, anything you can get your hands on. Granted, this is sometimes exceptionally difficult for us this side of the pond (believe me, it's not much easier over in Europe!), and most often we are reduced to using reproductions or translations of the original sources. While there can be difficulties in doing this, for the most part it is every bit as good as the original, and, sometimes, all we can hope for. Things to consider while looking at translations or reproductions include translator interpretation (some translators "spice things up" or put their own spin on the text sometimes this is apparent in their introduction, but often comparing two translations, if possible, is a good practice. If it's not possible, take a deep breath and just use the one source) or bad reproductions (for paintings and drawings we've all been faced with the picture that's just not clear enough) or pictures which do not show all of an object (I just want to see the back of that bridle, please!). Working with the originals is best, but sometimes not possible (or even practical), and in these cases, copies must do.

9) Look at the material remains I touched on this briefly above, but having a look at what is physically left to us from a period can also open entirely new doors. Again, it's not always possible to visit all the museums where such things are stored, but if you happen to be traveling (even if it's on business or to go to your third cousin's wedding) try to stop by a convenient museum (if available) and see what's around. Call ahead if you know when you will be there and try to get an appointment to take things out of the cases and feel them, or take things out of storage. Most museums have only 5% of their pieces on show at any given time, and those will be the best pieces. Those pieces in storage can often tell you more about the construction of an

item than all the perfect examples you're ever likely to see on display. Plus, items that are not likely to be displayed are more likely to be allowed out for you to play with and study them.

10) QUESTION! QUESTION! QUESTION! This is slightly different from (6) above, because I wish to stress here that historians and archaeologists are not infallible and can (and often do) make mistakes. If your interpretation of a piece or a text differs from that of the museum or the author, don't be afraid to ask if your interpretation has been considered or to research your own theory. We all know the idea of the "Great Horse" being 16+hh, and how this was prevalent in the literature for years but has now been disproved. Someone has to take the initial step and ask "why". It's all a matter of perspective. What you may have discovered through your own personal experience lends a different point_of_view to how you look at your field. As I said before, all leads are valid leads. Don't be afraid to run with your own interpretation or own theory research it, see if it is borne out in the literature or with your own practical experience.

11) Last, but definitely not least Don't get discouraged! Researching anything is a long journey. Sometimes you get hills and mountains, sometimes you get plains. I'll be honest most times you're in the Alps, but don't let this discourage you. Everyone who's ever worked seriously in this field has been through this. If you're stuck, walk away from it and come back to it later. Discuss it with friends or other researchers oftentimes they can offer new avenues or possible sources of information. Perhaps they've been there too and can give you advice on how to escape the particular box you're in today. If all else fails, talk to yourself yes, it sounds silly but if you sit down and try to present the theory or idea as if you were presenting it to an audience, loose ends, possible similarities and ideas will all become clearer. (I solved an entire half of my PhD doing this suddenly the ideas all went "BING!" and the light came on in the attic it does work). Don't give up. What you're doing is valuable and will be worth all the trouble and headaches you're experiencing. Just hang in there.

If I could distill all this down into one principle, it would be this: Be Persistent. There will be days, weeks even, when the last thing you want to do is look at a book or a journal. Hang in there. Things will get better. And in the end, you'll have a piece of your own original research that others will want to read.

RESEARCH CALONTIR STYLE

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Documentation can be divided into two phases: gathering your source material and writing it down.

Sources

Who

Eventually, anyone who wants to enter arts & science competitions has to confront documentation. Getting started is the most difficult part of locating sources. Once you have a few good sources, their bibliographies lead to other sources.

When

Ideally, you will gather your sources before you begin your project and write it down after your project is done. Often, however, the project is done first and you hope you can find sources to back you up. Sometimes, you write it down before it is done so you can enter it in a specific competition. The order you do the steps is ultimately your decision.

Where

A good place to start is with SCA members. Find someone else who already has a bibliography. This is rarely possible locally. Find out if there has been a Tournaments Illuminated article on your area of interest, preferably with a bibliography. You can also take a RUSH class if the instructor does not hand out a bibliography, ask for one.

Eventually, if not immediately, you will end up at a library. Be aware that a public library is not the only library available. You or someone you know may have a personal library containing old textbooks, picture books, general history and modern how_to books. At the public library, browse through the titles near the one you found in the card catalog.

If you find that you want an extensive bibliography, inter_library loan (ILL) will expand your access to available sources considerably. Manhattan Public library is connected via ILL to most public libraries in the state of Kansas, including the universities. KSU, however, is connected to most university libraries in the world. There may be a delay as students have preference. Articles are typically copied for you and sent by the owning library. Supplemental sources can be found by thinking 'outside the box'.

Finally, you may find bibliographical references on the Internet. Keep in mind that there is no accountability for accuracy on personal web sites. Public sites will generally stand by their reputation.

What

Before discussing which sources to look for, you need a basic understanding of what the SCA considers to be a 'good' source. Actual period items (or photo_reproductions) are best. These are what we call 'primary' sources. Technically, a period drawing or written description of something is actually a 'secondary' source for that something (though it is primary if you are documenting drawing or prose). The SCA does not, in general, make this distinction.

Secondary sources require that the author have direct access to primary source material. Commonly, you will find archaeological interpretations of their finds or scholarly interpretations based on extensive study of primary sources. Secondary sources often reference other secondary sources as well as primary sources.

'Tertiary' sources are generally compilations of several secondary sources. The photo_ reproductions are still primary but the text generally should be verified. Primary and secondary sources should make up your core sources.

How

There are ways to distinguish between good or questionable resources. Questionable sources are rarely 100% bad but you do not know which parts are historically accurate versus author interpretation.

Check the date of publication. For some areas of interest, new discoveries or recent interpretations have made some references obsolete. Facsimile reprints of non_copyrighted material are available. Some are considered primary sources depending on the date of the original work but many are tertiary, obsolete sources with no bibliographies (see 7 below).

1. Read the introduction to discover the intended audience for the source. If the work is intended for theater, juveniles or other non_scholarly audience, verify the historical accuracy. Be leery of works intending to 'convert' the reader (i.e., modern herbalism, modern mysticism) and only present information that supports their beliefs. This incomplete view of history is reminiscent of the Victorians (see 7 below).
2. Discover the author's credentials. Archaeologists and educational researchers typically have a 'clue'. Modern craftsmen have insight into technique but often use different equipment and not concerned with history. Be wary of authors without credentials or credentials that are irrelevant for our purposes.
3. Seriously consider only those sources with a bibliography containing some primary or secondary references. You may have to find a copy of some of these referenced sources before you know for sure. If there is no bibliography or you believe the bibliography to be inferior, you will need to verify the text.
4. Before using any line_drawings, use common sense. Look at the entire collection and determine if the artist had a tendency toward self_interpretation. (Did they really hawk without wearing gloves?)
5. Does the author make unsupported statements? For example: 'The Norse were known to live in single family units.' If a statement like this is not further explained, question a departure from the more typical extended family arrangement.
6. 19th century Englishmen (and the Continentals for that matter) had a love affair with the past but had a tendency to interpret the past based on their own Victorian values. (Did you know the ideal feminine form has a wasp waist throughout history and around the world?)
7. Certain references exist that are notorious for being quite inaccurate yet frequently appear in published bibliographies. Experienced researchers in your area of interest can warn you.

The most basic rule is to keep thinking and question what you read. If it makes sense based on what you already know, continue. If you end up with two contrasting views from sources of equal stature, you will have to decide what to believe and do more research to support your beliefs. In any case, you may refer to any photo_reproductions.

Why (look at the following publications?)

Picture books of the coffee table variety, especially if they contain photo_reproductions instead of line drawings, can give a picture to work from. The text may or may not be accurate. If there is no bibliography, assume the author is primarily concerned with entertainment and not scholarly effort. If there is a bibliography, review it for content. Are they referencing general history books or has the author gone back to some primary or secondary sources? Is there a source you already recognize, either good or bad?

General history books can confirm your basic assumptions and help you decide whether you want to proceed. Again, the bibliography is invaluable. Try to obtain copies of those references that are primary or secondary for your area of interest.

Modern how_to books sometimes have a section devoted to the history of the craft. Browse through this section and check out the bibliography. On rare occasions, you will find a secondary source hidden in the list of tertiary sources.

Encyclopedias not only give you the basics and a general bibliography (often other tertiary sources), but they can give you a list of related topics. Specialized encyclopedias generally have greater SCA value since they often explore their subject throughout history and around the world.

RESEARCH 101

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Where do you start? (You do NOT have to reinvent the wheel.)

