

## **How To Survive an Arts and Sciences Competition Without Committing Suicide**

by Baronin Therasia von Tux, OL, etc., resident loud mouth and know-it-all.

### **Why Bother?**

The very first thing you need to do is know why you want to enter an SCA arts and sciences ("A&S") competition. Do you want to impress your friends? Do you need to cough up an entry because it's a requirement for a tourney you're fighting in? Do you want to display your stuff because you feel you and your crafts need exposure under the noses of Laurels and their ilk? Are you looking for feedback from more knowledgeable people in the art or science represented by your entry? Are you entering because you mean to win? It may or may not surprise you that people enter competitions for all of these reasons – and every one of these reasons can be a good reason to enter, so long as you keep a few things in mind first.

You see, most SCA A&S competitions are set and run as just that: a competition! There will be winners and losers, and usually those are determined by a panel of judges. It's the competition aspects of entering A&S contests that we're going to focus on here in this essay, but besides the competition aspects, you need to remember that there are other purposes that A&S contests fulfill. You can get a lot more out of a competition than just winning or losing - if you know what the peculiarities of SCA A&S competition are to begin with.

If you're in this to win, you need to know that different levels of competition have different levels of difficulty. The local A&S competition that someone threw together for the fun and edification of their friends is going to draw a different crowd of entrants than the Artemisian Kingdom A&S Championship. So if you're just getting into the SCA, you may want to start by entering local A&S competitions and novice categories at regional or kingdom competitions if these are available. Be aware that you'll probably do better overall in a local competition than in one at the kingdom level. That's because the competition is going to be stiffer above the local level. If you do enter a kingdom or interkingdom event, be forewarned that someone is likely to win whose entries are incredibly spiff – and if you're new to the SCA, that someone is not likely to be you.

Think of it this way: you might be a great archer at your local field archery range, but it's not realistic to expect to win the NAA/FITA Archery Nationals the first time you enter. Even if you're good at something to begin with, it's reasonable that there will be a period when you're learning the ropes of competing in a new venue and you won't do as well as you think you ought. Now picture yourself entering SCA arts and sciences competitions for the first time – you'll do better at them once you have some experience in how they work. There are some folks in the SCA who might very well be the best in the world at what they do – and you might run up against them someday in a competition. You might even run into one of them in the first A&S competition you enter, so don't be surprised if it happens. And maybe someday, that "best in the world" person might turn out to be you!

I mean that. The best in the known world at something **COULD BE YOU!** Don't believe me? I watched a friend of mine, a simple accountant working for his state government, join the SCA, get interested in stuff, and turn into one of the best pavillion makers in the known world. He goes to a lot of big interkingdom events these days with his completely period encampment and his refinements in authenticity get better and better every year. And here's a lesson for all of you folks who think your efforts in A&S require tons of artistic talent: my friend the accountant is frankly lousy at the artistic bits. He created his pavilions and period encampment by doing his research and learning how to take a picture of a pavilion and make a pattern from it. That's applied geometry, not artistic talent, folks. He also learned how to sew, and remember, sewing machines are just machine tools for fabric. Artistic talent is not a prerequisite for an A&S competition or a laurel, chums. My accountant friend got his laurel for period tents and camping equipment. And you should have seen his face when he got laurelled! He never even saw it coming – he thought he needed artistic talent to get one! Believe me now?

So back to A&S competitions. Unlike athletic events, the SCA has no system of "qualifying rounds" or "trials" before you can enter the A&S contests with stiffer competition. That means you can take your lovingly-made very-first attempt at medieval embroidery down to The Kingdom of Armemisia Arts and Sciences Championship event and unknowingly enter it into the same competitive venue against some of the best medieval and renaissance style embroiderers in the known world. And even if you're a great modern-world embroiderer to begin with, you're not going to fare very well if you don't have some prior experience in entering SCA A&S contests if competing against these folks. You'll do better by entering at a local level, but even then you may still get mauled if you don't know the ropes of SCA A&S, though the likelihood of it is less.

**So what are the ropes?** Well, it varies from kingdom to kingdom, but overall, they tend to be as follows:

- Document Everything
- Assume you know more than the judges
- Make as it as period as possible
- Tailor your entry to the contest you're entering
- There will be a "Russian Judge" and he or she will screw up your score

Master these simple rules of thumb, and you'll be in like Flynn and making tracks down the road of successful SCA A&S entries in no time.

Let's look at these in detail now.

**1. Document everything.** (Personally, I start my research and documentation **FIRST**, because I find it's the thing that will have the biggest impact in helping me score well.)

