

Some Notes on the Presentation of the Thirteenth-Century Narfing Iron: A Brief Beginner's Guide to Documentation
by Lady Jehanne de Huguenin

The annual Arts and Sciences competition approaches, and the Mistress of Arts is clamouring for documentation on all entries! Spurred by visions of the populace runs screaming at the thought, I present a few guidelines for SCA documentation, for those of you who are not sure what this entails (i.e. the ones who are screaming and running).

First, a brief contextualisation. The SCA is a medieval research and recreation society. You are, of course, absolutely and perfectly free to take part in its activities entirely on the recreation level - paying as much attention to medieval authenticity as is necessary to fling together a costume and attend events without destroying the atmosphere. And more power to your knees. You can also, if you're into this aspect of the Current Middle Ages, make yourself various items, clothes, etc, which pass the 10-foot test - i.e. they look reasonably medieval from ten feet away, just don't look too close, that tunic's nylon, the sword's plastic, and the leg of chicken is Kentucky Fried.

On the other hand, if you are going to enter Arts and Sciences competitions, you are going to run into the research aspect - you are making things not only for your own enjoyment or use, but for a competition, and authenticity is one of the things that the Society is concerned with. You are going to need to supply documentation. This need not be intimidating or require months of your life in research; it can, in fact, be stimulating, exciting, and give you umpteen more ideas to play around with.

Right. After that brief message from our sponsors, on with the motley.

What are you trying to do when you document a project? In my possibly not particularly humble opinion, you are trying to present evidence that what you have made is a reasonable attempt at reproducing something that would have been made in the medieval period, using techniques and materials that would have been used, and producing an effect that is similar to effects seen in period. If, for some reason, you cannot exactly duplicate aspects of the item - materials too costly, process too time-consuming, or technique unknown in the modern age - you need to say exactly where you have deviated from your period example, and why.

So, let's say that you're a keen amateur narfing-iron curler, and you have decided to enter a narfing-iron for the Arts and Sciences competition, based on a thirteenth-century narfing-iron because that's what your persona would have used. What do you do, after screaming and running in circles a bit??

(1) You find some books. You may have them yourself - your favourite handbook on modern narfing-iron curling may have a chapter on the history of narfing-irons and the curling process. Your Friendly Neighbourhood Shire Officer™, may have books you could look at. You may have to wander into a city library and type "narfing-iron" into their computer index. If you're really lucky, you'll have access to a university library, which is likely to have whole treatises on narfing-irons in sickness and health.

(2) Now look at the books you have. This is the point where you need to differentiate between primary and secondary sources, which sounds highly intellectual and academic but isn't really. Opinions on what constitutes a primary source differ slightly, but for the purposes of A&S competitions you can probably assume:

A primary source is an actual example of the item, made in period and miraculously preserved (this is really difficult if your craft is cookery);

OR

A representation of the item in an artwork created in period (reproductions in modern books are usually fine);

OR

A description of the item in a book written in period (often a bit difficult to read, especially if it's in Middle English or Sanscrit).

A secondary source is anything written or drawn after the period of the article in question, describing the article with information drawn from a primary source. This includes translations of written primary sources.

Thus Baljockey's seminal work on The Thirteenth Century Narfing Iron is a secondary source, because he wrote in 1922. It's a good secondary source because it reproduces pictures of narfing irons, some taken from actual examples in museums, and also draws heavily on contemporary writers who describe narfing-irons in any way. Pondribbler's The Narfing-Iron is a poor secondary source, because mostly his information comes from Baljockey; also, Pondribbler redraws the thirteenth-century pictures of narfing-irons because he thinks their technique is a bit suspect, so what you're getting

is his impression of a contemporary impression of a narfing -iron. Bad idea. Look out for this, horrible numbers of historians do it. (If you're into costume, don't trust Norris, he always redraws his pictures and hardly ever even mentions the primary source).

(3) If, after a brief scrutiny of your piles of books, you find you only have secondary sources, look at their bibliographies. They will give you details of the primary sources the authors have used, and you can probably track them down. If the authors have been kind enough to reprint actual period pictures, or reproduce large chunks of text from primary sources, you can rejoice: at this level, certainly, we're not going to mind if your primary source is taken from a reproduction in another text, as long as it's reproduced exactly.

Right. You now have a large pile of information describing period narfing-irons. Hopefully you've managed to get some sense of materials and technique as well as actual appearance, etc; this is often more difficult than simply documenting what the darned thing looked like. We will skip blissfully over the long, hard, curse-ridden process of actually constructing your narfing -iron, and assume that you've curled it successfully and are ready to enter it in the A&S competition. How do you present your documentation?

(1) Define the scope of your project, exactly what you are trying to do: what you are making, when it would have been made, where it would have been made, who would have made it and used it, how they would have made it. You may also like to state briefly why you found it interesting or particularly useful to do this particular project.

(2) Concisely present the main aspects of your primary documentation: the 13th-century picture of the Lebanese narfing-iron, the photograph of the narfing-iron in Hakchoo museum, the two-page rant on the hideous temptations of narfing-irons by the Bishop of Ely in 1263. If possible, provide photocopies of the most important pictures. You can summarise written descriptions, but should probably quote directly the most important points. If, for some reason, you have been unable to find true primary sources - the most common reason would be that they're all in a different language - SAY SO! You will not be penalised for using a translation, as long as you make it clear that you KNOW it's a translation but had no option as you don't speak Sanscrit. In this instance, the best bet is to compare several different translations and discuss any important differences you find.

(3) Briefly and concisely summarise the opinions, statements and wild rants which have influenced your project from the work of secondary writers. Say that you used bronze not copper because Baljockey argues so persuasively for it. Briefly refute Pondribbler's laughable claim that the narfing-iron curled counter-clockwise in the thirteenth century. Bemoan the fact that you couldn't lay hands on a copy of Splottenwort, tantalisingly quoted by Baljockey, for further evidence.

(4) Briefly and concisely summarise the main problems you have found and substitutions you have been forced to make. Say that you know the handles should be cedarwood, but you couldn't afford it and used pine instead. Note how you used an electric oven rather than a forge-fire, and say how you thought this affected the end result. Discuss how much your design is an exact copy of a period original, and how much it's your own design done as you think a period narf-curler would have done it. Say how much you felt the project to be a success or failure, and mention things you might do differently next time, and why. For as much of the process as you can, note the differences and similarities between your work and the process your documentation suggests.

(5) Write a bibliography. This is an alphabetical list of the authors you've used, with titles, dates of publication and publishers for each work.

And, finally, by way of horrible warning, some Don'ts.

DON'T make your item first and then try to document it - your documentation must drive the whole process.

DON'T take all your documentation off the Web - these are usually secondary sources, and have a higher chance of being poorly researched and presented. If you do use web sources, make sure they refer to primary sources, or use secondary sources sparingly and critically.

DON'T use Conan the Barbarian, Braveheart or Aladdin as a source of any kind (aaaargh!)

DON'T assume that you don't need to tell the judge(s) basic information - play it safe and demonstrate that you do know, and maybe you'll also educate the judge(s)!