1. Decide what you want to research (Start wide and narrow your focus.)
2. Talk with friends, other SCAers, local experts, etc.
3. Join appropriate email lists.
4. Join pertinent official organizations.
5. Look in published books, compilations of papers, journals, etc.
 - a. bibliographies (priceless, especially if annotated)
 - b. footnotes (amazing source of obscure leads)
 - c. picture captions (Be wary as these are sometimes incorrect.)

How do you actually get the information? (Lateral thinking is Very Good.)

1. Write to museums and institutions such as university libraries with collections

- a. use books such as The Cambridge Guide to the Museums of Europe for addresses
- b. access the Web (awesome tool for finding contact information)
- c. Be willing to pay, especially for photographs (Price will vary depending on use of picture.)
2. Write directly to the experts (usually delighted to respond to inquiries about their work)
3. ILLs (inter_library loans) (Treat your reference librarians as goddesses.)
4. Networking in any way, shape, or form (especially useful for further research)
5. National embassies and cultural attachés (Use sparingly; can be useful for obtuse curators.)

Are there any hints that will help get the results you want?

1. Letter writing
 - a. know what you are asking for and be as specific as possible
 - b. sign name with B.A., M.A., etc., in letters to Europe
 - c. use the Very Best letter_writing skills you can (Get someone to proofread the letters.)
2. Use your very best manners in any dealings with officials.
3. Be persistent and stubborn in following up on information, clues, hints, suggestions, etc.
4. Follow ALL leads.
5. Be patient; but don't be TOO patient.
6. Always double_check the information you receive.
7. Send thank yous!
8. Any foreign language(s) you may have had will be Very Useful.
9. Find examples in your own country that you can actually study first_hand.
 - a. always make an appointment
 - b. take and use white gloves, a ruler with centimeter markings, measuring thing, paper and pencil, and camera (Know how to take pictures in low light with no flash.)

Documentation

(as always if you see a e-mail address you are welcome to contact them to discuss the article)

PREPARING AND WRITING DOCUMENTATION WITHIN THE SCA

Prepared by Lady Mairghread in Eyverska mairghread_megan@hotmail.com

Documentation? Why do I need documentation? I don't want to enter any competitions. I don't want to be a Laurel. Who wants to do all that research anyway?

Actually, documentation isn't that bad it can even be fun. You're probably already doing the necessary research in preparation for making your dress or cooking your feast or choosing a style of illumination. You just need to take a few further steps, and you can have written documentation to enter your project in a competition.

All research starts with a question. I'll use the example of my last project. I was curious about what kinds of fabric were used in the High Middle Ages. I wanted to weave cloth that would be as close to accurate as I could make it. You may want to create an authentic Italian gown of the 15th century, or illuminate a scroll using period pigments. Whatever it is, it starts with a question.

As you begin your research, it is important to keep records. Don't just assume you'll remember where that great bit of information came from. Write it down. Use paper files, or computer disks, or whatever method is most comfortable for you. I'm personally a paper and pen type of woman it's probably a generational thing.

Do your research before you start your project. When I wove napkins to present to the Barony of Marinus, I picked a pattern I really liked that looked vaguely medieval. If I had done a little research, I would have been able to make napkins that were not only spiffy looking, but period as well. There's nothing more frustrating than spending time, money and effort in making garb to realize that it really isn't correct.

Once your research is done, this is the time to prepare written documentation, if you choose. You may have no interest in putting your documentation in writing, and that's fine. Personal research is perfectly valid. But if you do plan on entering competitions or if you want to share what you've learned on the web or in a written article, assemble all your notes and get ready to write.

The first thing the judges will see is your cover page. This should include the title of your piece, your name and contact information and a date. It's also nice to have a picture of the piece you are working from on the cover page if possible.

Unless you are writing an article for the Oak, or TI or something, you don't have to write a huge thesis_like paper. If you choose to do one, you need to realize that competition judges don't have hours to spend with each entry, so if your documentation is long, you should include a summary page. Your summary should state briefly the nature of your project, and document the authenticity of your piece. You should also describe the techniques used and explain any variation from period practices. Don't assume that the judges know anything about your particular art or science, but also don't assume that they don't. Don't make broad generalizations, using words like 'always' or 'never' unless you can really prove them. The goal is to prove you have done your research. If you have a longer section of main documentation, it's okay to refer to that in your summary.

Your main documentation should be well organized and include pictures and diagrams if appropriate and possible. Present your research in detail, documenting with footnotes, endnotes or parenthetical citations. When you use pictures, document and caption them, or they could end up confusing your reader.

You should have a bibliography listing your sources in alphabetical order. There are many forms for bibliographies (see handout on MLA style) and it really doesn't matter which one you use, as long as you're consistent. It is also interesting to list your materials suppliers in your bibliography or as a supplement. Who knows someone may be so fascinated by your work that they want to take up your craft.

This is only a brief introduction to documentation. There are plenty of web sites that explain the process in more depth, starting with the information on the Atlantian A&S page. (A warning, though, many of the links in the documentation article are dead) Many people also have their documentation on the web, so you can look at examples.

Happy Researching!

Mairghread

Documentation Worksheet Description of Item:

Time Period the Item is from:

Place the Item is from:

Who might have used this item in the Historical Period (i.e., noble, peasant, merchant, etc.):

How did you make this item:

How would the item have been made in the Historical Period:

What materials did you use to construct this item:

How do those materials differ from those that would have been used in SCA Period? Why?:

Is there anything odd or obscure about this item? Please explain:

Sources used (if Internet sources, please list both the web address and provide copies of the web page):

DOCUMENTATION

By Lady Caitriona of Kintail

current Baronial A&S Champion for the Barony of Twin Moons

Amy.Deval@bankofamerica.com

Documentation is the area that seems to be the most intimidating when entering a work into competition. When you begin preparing for a competition, documentation should begin at the same time.

Before beginning a project for competition, there are some things to consider:

1. Decide what type of project you want to do (needlework, chain_mail, soap, etc.)
2. Ask or discuss ideas with other artisans who may be able to help you find books or pictures to help document your work, or know of where to get certain materials, or their experience with certain techniques, etc.
3. Consider your own level of ability and talents. If you are a beginner in an area, don't be put off by entering your work. State in your documentation that you're a beginner and this is your first initial try at this type or work.
4. Find out the criteria required for the competition.
5. Begin your research.

When deciding on a project, do as much research as you can. Do not rely on a single source; some sources are not necessarily accurate. As you research, make notes of what you find and be sure to write down the book title, etc. (or make a photocopy of the title page of the book). You

will need this information for your documentation, and you may want to go back and find that article again at some point in time.

Primary sources are always the best when documenting your work, but are not always available. A primary source of documentation is something that was written (books, documents, sermons, music...) or created (artwork, crafts, clothing .) during the specific period and in the specific place under study by someone who knew firsthand. Examples of primary sources would be a book on herbals written by a 15th century herbalist or an illuminated page from the Book of Kells or a famous 16th century painting of a person wearing a certain outfit.

Secondary sources of documentation are ones that were written either in period or after by someone who did not know or have firsthand experience. These are works written by someone who has not experienced the process or event himself, but is relying on information from people who did know first hand. For example, a book on the construction and use of the broadsword might be based on the notes or diaries of a famous period sword maker or other such period mentions of sword making or sword fighting in histories, biographies, letters, etc.

A tertiary source is a work written after the period and is based on secondary sources alone. An example of a tertiary source might be an article for a magazine about period dyes that was written using only secondary sources such as current books written about the subject.

Authenticity involves coming as close to the original idea as possible. This can't always be done when period materials are no longer available or are too expensive, etc. in today's world. This is where the creative part comes in. Whenever your project involves being creative, explain why and what you did in place of a more period material or method.

Once you have collected and written down all your bits and pieces of information, you are ready to prepare your documentation. Documentation should be typed or at least printed using a neat hand. You want to include the following:

1. Tell the judges what your piece is (i.e. a tooled leather sword scabbard or black work_ embroidered coif, etc.)
2. Tell what time period the piece would have been used and where the item might have originated (the scabbard would have been worn by a French knight in the 1350's or the coif would have been made and worn by a women in England during the Elizabethan era)
3. If the piece has a function, explain it (coifs were worn by all during this time period to cover the head, keep warm, and blackwork was a popular type of needlework used for yada, yada, yada.)
4. Explain what tools, styles, materials and techniques were used and why you used them. (I used a steel embroidery needle on plain white linen fabric and black cotton embroidery floss, etc. or I used full grain leather and a bone tool to make such_and_such a design on the scabbard because .)

5. If you used modern materials, tools or techniques or a mix of modern and period (which is perfectly acceptable!), then say so. (I used cotton embroidery floss rather than more period silk floss due to the expense and difficulty in finding silk floss today, etc.)

6. Try to include photocopies (color ones are nice but not necessary) of period examples of your work or of the original if your piece is a reproduction of a period item (ex. _ color copy of an illuminated page from a period source that you reproduced). Copies of diagrams, patterns, stitch types (for needlework for example), design elements, etc. are also very useful to the judges in understanding your work.

7. Sources can include books, photographs, class notes from a class you attended, another SCA artisan, articles found on the Internet, original documents, etc.

8. Make the text brief and concise try to keep your explanation to one page if possible. Your backup documentation that you refer to in the main text can be as many pages as needed and can be included behind the main explanation page. (A good idea is to use a hi_lighter to mark specific portions of the backup documentation that relates specifically to your piece. That way, the judges can scan through your backup and find the significant text at a glance.)

Make sure to give yourself enough time to polish your documentation and get it organized before the competition. Also, it's better to have too much documentation than not enough as this is what the judge's will be using to understand and compare the authenticity of your work to what would have been done in period. Keep a second copy for yourself of all your documentation just in case. Above all, enjoy the journey researching and creating takes you on!

DOCUMENTATION _ CALONTIR STYLE
Mistress Tamara Tysjachyvolosova, OL
Meister Harald Isenross, OL

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WRITING

Competitions & Judging

Before investing a lot in writing, find out if the competition in question is using its own criteria for judging. If you do not know or want general purpose documentation, use standard kingdom criteria as a guideline.

Populace choice competitions rarely require written documentation. If your entry would not score well in a traditional competition but has a high ooh_aah rating, this type of competition should be considered (and vice versa).

In recent years, face_to_face judging has become popular. In this format, your written words can be supplemented by a conversation directed by your judges. You have the opportunity to fill in the gaps you did not include. Pictures are still appreciated.

Ideally, your judge will be an expert in your entry category. However, this is not always true. Your documentation may have to educate your judge. Assume your judge has a good working knowledge of our period but needs to be told details that pertain to your entry.

One final word about judging: each judge is an individual. You can get a wide range of opinions about your entry (my first entry had scores of 14, 20, and 26). In Calontir, judges are encouraged to be positive rather than negative. This is particularly true of Queen's Prize. Kingdom Arts & Sciences Championship _ Master level has some of the most intense judging.

If you to be told of every deficiency, tell your judges. Typically, you will find out what you are doing well along with 3_4 areas to improve. This seems to be the level of criticism that most people can absorb without quitting. As a judge in the SCA, I do not want the learning to stop with me. I want others to take what I have learned and go beyond. Encouragement is the best tool I know to accomplish this goal. If they are motivated, they will come back for more.
Kingdom Criteria (Master Level)

There are six areas that are judged in Kingdom criteria: documentation, authenticity, complexity, workmanship, creativity and judge's observation. Many categories have specialized guidelines but the point breakdown of the six areas remains the same.
(Ed. Note: a complete list of all six areas with point value is available..e-mail me)

Suggestions

Some additional pointers for documentation. Since this area is usually scored first, you want to make a good impression.

- * Use correct grammar and spelling. Type_written is preferred for legibility.
- * Try not to exceed 2 pages, excluding bibliography and pictures.
- * Bibliographies must have at least two references. List only those that apply to the entry, not your entire reference library.
- * If you are using pictures, reference them in your documentation. Clearly label what the judge is supposed to notice about the picture, particularly key details that support your project (i.e., examples of excavated tools showing similarity to modern equivalents, fragments of artifacts with motifs used).
- * Use sub_headings throughout your documentation to help a judge pressed for time locate information quickly and skim over material they are already familiar with through their own studies.
- * Presentation, while not documentation, should be considered in any competition. Accessorize, utilize or put into context. Give the judge the opportunity to see the entry working for its intended purpose.
- * Bring 2_3 copies of your documentation so your judges can read simultaneously without looking over each other's shoulders. You also have copies to give to someone who asks.

* Make it interesting. If you are bored writing it, chances are your judge will be bored reading it.

* Include one or two well_chosen anecdotes. Too many stories lengthen your documentation and hide the facts you are presenting. A tale about the really bad mess up can make the judge laugh and put him/her in a good mood when scoring. A happy judge usually works in your favor.

* Display your early efforts, period tools that you used or another work in progress. This is particularly helpful for unusual entries using techniques unfamiliar to the judges.

Disclaimer: These ideas are not universally endorsed by all judges. You do not have to use any of these suggestions though they are listed in order of importance.

Presentation

(as always if you see a e-mail address you are welcome to contact them to discuss the article)

A&S PRESENTATION

Lady Caitriona of Kintail

current Baronial A&S Champion for the Barony of Twin Moons

Amy.Deval@bankofamerica.com

Presentation is as important as the documentation and actual piece of work you are entering into competition. First impressions can be important, and you want to leave a good impression in the judges' minds when they come to your work. As a result, your project should be clean, neat and authentic looking. To make your presentation look its best, you may want to enhance your display other than just setting your piece down onto the display table. Which looks better and more appealing to you a plain hunk of brownie sitting on a wrinkled paper napkin or a brownie decorated with a sprinkle of cocoa powder, sitting on a nice china plate with some chocolate sauce drizzled over it and a few fresh raspberries scattered about?

Some ideas to enhance your presentation are:

° Title cards: Some competitions offer little cards and a pen to write down what your project is, from what time period, etc. You may want to make your own "title" cards for your displays ahead of time (make sure you know what needs to be on the cards). Then, you can personalize or decorate your cards to match your displays.

° For Brewing entries: If entering a brewing project, have your work in a nice period_looking container or bottle and perhaps sitting on a cloth or nice piece of fabric; also have cups of some sort (period is great such as goblets or mugs) for the judges to sample your brew.

° For Scroll/Painting entries: If entering a scroll or painting, you may want to consider putting it in a frame or holder of some sort or setting it on a stand to avoid getting fingerprints, smudges or worse onto your beautiful project. I have used little metal picture stands (can find for a buck or two at most craft stores) to display some of my scrolls. Frames need not be expensive but should be period looking. (A Celtic style scroll may look better in a simpler wooden frame

versus an ornately carved one that may be more suitable to an Italian Renaissance or Gothic style scroll). Plus, it is often easier to view the scroll, painting, etc., when it is sitting slightly upright rather than flat on a table.

° For Food entries: If displaying food, have it in a period dish set onto a period looking napkin or piece of cloth. Have the proper utensils set out to cut into or spoon up some of the food for the judges to taste as well as plates, forks or whatever is needed. Perhaps garnish the food or plate with flowers or fruit to enhance the appearance or add a candlestick or two to the display.

° For Garb: Garb should be clean and neatly laid out or hung up on hangers or on a dressmaker's model to best display it. Headgear (from hats to chain_mail coifs) may be displayed on some type of stand (homemade or purchased such as a wig stand) for better appearance.

° For Accessories: Accessories such as gloves can be displayed on a pillow or a piece of cloth that sets off the color of the gloves or the decoration on the gloves. Pieces of jewelry can be displayed the same way or on homemade stands. Rings, for instance, can be displayed on the finger of a glove that has been stuffed to plump out the fingers while a bracelet can be put around the wrist of the glove to display.

Last but not least, it is important to take the competition in stride. Don't feel hurt or angered over the judges' comments, etc. Try to benefit from any constructive criticism given that might help you on your next project. Don't let anyone discourage you from entering other competitions or from pursuing your talents/interests further. Competitions are a good place to show your talents to the populace, as well as to gain knowledge from fellow artisans and to just have fun.

Elizabeta de Venezia just4fun@cci_29palms.com

Here is a tip__ Judges are human beings and cannot deny beauty when they see it. If there is some aspect about a piece that is not entirely period or not quite as close to period as it could be the splendor of the item may often more than make up for it. Also, without a great departing from period form seek to do something just a bit different__something that will grab & hold attention.

I've been told by judges, in competitions I've won, that they just had this irresistible urge to keep returning to my creations. They were primarily period, well done, but just innovative or beautiful enough to have an edge on the competition. In other words don't be afraid to experiment some.

Personal Experiences

(as always if you see a e-mail address you are welcome to contact them to discuss the article)

MY FIRST TIME

Lady Cristyne Anne Of Golden Lake Exchequer, Stronghold of Warrior's Gate Seoul, South Korea Palatine Barony of the Far West

Excitement turned to anxiousness when I began to realize how much work was really involved in an Arts & Sciences Competition. I volunteered to enter the Baronial Arts & Sciences

Tournament and Investiture (held in So. Korea on April 21st) without fully comprehending the time and effort required. It just sounded like fun, it was a chance to bond and learn with other members, and the adrenaline rush of 'competition' is one I've simply never been able to turn down, whether it's heavy fighting or during a simple feast. This event was different though because the Baronial Coronet was at stake. Since I'd been a card carrying member of the SCA for only a year, I wasn't expecting to win, but I was certainly going to try my best. Each competitor was required to enter in five different categories. Not much time was given for lavish preparation, so I chose my entries very carefully. My entries were in the categories of; brewing (short honey mead), embroidery (Japanese Temari ball), decorative metalwork (chain mail halter w/polished stones), alchemy (oils & medicines), and cookery (Helmeted Cock astride a Cockentrice).