DON'T use the argument "I used that because medieval people would have if they had it." Judges have killed for less.

You can stop screaming and running now... Have fun!

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<http://web.archive.org/web/20041019042457/home.pcisys.net/~lyssa/document.html>

How To Write Documentation For SCA Competition

By Maggie Griggs known in the SCA as
Lady Lêofsige Ó Caoimh (Lyssa)

"Where do I start to write?"

Always research your subject before you begin your project whether or not you ever intend to enter it into competition. This will save you lots of time later if you decide to enter down the road. It will also allow you to learn more about your subject making similar projects much easier to complete. While you're researching, it's helpful to make notes on where you've found the information. You can make these notes right next to your preliminary sketches, noting the source, and any pertinent information that will allow you to refer back to the info at a later date.

No matter what your project, start by checking out your library. Inter-Library Loan is your friend. Ask your librarian for more information and you can research a world of libraries from your local branch! You might start with books readily available in your branch. Make notes of the book names, authors, and publishers as well as the page numbers where you found your information. If the books provide bibliographies, continue your search by looking up those sources. This will enable you to evaluate your information and work back to the original source of information. Remember, just because it's in a book and you've seen it written 5 times, the information isn't necessarily accurate. Without researching where your source got his information, you could simply be repeating his misunderstandings or misquotes.

Don't stop your research at books; check magazines, encyclopedias, archeological reports, anthropological reports, museum publications, published graduate studies, and dictionaries. You can check the OED or Old English Dictionary for further information as well as similar dictionaries in the language of the country where the item would have been created and used. Further information can be found in paintings, contemporary writings, and on the Internet. Always note where you found the information and as much information as possible to enable you to find the source again.

Once you've begun your research, you can evaluate your sources based upon sources closer to an item. Even scholars may disagree on whether a source is primary, secondary or tertiary, but all will agree that the closer a source is in time to the item being researched, the more accurate a source is likely to be. Research conducted on extant examples by an expert and published by the expert or his research facility is likely to be more accurate than the magazine article that quoted the reviewer who wrote on the reprinted excerpt of the original paper. The painting of a beautiful dress is a wonderful source of the general item, but as it is not a photo may not represent faithfully the original dress. If no extant example is available, the painting along with contemporary letters, records and writings will provide a more accurate representation than a more recent sketch and subsequent interpretations of the redrawing. If the source can be backed by further research, don't discount a source because it appeared on the Internet or in a small print house edition. Don't rely heavily upon a source, no matter how illustrious it appears, which can't be backed by further research or which seems to merely restate a commonly held myth without proper support.

Also, just because a Laurel, Pelican, Knight, or other "noted expert" says it is a fact, don't accept it without further research. If possible, ask the gentle for a few of the sources that they used to find their facts. Don't imply that they are incorrect; just ask for a starting point from which to elaborate upon the information. They may be entirely correct or completely off base, but without further research, you'll never know. Building upon their research without first determining if there is a firm foundation will not assist either of you in learning the facts.

"When do I start the project?"

Now that you've conducted your research, you're ready to begin your project. You should be familiar with the techniques and materials used to create the original, the uses to which the original was placed, the time and place in which the original was used, and by what manner of people the original was used. You now need to decide if you will use the period materials and techniques or if you will use modern methods. Unless you are planning to enter a competition which requires entirely period methods and materials or you simply wish use those techniques and materials as closely as possible for personal reasons, you will most likely make substitutions when creating your project. You might wish to make notes along with your research indicating what you've substituted and why as you work to complete your project.

If during the research process your creative energies take over and you decide you must start the project, do it! It's sometimes more fulfilling to see some hard accomplishments next to your notes to keep you motivated. Just be sure to continue doing a bit of research. If you complete the project and then discover that your methods or final product aren't right, you can note that in your documentation and how you could change the process to incorporate your newer knowledge the next time around. Better to include in your documentation that you know something should have been done another way than to pretend it's entirely correct. If you ignore your more recent information, you can be sure that one of the judges will be familiar with that extra knowledge and call you on it. Also remember that it is always better to admit you don't know something than to claim expertise on something you don't know.

Once the project is done, don't just toss those notes away or place them in that random stack of mail on the table. Establish a file that contains your notes and keep it somewhere handy. If you don't think you'll ever enter competitions, you'll still wish to keep this information for later review. Should you ever wish to recreate the project, you'll be able to review your notes, perhaps review a few sources and jump right into the next project! You'll also have a starting point for researching parts of the project that didn't turn out as expected. The notes will allow you to discover if you deviated from the original project or perhaps didn't research far enough to discover the solution to the problem you've discovered.

"All this work and I still don't have any documentation!"

Believe it or not, you've already written your documentation on those notes that you made during your research and will only need to compile it in an orderly fashion to have your documentation ready for presentation. Get out those notes. If you've kept track of your sources and reasoning for using modern materials and techniques, you can prepare documentation which should suffice for anything from a 3"x5" card to a dissertation on the subject. The competition organizers sometimes establish documentation format and length. Check with the organizers to see if there are requirements. If so, use this information along with those requirements to prepare your documentation. As a general rule, it is best to include a summary on any documentation exceeding 4 pages to allow judges who are pressed for time to read the highlights and those who wish to delve further to read the longer information. As a custom in Dragonsspine A&S competitions a 3"x5" card is accepted but more elaborate information is encouraged.

"Putting It Together: Step One - The Heading"

Your heading should provide enough information to the judge to allow them to identify your project if the documentation becomes separated from the project. The heading can be regarded as a very short synopsis of the "who," "what," "when," "where," and "why" questions. The heading should include a short description of the item, where and when the item would have been used, and a note on why the project was undertaken to allow the judge to identify with the mindset of the artist when they undertook the project. Optionally, you may include your name in the heading. There are both good and bad points to including your name. On the good side, often many people will look at the entries in competition and having your name on the item will allow those people to seek you out if they have questions. This also allows the judges to seek you out if they have additional questions. On the bad side, if the judges are to be judging anonymous entries, including your name will make it much less anonymous. Here is an example of a heading:

Eleanora of Toledo Gown
1562 Palazzo Pitti, Florence
Designed for Lady Alexandria Morgan
On the occasion of a wedding
By Lady Lêofsige Ó Caoimh known as Lyssa

If you're short on time and doing a quick 3"x5" card documentation for your piece, the heading will contain much of the information that you will want to include on your card. If possible include a little about how the piece was created. If you have nothing else to include on the card or no time to expand the information to a more complete documentation piece, use the heading to provide as much information in as concise a manner as possible. This information can also be used on a display card if the piece is to be displayed rather than judged.

If this is the only documentation that you're going to use, make it look good. Print as legibly as possible or ask someone to use a bit of calligraphy in a clear and readable hand to show your information.

"Putting It Together: Step Two - The Bibliography"

The simplest part of the documentation will be the bibliography. Choose a bibliography style and use it consistently. You may use one of the accepted formats found in numerous stylebooks or devise your own. Here are a few basic formats for the MLA style. For all of these examples, if no author or editor is listed, just start with the title and if any of the information is not applicable, just omit it.