What amazed me was the documentation requirements. I spent approximately 70% of my time pouring through books and pulling information off the Internet. This, I did not expect. The actual entries took time to create and complete of course, but I simply did not realize how long it would take me to compile my bibliographic sources, complete with xeroxed photographs, diagrams, and examples of period work. There were several entries I had started to make, when it finally dawned on my that I couldn't either, A) do them well enough for my own high quality standards, or B) come up with more than the minimum amount of accurate documentation sources.

I discovered that "pre_planning" is everything. Don't wait until an event is announced to decide what category you want to enter. When you come across an interesting craft or materials or documentation sources for something you might EVER be interested in making, save it. Keep files strictly devoted to Arts & Sciences and when you need to 'pull something out of a hat', you're ready.

And don't expect fellow competitors to help you out with the entire process... this IS a competition after all!

When the tournament actually began and all entries were laid out, I noticed a wide range of presentation techniques. The single male competitor kept it very technical... plain white folders for documentation, etc. It appeared very clinical. Some competitors did not spend a great deal of time on their documentation and it showed. Just meeting the 'bare minimum' requirements were apparently simply not enough for the judges. The Lady who won the competition had been in the SCA for over a decade and had a great deal of experience in the Arts & Sciences arena, and it showed. Her entries were varied (note to self _ including performance pieces in one's repertoire is

VERY impressive to an audience and the judges alike), her documentation was over and above the minimum required, and her presentations looked very professional and well_seasoned. I, myself, took the extra time on presentation and I felt it paid off. I spent time on substantial documentation folders that were illuminated with calligraphy, stamped, and graphically appealing. I made more than one copy for multiple judges' perusal. My entries were displayed in a colorful and attractive manner and I purposefully chose entries that were very visually appealing.

As I mentioned above, I came VERY close to winning this competition _ and may I say... I am SO glad that I didn't! I had the best of both worlds, the knowledge and approval from admirers,

fellow competitors, and judges that told me I had some talent _ without the gargantuan effort and time and energy it takes to actually BE the Coronet of a Palatine Barony. This competition gave me the courage to experiment and volunteer for future competitions. I made note of what worked and what didn't, and the judges' feedback forms were invaluable to me. The one mistake that a lot of competitors make is to easily become intimidated by the whole process. My advice is; don't ever get discouraged _ you're in the SCA to learn and above all else...

HAVE FUN!

How to Document Food

(as always if you see an e-mail address you are welcome to contact them to discuss the article)

DOCUMENTING COOKERY, A How_To and Why for Cooks

by Dame Alys Katharine (Elise Fleming; alysk@ix.netcom.com)

[<mailto:alysk@ix.netcom.com>](mailto:alysk@ix.netcom.com) Middle Kingdom

Cooking is a transitory art. Once the food has been cooked, it is eaten and the leftovers are disposed of...in a tummy on a later day or into the trash bin. Nothing really remains to tell us how it tasted, what variations were made in the recipe, or what changes are recommended for the next time. There are a number of reasons why one may wish to document what was cooked. Entering competitions, proving that one can cook historical recipes, improving SCA feasts, helping new cooks, and "leaving a trail" are several possible reasons.

One of the joyous aspects of the SCA is the discovery by the individual that it is fun to learn, discover, and re_create what people did in the Middle Ages and the Renaissance. It is to that end that documentation serves its purpose. Documentation is the ladder to increasing knowledge for both the neophyte and the experienced cook. It is the means by which we can share what we have learned with others, helping this lesser_known aspect of the Society to stretch and grow as have more visible areas such as armoring, costuming, calligraphy and illumination.

Competitions

Each kingdom has its own way to run competitions. Some require extensive documentation of each ingredient and process used. Others ask for much less proof that what is being cooked is from a valid historical source. Other "competitions" are more of a "share and taste." Even if the competitions you enter require little in the way of proof that your work is as historically accurate as you are currently capable of being, you will gain personally by developing your own forms of documentation.

First, you should start with a historical recipe. It is therefore important to list the source of the recipe, the author (if any) of the cookery book, when it was originally printed, and any modern book that it was taken from. In other words, one is providing a cooking footnote so that others can go to the same (or similar) source and find the recipe. It is much more difficult (and rather argumentative) to "back document" a particular dish. "I know they used beef, and I know they had onions and some places had noodles so this fried onion, noodle and beef dish could have been done. Besides, this is 'creative anachronism'!" Too many people start with a modern dish

(or an "old" dish from the family) and then try to prove its existence in the Middle Ages or Renaissance.

While the dish may be delicious, that isn't what we are trying to do. And, it is just as poor "scholarship" to simply remove modern world ingredients and serve the result at an SCA feast. Go back to the historical material. That is what we are trying to re_create. There are hundreds of period recipes from several divergent cultures that you can cook. Making these dishes come "alive" again is a better use of your cooking skills!

If you are entering a competition, you should provide a copy of the original recipe either as a photocopy, re_typed, or carefully written out. This allows those judging the food to determine how closely the adapted recipe follows the original. For a competition, you should include the actual recipe that you used. If this is your own adaptation (interpretation/redaction) you should state that. If it is an adaptation done by someone else (a modern cookbook author, for example) then say that. If you use someone else's recipe and do not say so it is the same as plagiarism. There is nothing wrong with a neophyte cook following modern version of a period recipe. However, be aware that if the book you took it from did not provide the original version you have no way to know how accurate, if at all, the modern version is. For competition purposes it is better to use recipes where you can check the original version. Look to see what changes the modern author made. Did the author list why? Are the changes logical based on your experience? What would happen if you re_did the modern version to more closely conform to the period one?

It is important to note what changes you made from the original recipe and why the changes were made. For example, you might note, "I omitted the nuts because I am allergic to them," or "I didn't use alkanet because I had no source for it so I used food coloring instead." Other changes such as "I added twice the rice flour because it wouldn't thicken," may be useful in determining why the end result is the way it is.

I have found that judiciously honest comments can inform the judges what I learned while preparing the dish. "While this dish is tasty, next time I will try...." is an example. Or, you may have tried a "period" way and decided that doing something different will make the dish taste better. You could submit both ways to the judges with comments on what you learned during the cooking process. Point out the pros and cons, why you decided to do something different, and what you learned.

While you should expect that your judges are fellow cooks, they will probably appreciate a step_by_step account of what you did. For example, "I then cooked the meat" doesn't say as much as "I gently boiled the meat in salted broth over a low fire for two hours. I used commercially_prepared broth because of time constraints." Write as if you were talking to people who had no idea of how to prepare the dish. It is especially important to note if you prepared something (such as the broth above) from scratch otherwise the judges will assume you used a commercially_prepared product.

There is a mistaken idea that medieval food didn't taste good. Modern world authors such as Terence Scully, and SCA cooks such as Duke Sir Cariadoc of the Bow, have put the lie to that idea. People did not eat rotten meat and disguise it with spices. Sometimes multiple spices were

used to provide a wide range of flavors in one dish. Sometimes one spice in a small amount complemented a larger amount of another spice. Sometimes a number of spices were used to show off the wealth of the host who was able to afford such exotic additions to so many dishes. And, sometimes the medieval cook liked a spicy dish just as we do. If your recipe does not taste good you may want to consider how your interpretation of the recipe may have colored the results. Talk with local medieval cooks, correspond via the Internet or through cooking newsletters. Look through more cookery books for similar dishes. Perhaps there will be a hint for a different heating technique, variations or even measurements for spices or other ingredients. Record what you have found out. If the dish still doesn't taste good, leave it alone and try something else!

Proving Yourself

If you cook feasts, you may want to let the feasters know something about the meal. A simple way to do this is to prepare a list of the dishes and place it on each table (First Course: Basque Chicken, Spaghetti with Moorish Sauce; Spinach with Raisins and Pinenuts). The next step up is to let the diners know that the recipes are from period sources. You could add similar information to what was listed for competition documentation, above. For example, "Moules (Mussels), The Viandier of Taillevent, French, 1370," or "Sugar Paste Dishes, The Second Part of the Good Hus_wives Jewell, Thomas Dawson, 1597." Most diners will appreciate an English translation of a food such as "Syseros (mashed chickpeas with garlic)."

If you have been planning far enough ahead you could prepare a number of feast recipe booklets. This should include the list of foods served and the recipe you used along with any changes you made. Ideally, it should include the original recipe (for those diehards who want to check what you did with the original!). A final nice touch in the booklet would be a complete bibliography of all your sources with title, author, publisher, year, etc. I have seen spiral_bound feast booklets with heavy_stock covers that contain historical information about the country, the period author, or about some of the foodstuffs used in the recipes. Others contain just the recipes photocopied on regular paper and folded in half. Your fee for the book will depend on how many pages, your printing costs, and so forth.

SCA feasts rarely resemble period feasts. Only by letting the feasters know when you are attempting to re_create the dishes, the method of serving the food, or the ambience of the feast hall will the general public begin to distinguish between an valid, documental attempt at re_creation or a fantasy_inspired, modern_world banquet. Please note that there is nothing inherently wrong with providing a modern world dining experience while wearing medieval clothes. What is unfair is implying that the feast is medieval when it is merely "medievaloid."
Leaving a Trail

This is for your personal record or for the assistance of your advocate or teacher. It is like an artist's portfolio. Ideally, you are well organized and have lots of time to record what you are doing! Your portfolio would include the recipes you tried, the dates you tried them, the feasts (if any) at which you served them, your particular adaptations, the results, and what you would do the next time. A "simple" way might be to photocopy the original recipe and write down your changes in the margins or below it. If you are using this to help your teacher or advocate help

you, then comments about the dish's reception, what you learned, and what you will do differently are needed. People can see your progress through the repertoire of medieval cookery and gain an insight about how you might have grown and improved.

Photos are another helpful asset to your portfolio. Just photographing a chicken isn't very informative, but if you have gilded the chicken, arranged it artistically and perhaps placed decorative foods around it, that is more useful. Those interested in your advancement can see that you have begun to think about the presentation of the food and that it is visually appealing as well as (we assume) tasty.

Do you have to have a portfolio? No. If, however, you would like people to recognize that you are learning, maturing, and have begun to master this particular craft, then your portfolio can give a type of permanence to this impermanent art.

Sharing With Others

Now that you have begun to leave some documentation about what you have done and what you have learned you can share it with others. Your own versions of medieval recipes with your personal comments about what to be careful of, or how to achieve a desired result, can help a new cook learn how to prepare that dish. Many new cooks would rather start with an already_proven recipe rather than dive into a period cookery book with its lack of specific measurements. Computers provide a handy way to store the information but notebooks or file cards in a box will work as well. How can one share information? Teach a class at an event; hold informal "cook and taste" sessions; provide samples at shire meetings; submit recipes to newsletters _ local, principality, cooking, or A&S editions, even Tournaments Illuminated. Hold regional, kingdom or inter_kingdom cooking seminars. Share with others via electronic groups. Encourage local cooks to put on more period feasts.

Documentation, the details of the period recipes you have tried and its results, thus becomes a ladder to increased knowledge within the Society. The fun comes from the learning and the sharing. As you learn more about what your fellow cooks did hundreds of years ago you will, I hope, become increasingly more curious about other aspects of their cooking life. In this way cookery in the Society will begin to match the strides made in other areas such as more historical armor; clothing that resembles what people actually wore, rather than being fantasy_inspired; or scrolls that can be shown in museums.

DOCUMENTATION FOR FOOD ENTRIES

Lady Khadijah bint Mika'il al Zaraqah

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<http://www.angelfire.com/biz6/khadijah/thekitchen.html>

When documenting a food entry at an art/sci competition, keep in mind the same three guidelines that cover the documentation of every type of entry: materials, preparation, final result. If you can cover these three areas, odds are in your favor that your documentation will provide enough

information to answer any judge's questions. However, it is always a good idea to be on hand (if possible) during your item's judging so as to answer any questions that might not be covered in your documentation.

To start, make the entire process easy on yourself and use a recipe from a known and respected period cookbook or food source. Don't make the entire process nerve_wracking by trying to document your great_grandparents' passed down favorite. It might be a wonderful recipe and produce something delicious, but that's not the point of an art/sci competition. Reproducing medieval food accurately should be your goal, choose a source that will help you do this. There are many books available from Inter_Library Loan and transcribed online that are certified as written and published during period.

Find one, read it, choose a food that you would be willing to eat, and enter that recipe as your competition piece.

Now, you have a recipe, what to do with it? Well, the honest truth is that you need to cook it. Several times, in fact. Most period recipes will not provide exact ingredient amounts or instructions; if yours does, be careful as you may be dealing with a translator's opinion of the recipe and not the original. Read the recipe several times and figure out what it's saying. When you're comfortable with an imagined idea of the result and proportions, start trying it out. Keep records of your first and second tries, with amounts and a written log, like any modern recipe would have. When you have a version you think is perfect, then it's time to move on.

You have created a period food product at this point and simply need the accompanying documentation. The documentation is really not as bad as many people think, so take a deep breath and consider the following. You simply need to show the judges that what you did was a period practice. If you got your recipe from a period source, this should be easy. Start by providing a copy of the recipe from your source. Then, explain that you used the ingredients mentioned and prepared them according to the directions. Provide your early attempts at the recipe as proof that you took the time to determine proper ingredient proportions. Provide your final recipe as a comparison to the period original. If there are any differences in ingredients or methods, explain why. (Examples: For the sake of convenience, I cooked this on my stove rather than over an open fire. Although Venison is available, I substituted Beef because I was unable to find a deer source on short notice.) Don't ever assume that a judge will read your mind Explain everything and provide a summary for quick reads. Provide several (at least 3) copies of your full documentation so that the judges don't have to share.

To present your entry, if at all possible, have the dish available for tasting. Don't forget to provide disposable forks/spoons for the judges along with napkins. Make sure that some sort of trash receptacle is nearby for these disposables. You don't want them left laying next to your entry. With your dish and documentation available for judging, relax and enjoy the rest of your event. If you've done the work to get the item on display, then you deserve a break

Documental Examples

(as always if you see an e-mail address you are welcome to contact them to discuss the article)

BLACKWORK

Lady Kaitlin von Koppel

(Lady Kaitlin is the Current Arts and Sciences's Champion for the Kingdom of Atenveldt This Documentation was used at Kingdom A&S Competition in 2000. It is the effort of 5-6 years of research.)

Blackwork is a very old form of embroidery. Many believe it has its roots in North Africa and Egypt. Mary Gostelow, in her book on blackwork, suggests that it evolved from the arabesque designs and patterns that were popular around 1100 A.D. Whatever the origin of blackwork, we know it has around since at least the 12th century.

A fragment of an altar cloth from Fulda, Germany, is one of the oldest known pieces of blackwork. It was of fine linen executed in chain stitch using black silk. During this period, blackwork was created by nuns. During W.W. II, the piece was housed in the Schloss Museum in Berlin. Unfortunately it was lost when the museum burnt to the ground. Otto von Flak's description in Berliner museums Berichte Aus den Preussischen Kunstanmlunger, Vol. XIII, 1921, pg 71, along with photographs are all we have left of this wonderful piece.

A passage from Chaucer's The Canterbury Tales (1380-1400) in the 'Miller's Wife', describes what is believed to be blackwork: "Her smock was white embroidered, its pattern repeated on the collar front and black, inside and out; It was silk and black." Please note that the needlework described by Chaucer is in reality Spanishwork, being 'true' on both sides (i.e., not having a wrong side). Elizabethan blackwork has a 'right' side, that shown outward, and a 'wrong' side, that which is hidden on the inside of the finished piece.

(ED. Note: Lady Kaitlin goes on to explain more of the history. She has done an excellent job of giving the reader a true feel and understanding of Blackwork's path through history. If you would like the full article please contact me.)

The blackwork I am demonstrating is purely Elizabethan in nature. It started to develop in 1560. The filling or diapering the patterns continued to become more ornate over time. The development of blackwork patterns lasted into the late 16th Century. The stitches used were double running, back stitch, and the chain stitch. The materials used were linen and black silk thread. However, red silk and gold threads were also used, as was silver thread.

The pattern I am using is from Richard Shorleyker's Schole-house for the needle, published in 1624. The patterns do date much earlier and are known as Elizabethan. The shirt is dated from 1600 and is found in the Victoria & Albert Museum, London, England. The shirt is linen with red stitching faded to pink.

The materials I am using for this demonstration are 36-count Edinburgh linen and black French silk. The stitch I am using is a black stitch. The frame is a scroll frame, as hoop frames were known as tambor frames and were not used in Europe until the middle of the 17th Century.

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BROWNING

'A'isha bint Khalil al_Herati Elizabeth Young lizyoung@fenris.net West Kingdom

I've had a few requests for help with documentation for SCA arts competitions. Here is my favorite example that I've written. An account of why I wrote what I did follows the documentation.