Books:

Author/Editor Last Name, First name (and additional author/editor first and last names or ", et al." if too many to list). *Book title*. Translated by first and last name(s). Publisher City (state /country): Publisher, Date Published.

Work in a collection by several authors, with an editor or an article in an encyclopedia:

Author/Editor Last Name, First name (and additional author/editor first and last names or use ", et al." if too many to list). "Title of work cited". *Book title*. Edited by first and last name(s) if different than author. Translated by first and last name(s). Publisher City (state /country): Publisher, Date Published, Volume number and Page numbers of work cited.

Article in a magazine or newspaper:

Author/Editor Last Name, First name (and additional author/editor first and last names or use ", et al." if too many to list). "Title of article". *Magazine or Newspaper title*, Date Published: Volume number and Page numbers.

CD-ROM:

Author/Editor Last Name, First name (and additional author/editor first and last names or use ", et al." if too many to list). "Title of CD item cited". *CD title*, Publisher, Date Published: Volume number and article numbers if any.

Internet:

Author. "Title of Article". Title of Journal, Newspaper, or Book (if applicable). Date of article or revision date (if available). Complete Internet address (Your access date).

"Putting It Together: Step Three - 'Who,' 'What,' 'When,' 'Where,' 'Why' and 'How'"

This is the heart of the documentation. Everything between the Header and the Bibliography should address the basic questions of "who," "what," "when," "where," "why" and "how." You can either create specific headings for each of these questions or intersperse them throughout the text, but be certain to address all of them to achieve a complete picture in your documentation.

"Who" as in "who created, used, etc." this item. For example, if the above heading, the dress was worn by Eleanora of Toledo. Who was Eleanora of Toledo? You might expand on that to explain why this item survived, how Eleanora lived and died, if there were any portraits of the dress, what social significance did the item or Eleanora hold. "Who" gives your audience the feel for the piece and for those people who used it. It provides a background for the item, its history and brings it to life.

"What" as in "what is it". In the above example, the item is a dress. In the heading we mentioned it was a dress. In the body of the documentation we get to the face that the dress is made up of lots of parts. It consists of a shift, under-petticoat, under-bodice, skirt, bodice, and sleeves. It describes the basics pieces so that they may be identified. It also provides a bit of information on how to identify the items and for what they were used. "What" allows your audience to picture the item and to begin to get to know and understand it.

"When" as in "when was it used". Continuing with the dress example, Eleanora lived in the mid-16th century. Eleanora was buried in the dress in 1562. The dress was discovered by archaeologists, analyzed by various experts and dated through numerous means. All of this information is important. In addition, "when" refers to the time period in question, the renaissance. When was the renaissance for this part of Europe? When did this style become popular? When did it appear in paintings, on other corpses, and in the writings of the time? "When" places the item on a time line and furthers your audience's understanding of the item in question as well as its place in history and its relevance to our study of the pre-17th century time frame.

"Where" as in "where was the item used". The dress was used in Florence, Italy. It was buried with Eleanora in Palazzo Pitti, Florence, and painted in Italy. "Where" also includes the various places that the dress was found, the countries that the style was used, the places that the dress was studied after exhumation, the conditions under which it was preserved, and the location where it currently resides. "Where" allows your audience to pin-point the reasons that this item was used, was preserved, and was studied. It gives an understanding of the possible importance this item may have held in its culture of origin and a basis for reasoning its eventual survival. "Where" can also include the final use of the recreated item. Did you choose this item for use at an event or for display? Where will the final project find its new uses?

"Why" as in "why was this item used" and "why did you select this item for your project". The Eleanora of Toledo dress was selected for a number of reasons including its unusual bodice, its attractiveness to the intended recipient, its difficulty, and its ability to inspire the artist and the wearer and its appropriate theme for its intended use. Additional questions to answer are "why did Eleanora wear this dress" and "why was the dress used for her final resting". These questions require much more research and may be unanswerable for many items, but they are the keys to understanding an item's place in history. "Why" will give your

"How" as in "how was the item made originally" and "how did you recreate the item". What materials were used to create the original piece? What materials did you use? Why did you make substitutions? Did you use the period techniques or did you substitute a modern technique? Why did you choose that method? "How" is the place where you describe the steps that went into creating the original and the steps that you used to create your version. If you varied from a period technique or material, say so and note the reasons. If possible note the original technique or material as well. "How" may be the largest

part of your documentation. It shows whether you know a lot or only a little about the original subject. If you know a lot and made choices, you are displaying creativity. If you knew a little and extrapolated, you are displaying innovation. If you know a lot and followed the original techniques and materials as closely as possible, you are displaying your reconstruction abilities and uncovering techniques that may have been lost through the passage of time. If you knew nothing and did it anyway, you may be displaying extrapolative abilities. "How" is the section where you will allow both your talents and your project to shine in comparison to its predecessors.

All of these questions are important to creating complete documentation. Be certain to give each of these questions some thought when you write your documentation.

"Putting It Together: Step Four - Footnotes or Endnotes"

When writing your documentation, you may wish to include footnotes or endnotes. Neither is required, but either can provide a method of adding additional information that may not fit in the general context of the documentation. They provide the ability to reference specific works when providing quotes and can offer much freedom for expression. If you choose to include footnotes or endnotes, pick a style and follow it consistently. Footnotes and endnotes can also be used in place of a bibliography if you site the works completely within the notes. Whatever method you follow, avoid constant repetition of the "IBID" note. It is far better form to repeat the book and page or reduce the number of notes than to provide a succession of "IBID" notes. Here are a few MLA examples of notes:

- 1Deborah Tannen, *You Just Don't Understand: Women and Men in Conversation* (New York: Morrow, 1990) 52.
- 2"The Decade of the Spy," *Newsweek* 7 Mar. 1994: 26-27.
- 3Tannen 62.

"Putting It Together: Step Five - Pictures"

When describing a picture, technique, or item, it is often helpful to include pictures. Graphic pictures included with the text or photocopied pictures attached to your documentation can be of tremendous help in explaining and demonstrating a piece. If using photocopies, it is helpful to highlight the pertinent part of a photocopy and make a reference note to the text that references or describes that picture. This will provide much more clarity than simply attaching a stack of copies.

"Putting It Together: Step Six - The Summary"

Once you've completed your documentation, take a look at its length. If you've exceeded 4 pages, you'll want to consider adding a short summary at the beginning. The summary can cover very briefly the high points of the documentation. It will allow those pressed for time to read the most important information right up front. The in-depth documentation is still there to back up the summary for those who wish to look or who desire a more complete discussion. The summary should be limited to one-half to one page. It should be on its own page with the header and may need to be clearly marked as a summary. The rest of the documentation can start on page two. Repetition of the header on the second page isn't necessary but can provide a nice transition between the summary and the full documentation.

"Putting It Together: Step Seven - The Review"

When you've completed your documentation, be sure to have someone read it through. Another pair of eyes will help to eliminate mistakes and missing information. Have the person reading the documentation pretend they know nothing about the subject and ask questions about things they don't understand. This will allow you to incorporate the answers to those questions into your documentation before the judges ask those same questions. Don't forget to run the spell checker and a grammar checker as well! Utilize these tools to help you complete a well-written and complete set of documentation. One caution with spelling and grammar software, these tools won't always catch the use of a correctly spelled wrong word. If you have replaced "you're" with "your", "too" with "to" or "two", "it's" with "its", "effect" with "affect", or any other common word substitution, you'll only discover the problem by carefully reading. These grammatical errors won't usually detract from your overall score, but they can be the deciding factor between two items which have received comparable scores and have comparable documentation. When looking for a random deciding factor, your grammar may make the difference between winning and losing.

"Putting It Together: Step Eight - The Presentation"

The final thing to consider is the presentation. The presentation applies not only to the documentation but to the finished piece as well. The documentation should always be bound in some way to prevent the pages from becoming separated. Staples, loose-leaf notebook or a binder cover are all good options. In addition, it is helpful to include page numbers on all pages, including any photocopies, and a header or footer containing the first line of your header. In this way if the documentation should become separated or mixed, it can be easily placed back in order.

Next consider how you will present the finished project. If it is fragile, will it require special supervision or can an appropriate container be arranged which would allow viewing without endangering the project? Does the project require a form or stand to give it the best presentation or will it display well on a table? Do you require a large amount of space? Should the item be protected from the light, from dirt or from a rough table surface? Consider bringing a tablecloth to place under the item or a place mat. Don't plan to take too much area for the display, but do plan for a sufficient area to display the

item well. A table cloth can be placed upon an entire table providing a pleasant display surface for numerous items, while a place mat can be placed upon a table or table and cloth providing both a pleasant surface and a grouping of your project and documentation.

If you require a large amount of space or other special considerations for your project, contact the competition coordinator well in advance to make arrangements. Be sure to re-confirm any special arrangements a few days to a week before the competition. Coordinators do get busy and details can slip through the cracks. If you make special arrangements, try to arrive early to help the coordinator set up so that your arrangements won't be an inconvenience to the coordinator and set-up crew. Everyone concerned will appreciate your thoughtfulness and your special arrangements are more likely to be remembered in the rush to set up.

If you'd like more information on preparing documentation, you may contact me at lyssa@pcisys.net. Good luck and good documenting!

Lyssa

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Research and Documentation for Beginners **by Mistress Linnet Kestrel**

Research and documentation frighten a number of otherwise confident people. The major reason for this is lack of knowledge and understanding of what these words mean in an SCA context.

Research is, essentially, learning about your craft. Documentation is explaining what you've learned and what you've done. If you love your craft, you should be willing to learn about it. If you love your craft, you should be eager to tell others what you've learnt, and teach them if they are interested. Part of the duty of a champion is to teach and demonstrate, and to encourage others. Documentation is a vital tool in this duty.

You can (and many do) lead a long, happy and productive SCA life, without ever opening a book or writing a single sentence of documentation. You can even win a number of contests. Despite everything we claim about the educational aspects of the SCA, there are very few areas where scholarship is actually rewarded. A&S championships and persona development contests are among those few.

You can make a really cool thing without doing any research or documentation. You can get lots of oohs and aahs. You can win local contests. You can't win Kingdom A&S. In the same way, you can go through your entire SCA career with a t-tunic and a name, and you can create an elaborate and improbable persona story (kidnapped from Mongolia by Vikings who abandoned me on the shores of North America, where I walked overland to Russia ...). Both of these are fine and fun, but won't help you win a persona development contest. Just as many of us begin our lives with a "kidnapped by Vikings" persona, most of us begin our careers as SCA artists with the same attitude as a modern artist: that the past is a giant clip art source, from which we can pick and compile motifs and techniques, to create something entirely new and original. Again, this is fine and fun. But to win Kingdom A&S, you have to make the next step, to a different level of craftsmanship.

The key to the next level is **context**. It is not enough to make a cool thing. **It needs to be a cool thing that could reasonably have existed in a specific time and place.** At the least, century and country, though once you get into it, you can probably fine it down to 50 years and region. To discover this context, you need to start with research.

In carpentry, there is a saying "Measure twice, cut once". Similarly, it is vital that you **research first, then create**. Research gives you access to the expertise of generations of craftsmen who came before you. Why make 400 years worth of mistakes when you can just make your own? **Never, ever, make the thing first and then try to prove it.** This does not work and it is painfully obvious to the judges.

Research

Talent you're born with, skill takes practice, but anyone who can read can do research. Even if you live in an isolated area, you can find books through interlibrary loan, write to museums and art galleries, and perhaps search online. It will take you longer than it might someone attending a well-stocked university, but it can be done.

Learning about your craft will not inhibit your creativity. It will enhance it, stocking your mind with images, styles, motifs and techniques that will give you far more to be creative with. Learning different dance steps doesn't damage your ability to create an original dance, it improves it. Learning to work within the structure of a poetic form such as sonnet or triolet doesn't keep you from writing original poetry, but improves your chances of writing a good and original poem in a period form.

Don't pin yourself down to a project before you've done the research. Look at a lot of visual sources for the times and places that appeal to you. Listen to music, read poetry or prose, and find what speaks to you. I strongly recommend that you **decide what you want to enter based on what you want to have, or learn, or make for yourself.** That way, you will end up with cool things that you wanted, and possibly a lot of new knowledge and skills, whether you win the contest or not. This is the wonderful part about Kingdom A&S - it allows you to enter what you want, rather than making the best 16th century Castilian stumpwork footstool. If this causes problems with the category system, don't worry. **The categories are only a suggestion,**

meant to encourage breadth. They are not carved in stone. It is far more important that the judge know what s/he is judging, than which of several arbitrary categories it might fit.

Getting Started in Research

My bias is toward books, so I would start at a library. Think of various subjects that might cover what you're looking for, and try them in the catalogue (online or card). My preference is to find three or so call numbers, in different subject areas, and browse through the book stacks in those areas, looking at titles. If you find a book that has anything useful, look at its bibliography for other titles that look promising. When you find and study those books, check their bibliographies in the same way. If you don't have a good library at hand, you can start this process with very general books, even by looking up encyclopedia articles (which should also have bibliographies). If your library isn't very good or very large, **you can get almost anything you need through interlibrary loan.** Just remember that this can add weeks to your research time, and start early. You can, of course, find much interesting and possibly helpful material online. Just be aware that there is as much garbage and mistaken information on the Web as there is anywhere else, sometimes more. It's a good way to track down the more elusive books, though.

Sources come in several varieties, including primary, secondary, and bloody awful. **The ideal primary source is the thing itself,** that is, a surviving example of what you want to make. **Instructions and recipes from the time and place are also primary sources,** and many of these are available in translation and reprint, from publishers such as Dover Books. Since very few of us can pop over to Europe and examine a piece in the Louvre and flip it over to look at the back, photographs and catalogue descriptions of the thing itself are usually accepted as primary sources, for SCA purposes, as are illustrations and descriptions from that time and place. This is where interpretation becomes an issue.