Introduction

Elwin Bevin's piece, called "Browning", is found in Cosyn's Virginal Book, published in 1620. Although the original piece was written for virginal (plucked string keyboard instrument, similar to the harpsichord) this version is suitable for three recorders. The original copy of the music we are using was obtained many years ago in the midwest.

D. Peters, one of the people who had this piece in the midwest, provided this information via email:

"Elway Bevin? Bevan? (I don't remember anymore) probably came out of "Musica Britannica"; several volumes of that collection are devoted to Elizabethan consort Musicke, and I've seen a number of Brownings out of those books. I played the above Browning in a viol class in an early music workshop that Steve and I went to in WI in June; *fun* piece!"

The composer Elwin Bevin was born in 1554, perhaps near Wells, England. He was a theorist and a composer, writing mainly Anglican church music. He was an organist for the Bristol Cathedral after 1589. His treatise, A Briefe and Short Instruction in the Art of Musicke, was published in 1631.

The music

The Bevin Browning is an example of an entire category of English instrumental works called Brownings. All the Brownings are related to, or are variations on, "The Leaves be Greene", a popular tune in England. Whether "Leaves" or the Brownings came first is unclear.

The words to "Leaves" in part are:

The leaves be green

The nuts be browne

Thaie hange so high

Thaie will not come down

Many composers wrote Brownings, some as canons and others in settings of up to five parts. Byrd, Baldwyne, Parsons, Stonings and Woodcocke all wrote Brownings. Because this a contrapuntal composition, all three voices are equally important. There is no single solo voice. The alto, tenor, and bass recorders all get several chances to play the theme. Most of the time, one voice has the melody and the other two are playing variations or highly ornamented versions of the tune. The canon section begins with the bass on b flat at measure 73, the tenor on b flat at 81, and the alto on g at 82. All three voices have the theme for several measures.

Counterpoint can be melodic or rhythmic. Rhythmic counterpoint appears most strongly at measure 57. The easiest part to pick out is the melody in the tenor part. The two outer parts have different pitch material but have identical rhythmic patterns: eight note, quarter note, eighth note, quarter note, offset by one eighth note time value. This section might not match our modern conception of typical renaissance music.

The instrumentation

Instrumentation was not usually specified in period editions; whatever instruments were available would have been used. We have chosen to use a consort of three renaissance style recorders. (A consort in period was a set of instruments (all recorders, all krummhorns, all viols) often made as a set and sold together.)

The major difference between Renaissance and Baroque recorders is in the configuration of the bore. Renaissance recorders have a more cylindrical bore, Baroque recorders have a more conical bore. A conical bore instrument will be strongest in the higher harmonics, making it better suited to solo performance. A cylindrical bore recorder has a more consistent tone quality across its range, i.e., does not emphasize higher harmonics over lower. Renaissance recorders were intended as ensemble instruments.

The instruments

All three recorders, alto, tenor, and basset (commonly called bass), were manufactured by Kobliczek and are Renaissance style recorders. They are styled after Pratorius drawings (Germany 1620).

The tenor and basset have fishtail keys. In period, recorders were played with either the left or right hand on top. A fishtail key can be reached from either side of the instrument.

These modern "improved" Renaissance instruments have the same sound qualities and similar bore configuration as a period instrument, but have an expanded pitch range. A renaissance recorder typically had a range of about an octave and a sixth. The Kobliczek recorders have a two octave range.

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Notes on the documentation.

The purpose of documentation is to tell the judges what they need to know to adequately judge your entry. If you can find either a judging sheet or criteria for the kind of entry you are doing, you will be in great shape to write your documentation.

This is the way I go about deciding what information I need to put in the documentation. What will the judges look for (this information comes from the sheets/criteria). What do I think the judges may not know? What things do I specifically want to point out to the judges?

In the Browning documentation, I explain where I got the music, even though I don't know the true source. I also make the point that this Browning was originally written for a virginal. I believe my original intention for this comment was to let the judges know that this piece might have been a little difficult for wind instruments, because there is no place to breathe. I was too subtle, so that point was lost. I always give a little information about the composer, I think it makes the docs a little more interesting. The first paragraph or so of the section about the music is designed to place this piece in the context of the times. It probably wasn't necessary, but I think it adds depth to the documentation.

The section regarding contrapuntal music was deliberately included because this section (from measure 73 to 85 or so) sounds really really strange. I was worried that the judges might not understand that we were playing it correctly, and mark us down for messing it up.

I always make the point of comparing our performance practices and instrument choices to period ones. I was told a long time ago that it is OK to deviate from period, but you should make the judges aware that you know you are, so they don't mark you down for something you know quite well, but forgot to tell them.

Always, always give your sources. Two reasons. It's good scholarship, and it means you (and your audience) can go back and find the exact source later on. There is only one thing I regret about the way I wrote this documentation.

I didn't use MLA style, so I don't know which part of the docs came from which source. MLA style demands that you parenthetically reference each and every piece of information you got from every source. It is a lot of work, but it is worth it. I hope this helps you with future documentation.

GALILEO'S TELESCOPE

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Introduction

This paper documents the construction of two replicas of Galileo's telescope. These are fully function replicas which to the same dimensions as Galileo's first working telescope. To

demonstrate this, the telescopes were used to make the same observations as Galileo did with the same results.

History of the Telescope

By the middle of the 1500s several people had described the use of a concave and convex lens to magnify the image of objects seen at a distance.[1] Claims have been submitted as early as 1590 by Hans Jensen that they invented the telescope.[2], By 1600, with perhaps a hundred thousand spectacles in circulation, it was inevitable that somebody would tinker with combining two lenses and in that year Dutch opticians hit on the trick. By 1608 Hans Lipershey in Middleburg, Zeeland (Holland) had described the telescope and corresponded with colleagues about its construction and properties.

Galileo's Efforts

Galileo began work on his own version in May of that year and suffered three unsuccessful attempts at making a working instrument. The fourth one worked __ barely. It is a refractor telescope with 12_14 power magnification, barely 25 mm (1 inch) of useful aperture and a focal length of about a meter.[3] It is made of wood with a paper covering and the original is displayed at the Florence Museum of Ancient Instruments. The of the authors has examined the original instrument but not observed with it since it is locked in a glass case. The ornate mounting often shown in illustrations of the telescope was added during the 1700s and is not included in the current replica under discussion. A replica made later and on exhibition at the Flandreau Planetarium in Tucson, AZ can be used to observe a fixed photograph of the Moon located across the length of the museum display area.

While completed in 1609 and tested on the Moon, resulting in discovery of Lunar mountains and valleys, it was not until January 7, 1610 that Galileo turned his telescope toward the Heavens from his home at Borgo de' Vignali in Padova (Padua), Italy. He observed Jupiter, a symbol of power in mythology and astrology. It appeared not as a point of light but as a tiny disk. Further, he observed the stars surrounding it still appeared as points of light. The study of those points of light showed that three of them followed Jupiter and not the background stars. But they also moved with respect to Jupiter while always staying close to it. Three weeks later Galileo would find a fourth companion to the giant planet. Then came Saturn which looked like it had ears, for Galileo couldn't quite make out the nature of the rings at first.

Replica Construction

The telescope itself consists of a large tube 42 inches in length and 1 inch inner diameter. (Figure 1) A second tube with an inner diameter of 3/4" of an inch is attached to the eyepiece to allow for individual focusing. Two wood plugs each 1 5/8" in outer diameter were made to hold the lenses which are one inch in diameter. Holes were cut in the plug and the lenses held in using metal springs.

Several liberties have been taken in departing from the original design. It is uncertain from historical references as to whether the tube was covered in paper with iron hoops or with leather glued directly to the wood. The leather may have been added later to protect the wood from damp night air or it may refer to any one of several of Galileo's early telescopes. He made many instruments, experimenting all the while. Since we made two replicas we fabricated one in each manner. The Mediterranean Accacia wood use in the original telescope tube may not be

imported into this country so we used North American oak. Other procedural deviations were made for safety and environmental reasons. We elected not to grind the lenses using salts of cyanide. Similarly, the leather was not cured and shaped using the process involving mercury. In place of these two processes, the lenses and leather was simply purchased.

We did make the tube using Galileo's mechanical design. Long rounded dowels are split and gouged out to form the hollow inside of the tube. They are then glued back together to form the tube. In our implementation we did use modern power tools such as a router, electric drill, radial arm saw and orbital sander. The clamping mechanism to re_form the hollow wooden pipe, however, we made based from drawings of the period.

One surprise in the manufacture of the telescopes was that we needed tools to make wooden pipes and such tools have not been in use for 200 years since steel and plastic are now the preferred material for plumbing. Thus, we adapted modern tools such as hole saws and clamps to imitate the old technology.