Secondary sources are someone's description or account or depiction of the thing, particularly descriptions that are not contemporary with the thing. The reason this matters is that you are having to trust this other person's judgement. Say, for instance, that you want to make an early period costume. If you use a costume history book meant for the theatre, it will show you clothing that may have been redrawn, where the position of the wearer may have been changed without the hang of the clothes being accounted for, where any patterns will be worked out for speed and effect, rather than economic use of cloth, as they would have been in period. Whereas if you go to art from that period, you may find pictures of stone carvings and manuscript drawings of people in that garment. Ideally you would have a surviving garment in a museum, but if you don't, representations from the time are the next stop. You will still have to make interpretations and judgements, but you will only be making your own mistakes, not taking on someone else's.

Even a primary source is awful if you don't use it properly. A source is only as good as the knowledge and observations you draw from it. Try to be as clear-eyed and open as you can, and try not to filter what the source is telling you through what you want to be true.

What if you just can't find the information? This is a particular problem with research on early period and non-mainstream cultures. And this is also where **understanding context gives you an advantage.** The more you understand the particular time and place, the more informed the guesses you can make. For instance, knowing that all cloth was spun and woven by hand, tells you that clothing would be cut in the most economical way, so you would work out a pattern based on rectangular construction and piecing. Unless you were working out a garment for someone wealthy and ostentatious, in a time and place when extravagant cut demonstrated status.

Think about your assumptions - can you defend them? Perhaps you want to make a Norse tunic, and you know the Norse liked bright colours and decoration. Before you start to embroider a Viking longship on the front of the tunic, ask yourself some questions. Have you looked at surviving examples of Norse art from your period? There may be no surviving clothing, but are there carvings in stone or wood of people wearing the type of tunic you want to make? Is there any apparent decoration on the tunics? If there is, where is it placed? On the chest, or on the hem, or on the sleeves? Is it pictorial, or abstract patterns? Is it isolated motifs, or bands of interlocking repeat designs?

Then you can ask yourself whether what you've found is likely to be embroidery, or if it could be tablet weaving or some other method. Read about Norse material culture - are there references to needles as a common possession? Do descriptions of everyday activity include stitchery, or weaving, or something else? Think about the motifs you want to use. Don't assume that an image found on a runestone or in a manuscript would necessarily have been used in textiles. Yes, crafts borrowed from each other, but can you show that these or similar motifs were used in wood as well as stone, or metalwork, or manuscripts; that they were part of the vocabulary of images?

Creation

Decide what your creation is - give it a purpose, a time, and a place. Decorative art, in the modern sense of useless art, was vanishingly rare in period. Decoration was applied to, or inherent in a useful thing. What this means is that it's better to enter an embroidered handkerchief than an embroidered piece of cloth. Materials were expensive in period, and labour was cheap. You wouldn't waste valuable materials on showing off a technique to no purpose. What is your piece for, how was it used?

Ask yourself when and where your piece would have been created, and who would have owned or ordered it. Is it a luxury item, or a cheaper imitation of expensive goods? Was it used mostly by the upper classes or the lower, by men or by women?

Don't cut and paste - create coherence, not clip art. Modern artists can mix and match from different times and cultures, taking a motif from Viking York, a framework from Ming dynasty Peking, and execute it all with dayglo fabric paint. Many SCA artists start the same way - Celtic cross-stitch is an obvious example. If you want to take the next step, you need to think about context and coherence. The materials, motifs, colour choices and techniques should come from the same time and place.

By the way, it isn't necessary to "grow the sheep", that is, to make every part of your piece yourself. When I made my little book, I bought the parchment and the linen for the cover, just as a medieval scribe would have. If your medieval counterpart would have bought any of his materials from other craftsmen (the parcheminer and the weavers), you can too. Conversely, it can be good to make some of your own tools, which the medieval artisan often would have done. I cut my own quills and cast a lead plummet for ruling. Neither of these was at all difficult, but it showed attention to detail.

Documentation

When you document your work, what you are doing is explaining what you did. Explain how it was created in period, as far as you were able to discover. Explain where you followed period practice, and where you didn't. It is okay to have used non-period techniques and materials, as long as you make it clear that you know what the period format would have been, and what your reasons were for changing it (that you're allergic to wool, or can't have a wood fire in your apartment). Do not try to BS the judges on these points. It might work, but it's not worth the risk.

If you are concerned about your English skills, it is okay to have a more skilled friend edit your documentation, or even write it with you. Do work closely with him or her, to make sure that the technical terms are used correctly, and that you know what information you're giving the judges. A&S documentation is not a B.A. or Ph.D. thesis. The page limit for Kingdom has varied from 2 pages to 7 pages. If you can cover your information in a page or two, that's great. Remember that the judges will have a limited amount of time to examine your work, skim your documentation, and ask you questions. **For written documentation, shorter is better, short and clear is best.**

Say what your entry is. Don't enter it as two mutually exclusive things. If you've taken the embroidery pattern from a silk altarcloth and applied it to linen, find out whether you're making a low-end knockoff altarcloth, or whether the design is widespread enough that it could be used for a linen hand towel. Don't try to have it both ways.

Explain your entry's function. The way Kingdom and Kingdom-type judging forms are set up, an object is judged on how well it fills its purpose. A plank with linen-fold carving has no usefulness, however skilfully it is carved. A crude but complete chest, with minimal carving, will gain more points, because it has a purpose.

Explain your entry's context. Place it in time and space. Describe who would have owned it, eaten it, been entertained by it. Was it made by a craftsman who worked for kings and archbishops, or by a humble village artisan?

Footnotes and bibliographies are fiddly but vital. The judge needs to know where you found your information, otherwise s/he's going to have to ask you about every relevant point, and you'll feel harassed. There are several different formats for doing footnotes and bibliographies. You can check out a high-school or college style guide, or you can look at the research material you've been using, which should have footnotes and bibliography (if it's any good). Pick a format that you like and use it. If the rules specify a particular format, obviously you should follow the rules.

Photocopies and illustrations should be used carefully. Do provide pictures of primary sources - say, the page of lute music from a reproduction of an Elizabethan music book. Don't provide photocopies of secondary sources - no to the page from a 1970s book discussing whether the singers stood or sat. When you are choosing pictures to include, make sure they are relevant and support your choices.

Make it easy for the judges: Most judges have less time than they would like to go through your information and to ask you questions. They may have 20 minutes or less to evaluate work that has lasted over months. The great majority of judges do want to do you justice, so make sure your documentation does you justice.

Organise your information List the points you want to cover, and decide what order makes sense. For instance, you might want to explain what your entry is, where and when it would exist, then where you found your design elements and why they fit together, then describe the process of construction (chronological order is good here) and how close it was to period techniques, explaining where and why you changed things.

Mark your main points

The judges will often want to know about a specific aspect of your work, and it saves everyone time if they can find that information quickly. Decide what the important points are (for instance, design sources, choice of fabric and threads, types of stitch and finishing techniques) and make them easy to find on the page. It doesn't matter whether this is as headings, boldface or italic, or plain highlighting, as long as the important words stand out.