Both the objective lens holder and the eyepiece lens holder were cut using a series of hole saws shaped to the correct depths using a drill press. The lens_holding surfaces just be exactly perpendicular to the optical axis of the tube. The lenses are retained in their housings using iron rings as compression fittings, as in the original telescope. Along with the iron rings used to hold the outer covering on the tube, we used stainless steel instead. It looks the same but it will last longer.

Modern wood finishing sanders and polyurethane coatings were applied to the wood, which was left mostly unfinished in Galileo's telescope. The original telescope has many coatings of lacquers and varnishes, applied by museum curators over the centuries so it is difficult to know exactly what the original finish was. In addition, the oil of so many hands has stained the wood of the eyepiece focusing draw tube that it looks varnished. It is recorded that the interior of the tube was left as raw unfinished wood while most modern telescope designers paint the interior flat black to minimize internal reflections. The interiors of the two replicas have been left as unpainted, sanded wood.

Observations

The first of the two replica telescopes saw first light on 01 Jan 1988 and the second on 02 Feb 1998. Both were tested in fairly dark skies at Sun City, AZ. The first and easiest object to observe is the Moon, where familiar mountains and valleys can readily be identified. Next came Jupiter. Initially, only three moons could be seen, even though it was known that the faintest of the four should have been in an easily visible position on that night. Since Jupiter was low in the sky and the atmospheric seeing appeared deteriorating at the time, we attributed the problem to that of weather. Remember that Galileo initially saw only three moons and the fourth was discovered weeks later.

Saturn appeared to be a small round ball with ears, as the ring structure is not readily apparent at first glance. The ring's nature does then become apparent but the replica telescopes cannot resolve Cassini's Division, the gap in Saturn's ring system. Galileo didn't see the gap either and it would

be forty years after Galileo that Cassini, with a better telescope, would make the discovery that bears his name.

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1. Magia Naturalis by Giambattista Della Porta, 1589.
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CATTAIL PEASANT'S HAT

Lady Gwendolen Wold lissamc@qwest.net

Why a Peasant's Hat? So...why a plain peasant's hat in an A&S Competition?

This project started as an idle amusing thought when I saw the categories for this year's Estrella War. I knew that there would be wonderful bejeweled and feathered creations on display, and thought it would be fun to show a simple working woman's hat for a bit of contrast. Then I got to thinking about it...how would I put it together? What would I use for materials? The more I pondered, the more the idea intrigued me. And since my last \$3 straw bonnet bit the dust several events ago (and never fit right anyway), I decided to take up the challenge.

The Style

The first step was to research what working folks would have been wearing during my time period—the mid 1500's. So, I turned to the art books. In 1565, a wealthy Antwerp merchant named Nickaes Jonghelink commissioned painter Pieter Bruegel to create a series of paintings depicting the months of the year. One of the series was "Haymaking" (July). In his quest to show that the land determines the seasonal activities of men, Bruegel portrayed a realistic scene of peasant men and women bringing in the hay. The men wear either wide brimmed or narrow brimmed hats. The women wear cloth wrapped around their heads, with or without a wide brimmed hat. (See Figure 1) In the detail, (See Figure 2), you can see that the women's hats seem to be made of concentric circles of some material. In 1567, Pieter Arsen, also of Antwerp, painted a picture, "Market Woman with Vegetable Stall" (See Figure 3), to show the new economic prosperity of the time. Again, the woman is wearing a wrap of fabric around her head, and a wide brimmed hat. This picture gives us a bit more detail on the construction of the hat, particularly when we look at the underside of the brim. It appears to be made of a length of plaited material, sewn together in circles. That gave me a starting point. Looking further, I found that this style of hat had been associated with agricultural workers in paintings since at least the early 1400's. For example, "June" in Les Tres Riches Heures Du Duc De Berry (1412_1416) shows peasants mowing a meadow. (See Figure 4) Two of the men wear our hat. And Hugo Van Der Goes' "Portinari Altarpiece" (1475_76) uses the hat as part of the depiction of the shepherds visiting the newborn baby Jesus. This is a nice bit of symbolism, at once showing the agricultural status of the shepherds, and pointing out that they came straight from their flocks in the field. (See Figure 5) Nowhere in my searches did I see this particular style of hat on a middle or upper class person. The closest I came was Jan van Eyck's "Arnolfini Wedding Portrait" of 1434. (See Figure 6) The groom wears an elaborate creation of plaited straw, which has been dyed black. The construction technique appears to be the same, but the shape is nowhere near as practical for

preventing sunburn as our simple bonnet. To check on my theory on how the hats were made, I examined a modern straw hat in the store. One of the methods used these days gives the same look as the hats in the pictures. It is a long strip of braided material. Starting at the center of the crown, the material is sewn in an ever increasing spiral, until the hat is the size and shape needed. Cattails I suspect most of these hats were made of plaited straw. However, I didn't have any long uncut straw to braid. This stumped me for a while, until I was driving over the river one day and chanced to lay eyes on a stand of cattails. Ah ha! Cattails are found throughout North America, Europe, and Asia, and are one of the more useful plants around. The roots, young stems, pollen, and the flowering spikes are all edible. The leaves grow up to 8 ft, and have been used for thatching huts, weaving mats and chair seats, making cordage, and were even used for caulking and stopping cracks in barrels and boats, because they swell when they are wet. And they were used nearly universally in basketry throughout Europe during the middle ages. To use cattail leaves in basketry, they were plaited, then the plaits were either woven around stronger stakes, or sewn together in a spiral. (See Figure 7) This last is the same method used to make our hat. It seemed logical to me that if the peasants didn't have suitable straw handy, they may very well have used cattail leaves instead. It was a familiar material, used in a familiar way, to make a familiar object. It would provide airy shade on a sunny day, and would swell to provide relief from the drizzle on wet days. Preparing the Braid Now that I had decided on a material, I had to go get it. So in the beginning of January, I donned water shoes and shorts, and waded out into the muck to cut cattail leaves. (Luckily, I live in a relatively warm climate.) I cut them at the water line, making sure not to take all the plant material in one place so as to leave enough for next year's growth. Then I dragged them back home, hosed off, and laid them out flat in the garage. I separated the leaves out, as they don't dry well if they stay clumped together. Then I left them for a month, turning them on occasion so they would dry evenly. The leaves shrank as they dried. If I had woven with them when they were freshly harvested, this shrinking would have made my hat very flimsy, and might have pulled it out of shape. I cut both new growth, which dries green, and last year's growth, which stays a nice brown. The ladies in Bruegel's painting (Fig. 2) had hats in different colors. I know from my basketry research that weavers in the mid 1500's used stripes of different natural colors of weaving material to give visual interest to a piece (see the willow basket in Figure 8). I decided that using the different colors of leaves to make stripes in the finished hat was a logical extrapolation, and might look pretty to boot. Now it was time to braid. Once the leaves are dry, they become brittle. To use them, I had to re_hydrate them just a bit. For the green leaves, it was enough to wrap them in wet towels for a couple of hours. The brown leaves however needed to be soaked in the bathtub. Once they were flexible again, I washed the last of the swamp muck off of them. The pith in the leaves had sponged up some of the water, so I pulled them through my pinched fingers to wring them out. I decided on a four_strand braid. That way I could start the braid without any loose ends to deal with, like so: As I ran out of one leaf, I overlapped another for a few strokes, and then trimmed the ends. About 10 hours later, I had sore hands and enough braid to make the hat. The Thread The next challenge was to decide what to sew it together with. After going to the trouble to gather my own materials, I didn't feel like using store bought thread. Linen and silk threads were probably most commonly used for sewing, but the lower classes of society would have used wool thread as well. Indeed, the farming community of Herjolfsnes (14th century Greenland) used wool thread in their clothing. I had a fleece. I'd come this far. So...I decided to spin my own thread. Before I could start spinning, there was some work to do. I gently washed the wool to take out some of the ickies left over from the field. While in the Middle Ages it was common to wash wool in stale urine to cut