Stay focussed

Documentation should be as short as it can be and still make all the necessary points. While it is important to provide a context for your work, don't go beyond the immediate context. If you're performing a troubador song from 13th century Provence, you don't need to give a complete history of the troubador movement throughout Europe. Explain who might have performed this particular song, to what sort of audience, with what sort of accompaniment. If you're presenting stamped and gilded leather gloves, don't provide a detailed discussion of steel gauntlets (unless it's relevant to design influences). Similarly, if you are including pictures of period examples, make sure they are relevant and support what you are presenting. Don't show carvings of soldiers carrying round shields to support your entry of a heater shield.

Be concise

Keep your writing as simple and clear as you can. Keep your sentences and words short. Resist any temptation to pad or to impress by using inflated language (eg: utilise for use, facilitate for ease). While it is fine to have a more skilful friend help you with your writing, make sure that your friend isn't a victim of bureaucratic or academic jargon.

Back up your claims

This is where footnotes come in handy, though you can include the information in the main text if you prefer (eg: "As Kasperson says in his descriptive catalogue ..."). If you state that something is so, note where you found that information. If you can't find a source that confirms what you've said, maybe your information isn't correct. If you discovered it by personal experimentation, say so.

Give your sources

This is where the bibliography comes in. I like to see the publisher as well as the author and title, because that will often tell me more about the source. If the book is published by Oxford University Press, I will probably put more faith in it than in one put out by Celtic Crystal Vision Publishing.

Sample pseudo-documentation for a bardic performance:

Music: the music for my performance can be found in *The Merry Lutanist*, a popular Merovingian songbook published 3 times in the late 1200s (see attached photocopy). The tune continued to be used, with various lyrics, into the early 1500s (Glombottom p.43) under various titles, including "My Lady's Farthing", "The Jovial Pig", and "Sour Ale".

Lyrics: as mentioned, several sets of lyrics have been set to this tune. I chose the lyrics from a 1402 broadsheet commemorating the trial of Robert Flounder for barratry (see attached photocopy) where the tune is given as "Iofyall Pygge".

Performance: I perform the piece in the style popularized in Spain in the late 1300s, where the singer stands in a bucket of water to improve his tremolo (Sadsack p.82), a style which was briefly popular in the German court of Johannes XX, until the colder climate induced fatalities among several performers (Sadsack p.101).

Bibliography: Glombottom, V. *The Merry Lutanist in its Time* Toronto 1984

Sadsack, T. *Performing Pigs in the Courts of Europe* London 1899

Turbot, L. *Broadsheet Publication Before Gutenberg* New York, 1973

Permission to distribute is granted as long as credit is retained.

Mistress Linnet Kestrel (LinnetKestrel@Hotmail.com)

My Documentation

What this item is: Describe *what* your item is, including when and where it would have existed and if appropriate what type of person would have used/had/made it (e.g. carpenter, nobleman, priest etc). This should only take a paragraph.

About these items in period: This is where you present your research and this section will probably take up half the documentation.

- Point out the aspects that characterise this the items from this time and place
- Be specific: think about materials used, colours, textures, techniques etc
- If at all possible attach pictures of period versions of the item, preferably in colour.
- If you quote or refer to sources such as a book or web page make sure that you give a reference: you could print the web page, otherwise give the author, title and date as a minimum.
- Stay focused the place and period that your item is based on.

About your item: This is where you show us how period your version is.

- Describe it in detail: materials used, colours, techniques used etc.
- As you do so relate back to your research presented in the previous section
- Where you have done things differently, explain briefly why you chose to do it the different way (e.g. "*I sewed it on a machine because the seam is invisible and I didn't have time to do it by hand*"). The judges will make a judgement about whether your alternative was appropriate (e.g. compare the above example with – "*I hot-melt-glued it because I like the smell*"). However if you don't explain/justify your decisions they may draw their own conclusions.

References: Where you got your information.

- It is good practice to list all your references at the back of the document.
- Include books, articles, web sites and personal conversations that had a significant impact on your research and final item
- Include titles, authors and dates as a minimum, plus publisher and place of publication where appropriate.

5 Easy Steps to Writing Documentation (Basic)

- 1) Have project either:
 - a. Completed
 - b. In Progress
 - c. In mind
- 2) Figure out what category your project fits in
 - a. Read the category rules and
 - b. Read the judging sheets to help you understand what the judges are looking for.
 - c. Baronial and Kingdom Categories may differ
- 3) Answer the basics:
 - a. What is it?
 - b. What is it for?
 - c. What time is it from?
 - d. How did you make it? (pictures are good)
 - e. What did you use? (tools and materials)
 - f. How would they have made it in period?
- 4) Make sure to have references: library books, websites, class notes
 - a. Use the references to answer all of #3
 - b. Write down the book title, author and publication date
 - c. Websites should include link, name of page and author if known.
 - d. List the references at the end of the paper
- 5) Have someone proof read your paper for content, readability etc.

Tips for Success:

- Start on the documentation early; do not wait for the night before.
- Have all of your resources printed out, notes in one place etc to make the writing easier.
- Answer all of the questions in #3, if you can't you may need to do more research.

Attached is an example of good documentation on a basic level. It was a child's entry (M'lord Philip Sinclair the Younger of the Barony March of Mons Tonitrus) but it was so good it won the documentation category at a baronial A&S competition beating out many adults. Use it as a good model so you can see how easy some documentation can be.

These are just the basics of documentation, if you are comfortable with these you can go the **Detailed Steps** where things are presented in the *ideal* case.

Leather Belt

Junior Youth Entry

Category: What You Wear

A. What is it?

It is a belt.

B. What was it used for?

In SCA I wear it on my tunic. It holds my pouch and my favor.

C. How did you make it?

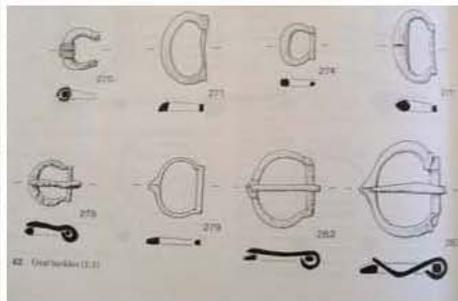
It took a long time. My daddy helped me. We used a strapping tool and we slid it along the leather to make a belt. Then we used a flat hole cutter to cut a hole for the buckle. To get the buckle to stay on, we decided not to sew it together because we didn't have a way to punch little tiny holes for string. We used a rivet because I have helped Daddy with rivets on his armor before and I like to whack them!

First, we used pokers for poking holes to put a rivet in. Then my daddy held the rivet and I whacked it and whacked it with a hammer. That's my favorite part. Then I put the belt on and Daddy showed me how to tie it and we decided how long it should be. Then I took it off and we cut it with a special kind of scissors for leather. Then we used the pokers again to put lots of little holes in it. And it is done!

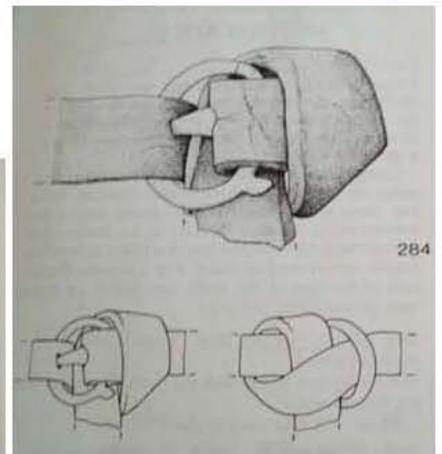
My mommy showed me a book with buckles in it and I found the buckle I used on my belt. I also saw how to tie a belt.