some of the grease , for sanitation reasons I used water and a squirt of detergent instead. After rinsing (gently, so I didn't make felt) I laid the wool out on wire screens to let it dry. After a couple of days, it was ready for the next step. I had to 'tease' the wool__pull the clumps of fiber apart to remove any remaining bits of bedding, grass, and what not (especially the what not), and to take out the second cuts. (When the sheep sheerer doesn't clip closely enough on the first go round, she will go back over the spot. A small nub of very short fiber results. If you spin this nub into your thread, it will create a lump, and that point will be weak.) Then I had to even out the wool. Wool can be either combed, which is appropriate for long haired sheep, or carded, which is better for shorter haired sheep. Wool cards were first recorded in France in the late 13th century. While wool combing had become a guild activity, carding was done by the women of village. As I had a shorter haired fleece, and didn't have access to combs, I decided to card the wool. (See Figure 9) Finally, I got to the spinning part. While a drop spindle would give a slightly stronger thread, in the interest of speed I decided to use my spinning wheel. The spinning wheel first appeared in art and written documentation in the 13th century. By the early 1500's, the flyer wheel__the type that I have__was used to spin wool in the Low Countries. I spun the thread over the course of a couple of days. Once the thread was done, I reeled it off the wheel into a skein. To set the twist I soaked it in warm water, and then hung the skein to dry in the shower with fishing weights dangling off of it. Finally, I wound it into a ball, and it was ready to use. Sewing the Hat There was no good way to run this project under a sewing machine...I was going to have to sew it by hand. I scheduled a good solid day to finish up the project. In the interest of strength, I decided that a backstitch would be appropriate to use for the hat. I found that the braid had to be damp to be flexible enough to maneuver into position. However, I also found that my wool thread frayed something fierce when it got wet. To solve this problem, I let the braid sit for a while after wetting it, so it would be flexible but not dripping. I ran the thread over beeswax to strengthen it, prevent tangles, and give it a bit of waterproofing. Then I used short pieces of thread, to cut down on the fraying. This led to quite a few knots, but the thread didn't break as much. I started sewing the braid together in the center of the crown of the hat. For the first few circles I had to fold the braid to get a tight enough curve. After that, I was able to bend the braid into the position I wanted. Shaping was accomplished by holding the braid in the shape I wanted it as I stitched. I happened to have a mixing bowl that matched my hat size, so I used it as a mold and model. That one solid day quickly turned into 6 solid days of hand sewing. Next time I'll use bigger stitches! When the hat was big enough, I cut the braid, leaving about 6 inches more than I needed to finish the last circle. I unraveled the extra, tucked the ends back into the plait, and trimmed the excess. Then I tapered the last circle under the brim, and added a stay stitch to keep the end of the plait in place. Finishing Touches When I finally had the hat finished, I soaked the whole thing in the bathtub. When it was good and wet, I put it on and wore it until it dried back out. This molded it to my head. It fit perfectly However, a good Estrella wind could still whisk it away if I wasn't careful. I noticed in the Bruegel painting that one lady's hat has a flower on it. I hadn't seen any hat bands on these rural bonnets. How did she keep the flower on? I decided that she must have used a pin. And a hatpin would be just the ticket to keep the hat pinned to my headscarf at Estrella, too. Pins have been found in archeological deposits in London dating from the 12th to the 15th centuries. The ones I was interested in were made of brass wire, with glass or coral bead heads. The top of the pin was flattened, and a small circle of wire was soldered below the bead to keep it on. (See Figure 10). I had a pin blank already, and I decided to add glass beads. As I haven't tried soldering, I would glue the metal circle in place below the bead. But what beads to choose? In one last personal touch, I made a lampworked eye bead.

Lampworking is a technique created in Europe in the early 1500's, as the expanding European trade circuit created a demand for more beads. The Supialume Guild of lampworkers was recognized by the Senate in Venice in 1528. A worker heated a glass cane over an oil or alcohol lamp until the tip was melted. (Before this time, beads were made in a furnace.) The blob of molten glass was wound around a metal wire, which was coated with clay. The bead was then twirled and reheated in the flame until surface tension and gravity pulled it into a sphere. More molten glass could be added to build up the size, or add decorations. While I don't have the oil lamp specialized for the work, I do have a Hot Head torch. Otherwise, the techniques I use now are the same used in the 1500's. I decided to create an 'eye' bead, made by adding drops of different colored glass. This style has been popular throughout history, and examples have been found in trade beads discovered at the Cameron Site (1570_ 1595) in central New York. As the hole of the bead was too big__it would slip over the pin head- I added two seed beads such as were found in the Spanish colonial trade from the early 16th century. I chose green and white glass to match the colors in the cattails, and because these colors were found in trade beads in the 16th century. Finally, I was done. Simple peasant's hat? Not so simple after all! I have a great respect now for the amount of time and energy it took to create the most basic of objects. 'Simple' peasant: I tip my hat to you

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Some Bibliographies on Medieval/Renaissance Topics on the Internet
Compiled by Lady Mairghread in Eyverska
mairghread_megan@hotmail.com

General Medieval/Renaissance History & Studies

MEDIEVAL MEDICAL BIBLIOGRAPHY by Robert A. Laures
<http://kuhttp.cc.ukans.edu/ftp/pub/history/bibliographies/medical.txt>

Very specialized and academic, although with a few general references. Not annotated.

Gay Medieval History Bibliography compiled by Paul Halsall
http://www.inform.umd.edu/EdRes/Topic/Diversity/Specific/Sexual_Orientation/Bibliographies/gay_med_bib

Primary and secondary sources. Not annotated.

ARTHURIAN BIBLIOGRAPHIES
<http://www.lib.rochester.edu/camelot/acpbibs/bibhome.stm#bib>

Links to several in_depth bibliographies on various Arthurian topics, including the historical Arthur, and Arthurian literature. Very exhaustive. Some bibliographies are annotated.

Bibliography on Women in Byzantium 2001 Thalia Gouma_Peterson, Editor
<http://www.wooster.edu/Art/wb.html>

Lists primary and secondary sources _ very complete. Not annotated.

Medieval History Bibliographies
<http://www.geocities.com/Athens/2423/>

Bibliographies on such topics as Medieval music, Richard III, Normans, Jews, etc. The "Sources of Medieval History" link is an annotated bibliography.

A SELECT BIBLIOGRAPHY FOR MEDIEVAL STUDIES
<http://www.library.yale.edu/rsc/history/medbib.htm>

An annotated bibliography of Medieval topics, organized by region, country, etc. Very complete, but what would you expect from Yale?

Scottish Medieval Bibliography Index
<http://www.medievalscotland.org/scotbiblio/>

A collection of bibliographies on all things Scottish, including a nice bibliography about the period of Wallace and one on costume references and one on women's history.

A Bibliography of material available on agricultural practices in the Middle ages.
http://members.tripod.com/~brandtfamily/med_gardens_bib.htm

An overwhelming bibliography of primary and secondary sources on gardening and agriculture organized by topic.

Includes information for re_creation of period gardens. Not annotated.

MEDIEVAL SPAIN: Bibliography of English Language Readings

<http://www.niu.edu/~td0kru1/spain.html>

Listing of books on Spain organized by historical period. Not annotated

Medieval Cookbooks _ An Annotated Bibliography

http://www.pbm.com/~lindah1/articles/food_bibliography.html

Jaelle of Armida's annotated bibliography on cookbooks.

Women in Medieval Russia Bibliography

http://www2.h_net.msu.edu/~women/bibs/bibl_medrussia.html

Short, non_annotated bibliography of materials on Medieval Russian women.

Medieval Bibliography

<http://members.aol.com/gerekr/medievalbib.html>

Organized by topics such as art, calligraphy, military, etc. Some sections are annotated.

Produced by a re_enactor, I believe.

A Basic Bibliography in Medieval History

<http://www.columbia.edu/cu/libraries/indiv/manc/biblio.html>

The word "basic" as used here means basic for the academic researcher. Partially annotated bibliography of both English and foreign language materials organized by topic.

Anglo_Saxon History: A Select Bibliography

<http://www.wmich.edu/medieval/rawl/keynes1/home.htm>

Very user friendly bibliography of everything you wanted to know about the Anglo_Saxons but were afraid to ask. Uses frames for easy movement between topics. Organized chronologically. Partially annotated.

Medieval drama

<http://web.uvic.ca/shakespeare/Library/SLTnoframes/reference/bmedieval.html>

Listing of mostly secondary sources on medieval drama. Not annotated.

Medieval History Stauffer Library Reference

<http://library.queensu.ca/inforef/history/medieval.htm>

This is an introduction to research in medieval topics for the college student. The information on beginning research and evaluating sources is valuable.

Medieval History in the Movies

<http://www.fordham.edu/halsall/medfilms.html>

Exactly what it says it is. Organized by time period/topic, this list has movies I've never even heard of. Not exactly academic research, but lots of fun anyway.

Middle Ages Annotated Bibliography by Jodie Apeseche (kids)

<http://users.massed.net/~mdurant/medievalbooks.htm>

Wonderful partially annotated bibliography of children's fiction and non_fiction relating to the Middle Ages. Most books link to amazon.com so you can spend your money immediately.

Medieval Bibliography and Research Guide

<http://www.michellejerott.com/medievalbib.html>

This is aimed at authors who wish to research the period for their books. It is organized by topic and partially annotated. Useful.

I would like to thank the artisans who gave of their time and shared their talents with us.

Lady Eden Blacksmith

I return you now back to the July Issue of The Minister of Arts and Sciences Newsletter for the Kingdom Of Atenveldt