The tools I used



The buckles in the book



How to tie a belt

Book I looked at:

Egan, Geoff and Frances Pritchard. *Dress Accessories 1150-1450*. Suffolk: Museum of London, 1991, pp 70-71. ISBN: 0 85115 839 0.



A Scribe's Writing Slope

Marko Evanovich Panfilov

Barony of Dragonsspine, Kingdom of the Outlands

September 28th, A.S. 37 (2002)

This scribe's box is based upon a writing slope from England, 1670 (Figure 1). Although this example is out of period, such writing slopes were known to have been used in the Middle Ages (see Figure 2), but there are few surviving examples.

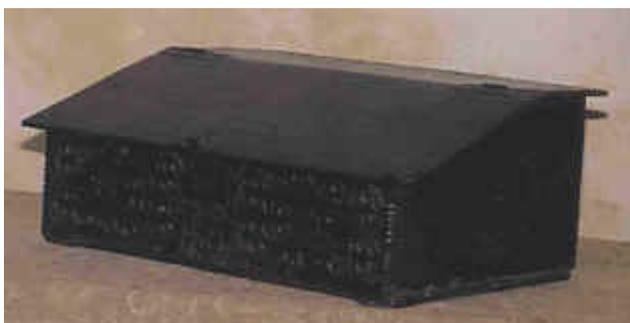


Figure 1: Writing Slope from England, 1670.

Writing slopes were used in Medieval time by monks and scholars. When using a quill pen, or even when using a more modern metal nib dip pen, the slope of the surface decreases the angle of the pen, allowing the ink to run more slowly. Calligraphy performed on a flat horizontal surface is much more likely to splotch. Portable writing slopes were used both for writing and for transporting supplies such as pen and ink.

In addition to providing a sloped surface for calligraphy, the box in this project is designed to hold two divided plastic containers that hold scribal supplies. A simple six board construction technique is used, which dates to the 9th century. A piece of leather is used as a simple handle. Celtic knotwork has been carved on the front surface. This was my first woodworking project in the SCA and was constructed in November A.S. 36 (2001) and carved in May, A.S. 37 (2002).

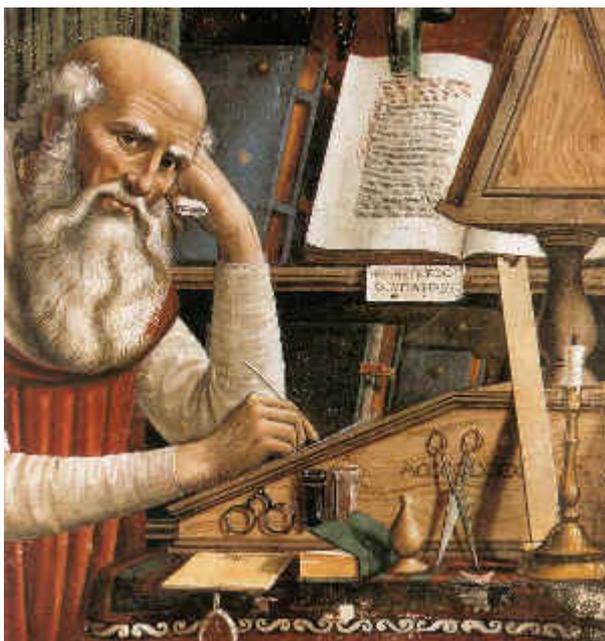


Figure 2: St. Jerome using a writing slope for a bible translation. Part of a painting by Domenico Ghirlandaio, 1480.

While the construction techniques used in making this box date back as far as the ninth century, writing slopes such as this probably did not exist that early. In the early Middle Ages, monks created manuscripts in their convents and would have used fixed tables with sloped surfaces. Portable writing surfaces would not have been used until later in the Middle Ages when calligraphy and illumination of documents became more common and widespread. For example, a painting by Domenico Ghirlandaio of *St Jerome in his Study* from 1480 shows him using a portable writing slope.

Except for the small brass hinges, no other metal is used in the construction of the box. Hinges would have been used in period, but they would have been made of iron rather than brass. Pegs were often used in place of nails. Larger boxes and chests were reinforced with metal straps, but since modern glues provide strong joints, metal straps were not needed for a box of this size.

For cost considerations, pine was used instead of oak or maple. Oak was commonly used for many types of boxes, chests, and furniture in the Middle Ages. For applications such as a writing slope, maple could also be used. Modern pine is softer than oak or maple, easier to work with, and very inexpensive.



To construct the box, pine boards were cut to the needed length and width. Boards were then held together and a hole for the dowel was drilled into both pieces. Glue was added to the edge of the boards and the dowel, and the dowel was driven into the hole using a mallet. Modern power tools were used to cut and sand the pine boards. In the Middle Ages, planes of various sizes would have been used to smooth the boards and form the joints. Instead of a power drill for the dowel holes, a brace and bit hand drill would have been used.

Figure 3: A brace and bit drill from the 1830's. Few tools have survived from the Middle Ages.

The Celtic knotwork was laid out using the method described in the Known World Handbook. Using this method, the dots used in the layout end up being carved out. Carving was done with a power Dremel tool, rather than the hand chip-carving that was done in the Middle Ages. The rough sections of the carving darken when stain is applied, providing a nice contrast to the design. The knotwork was outlined using a permanent black marker to further highlight the design, rather than painting the design as was common in period.



Figure 4. Carved knotwork on box.



Figure 5. A 6-board oak chest from England, approx. 1500, exhibiting extensive chip carving.

The box was stained using a brown pigment mixed in water. Similar stains were used in period, either dissolved in water or oil, although the pigments used were often hazardous. A thin coat of paste wax was applied to protect the final finish. Recipes for varnish date back to the Middle Ages, and beeswax could have also been rubbed over the box to protect it.

For the clasp, a simple piece of leather lace is wrapped around a wooden button. Leather lace is also sewn to a piece of scrap leather to form a handle for the box. A sewing machine was used in place of hand sewing.

The objective of this project was to provide a period covering for mundane storage containers. Functionality and low-cost were the primary considerations. Given how useful this box has been at each and every event, it certainly succeeded as a functional design. With better materials, and more time, a more period oak box could have been made with iron hinges and hand carved designs. But for everyday use, this is an excellent beginning woodworking project.

Bibliography

Diehl, Daniel, and Donnelly, Mark, *Medieval Furniture*, 1999 Stackpole Books, Mechanicsburg, Pennsylvania.

Beware of the text and reproductions used in this volume. There are no references and details are speculative. However, some pictures of surviving furniture of the Middle Ages are useful.

Master Dafydd ap Gwystl, *The Medieval Chest*, from University of Atlantia A.S. 29.
<http://www.greyclay.org/library/chests.html>.

Excellent overview of box and chest making through the Middle Ages. Well documented with references and excellent pictures of surviving examples.

Web Gallery of Art, <http://gallery.euroweb.hu/art/g/ghirland/domenico/3fresco/1jerome.jpg>
Painting by Domenico Ghirlandaio of *St Jerome in his Study*

Tracy, Charles, *English Medieval Furniture and Woodwork*, 1988 Victoria and Alberts Museum.
A catalog of the furniture and woodworking collection from the Victoria and Alberts Museum.

Arwidsson, Greta Berg, Gosta Berg, *The Meastermyr Find: A Viking Age Tool Chest*, Reprinted 1999, Larson Publishing Company, Compoc, CA

A comprehensive description of an 11th century tool chest that was found in Sweden. Describes several woodworking tools including saws, shell bits, and chisels. A sketch from the book can be found at: <http://www.keenjunk.com/sketchbk/bb80302.htm>

Chinnery, Victor, *OAK FURNITURE: The British Tradition*, 1979 The Antique Collector's Club, Suffolk, England

One of the best sources for 16th century furniture design and construction.

Cennini, Cennino d'Adrea, *The Craftsman's Handbook "Il Libro dell' Arte"*, 1966, Dover Publications, New York. (Translated by Daniel V. Thompson, Jr.)

Translation of a book written by a 15th century painter. Contains sections on period varnishes and a description of finishing caskets and chests.

Kingdom of Lochac Arts & Sciences

Guidelines for Judging A&S Competitions

The following guidelines are designed to assist judges with their task. It has been developed from previously published guidelines, Kingdom and Principality Files.

Number of Judges

A Kingdom competition will, ideally, have a total of 3 judges for each category (a minimum of 2 judges is required). For example, if the categories in the Kingdom A&S Competition are fletching, embroidery and a cordial, there should be 3 judges for each individual category and a total of 9 judges.

Point System

Items entered in the Kingdom A&S Competitions are judged on the following Criteria and judges may award up to 10 points for each:

Documentation:	max 10 pts
Authenticity:	max 10 pts
Creativity/Plausibility:	max 10 pts
Workmanship:	max 10 pts
Complexity:	max 10 pts

A perfect score in each category would give the entrant a 50/50 - i.e., the maximum points, per judge, is 50. The total score per entrant is the average of each of the 3 judge's scores out of 50.

What to consider

Every item entered, **whether or not it is completed**, must be judged and must receive comments. An extremely complex, yet incomplete item could score higher than a simple, undocumented work. It is important that every entry is judged, whether or not there are sufficient entries for the competition to run, as the item entered is still eligible to be considered for the Event Champion.

1. Documentation

The following may assist a judge in deciding how many points to award an entrant for documentation. While there are no "hard and fast" rules for what constitutes "good" documentation (and this would vary based upon the item, availability or primary sources, etc.), a general rule of thumb is that no attempt at documentation would gain no points, and brief, but a fulsome analysis of expert sources would score maximum points.

Documentation not provided (0) or very brief. May not adequately demonstrate that the entry is based on something period. Documentation does not adequately describe the decisions made during the recreation process. Very few, if any, sources listed and/or they may not be considered reliable.	0-3 pts
Documentation provided demonstrates that the entry is based on something period and that the entrant is aware of areas of uncertainty in the documentation. The documentation describes the decisions made throughout the recreation process. Several sources are listed, including at least secondary sources.	4-7 pt
Documentation is extremely thorough and provides detailed and reliable information that the item is based on something period. The entrant is clearly aware of uncertainties in their documentation, but they are few, and alternatives are extremely well justified. A wide range of sources are listed, including Primary sources	8- 10 pts

2. Authenticity

Authenticity is defined as the use of materials and techniques to create an authentic piece. Higher scores should be given to items which have been made in a "period" manner and with "period" materials. However, sometimes substitutions are required because of considerations such as cost, availability and time constraints. Ideally, as many authentic materials and processes are preferred, but intelligent discussion on extant items, authenticity, background and reasons for substitution should be marked accordingly. A mark of 10 would be for an item made with authentic construction and documentation to back it up.

Item is not based on a period idea, or very loose connection to period item and/or accessible period materials or techniques have not been used.	0-3 pts
Item is demonstrably based on authentic period item and a reasonable attempt to use period materials and techniques has been undertaken.	4-7 pt
Item is demonstrably based on authentic period item and wherever possible, period materials and techniques have been used.	8-10 pts

3. Creativity/Plausibility

High scores should be given to items which are unique, or a skilful adaption of an extant piece. However, an item which is a replication should not lose marks - take into consideration its uniqueness and whether it is being adapted for use in the SCA.

Elements of the piece are not logical to period, Non period item/Modern item.	0-3 pts
Use of some plausible elements. Original work logical to period context in design or execution.	4-7 pt
Creative interpolation in combinations or elements, much innovation, plausible to period. Original innovative combination of Period materials, techniques and designs as might have been done in period. Special consideration such as personalization to an event, individual or idea.	8-10 pts

4. Workmanship

This Ranks the quality of execution and success of the entry. How well the item was put together and does it look how it should look, do what it is supposed to do or sound as it should?

Contains several notable flaws in craftsmanship that detract significantly from the success of the piece.	0-3 pts
Contains some flaws that detract from the success of the piece.	4-7 pt
Little to no evidence of flaws that might detract from the success of the piece. Showing master of the style. Museum quality piece (10).	8-10 pts

5. Complexity

Complexity is specific to the art form. Entries should, therefore, be judged in light of what that art form is - not what other art forms might be more difficult. A score of "1" is that for which minimal effort was necessary to complete the item. How much time was involved? How was the item actually made - the tools, individual techniques or parts to make it? How many processes taken to make the item? How much of the item was hand-made or store bought? Again documentation, discussion or talking to the entrant will help in this area.

Little thought given to the entry. Simple processes involved.	0-3 pts
Average Complexity.	4-7 pt

Complex, multistep process required to make the item. Higher points if all elements of the final product are created by the entrant.

8-10
pts

Comments

All entries are to receive comments. It is important that judges comment with sensitivity, particularly to the experience level of the entrant. Comments, in particular any criticism of the work, should be made in an instructive manner. Additional resources or further information is always welcome.

Criteria for the Event Champion

The event champion can be chosen from any entry, regardless of whether the Kingdom category has sufficient entries to run. The item must be of a particularly high standard, giving regard to:

Criteria for this award are:

- Highest overall score for the overall Kingdom A&S competition at any one Crown Event
- Outstanding quality, authenticity and documentation above and beyond any other entries supplied for that event
- It is expected that there will be a minimum of 3 sources cited
- It would be expected that the score would be over 42-45/50 (average)

Forms

The Judging Form must be given to the A&S Steward for the event. The A&S Steward then transcribes the scores onto the Kingdom A&S Report Form, which is sent to the Kingdom A&S Officer, to enable the KMoAS to keep track of the scores for the Annual A&S Championship.

The Judges Comment Forms are given back to the entrant so that they will know how their entry scored in the competition and they will be able to see the judge's comments.