**2. Assume you know more than the judges.** It doesn't matter if you're doing the big A&S contest at Pennsic or Estrella, or just a contest at your group's local event – assume the judges are idiots about your field of endeavor, so **DOCUMENT EVERYTHING.**

Is this a reasonable stand? Yes and no. If, for example, you're a beginning garb maker, you'll probably run into judges for your garb who know more than you do initially. But by the time you're quoting Janet Arnold off the top of your head, and bemoaning the fact that you just don't have the money this year to fly to London to inspect 15<sup>th</sup> C. Spanish cut-velvet brocades at the Victoria and Albert Museum, chances are that you will know more than your judges. If you're like me and have gone off in an unusual direction in terms of SCA endeavors, melting rocks to get metal out of them, chances are you may know more than your judges for most of your SCA career. Can this really happen, you may ask? Yes – it can depending on what you want to try to do. My most period endeavors have been in period pyrometallurgy. But it wasn't until several years after I had smelted my first silver that I met someone who was doing anything remotely similar in the SCA. He lived 1700 miles away, and he had started his own iron smelting group, who I now make a point to play with everytime I go to Pennsic. Other than this small groups of smelting groupies, I know of no one who knows this subject as well as I do.

So yes, depending on what you want to do, it is possible to know more than your judges. And you don't have to being doing something at a very advanced level for that to happen, either, depending on what you're trying to recreate. So assume you know more than your judges. This has immediate implications for how you write your documentation. It's not a bad idea to **DOCUMENT EVERYTHING** because that documentation may be the only chance you have to educate your judges.

We'll get back to judges and documentation later. It's a big item so we'll be looking into it in detail later.

**3. Make it as period as possible.** Your entry needs be to an attempt at making something that might have existed in period – and remember that you need to convince the judges of that, so make that in your documentation. You will probably not be penalized badly, or even at all in some venues, for using modern materials because period ones were unavailable - but remember to mention this in your documentation.

Depending on the kingdom and the contest, you may or may not be penalized for making an SCA-object instead of a period-object. For example, you might make the spiffest-looking tourney-legal weapons in the kingdom, which look more like real weapons than the mongrel-duct tape monstrosities everyone else uses. And these may really enhance the ambiance of your tourney fighting, which really adds something to what we're trying to do here in the SCA – but there's really no place for your weapons in the Artemisian A&S Championship. It helps to know this sort of thing BEFORE you go and try to enter them in an SCA A&S contest – which leads us naturally into our next point, i.e., know your venue!

**4. Tailor your entry to the contest you're entering.** Sounds like common sense, but unfortunately, I see people mismatch their entries to the competitions they enter all the time. If you're entering an A&S contest because you want to show off something you just made, or you want to impress someone who will be judging, or you just want to fish

for some feedback and you're too shy to start a conversation yourself, entering a competition kamakazi-style isn't going to ruin your life. But if you're like me and you enter because you want to win, then you have to scout the venue beforehand. For example, for the occasional impromptu cook-off challenge, like we've seen recently instigated by the Cooks' Guild of the Barony of 1000 Eyes - where folks just bring a period dish and the populace votes as to what was best - you don't need pages and pages of documentation. But if you want to win, you had better cook up something that will go \*ZING\* on everyone's palette, and there better be enough of it to go around or you'll lose votes and thereby lose the contest. Compare this to Artemisia's A&S championship, where the entry needs to be more period than period, and the documentation needs to be well-written, convincing and (remember those clueless judges!) instructive – and if it takes you two weeks and ten pages to write the perfect documentation, then that's what it takes!

The venue of the competition dictates the form of the entry.

**5. There will be a Russian Judge, and he or she will screw up your score.** Think about this for a second, and you will see that this is more true than not. The SCA has competitions where people can enter stuff as diverse as pattern-welded knives made from iron smelted from rocks, stunning Danube-School oil painting portraits, 10<sup>th</sup> C. strake-planked 20-ft. Orkney Island fishing boats, armour you'd swear belongs in the Graz Armoury, and bronze buttons cast in hand-made stone molds. You think I'm making this up? These were the winning entries in the A&S competition at a war I went to in Calontir a few years back. Now consider the nature of the SCA. We're a bunch of folks who are trying to recreate skills and crafts that span 10 centuries across all of Europe, the Mediterrean Basin, and part of west Asia. So if you're a contest organizer, where are you going to find judges who know enough to judge 10 centuries of historical crafts for half of the world?!? The frank answer is that you can't. There are not enough people in this world who can judge all of that. If you're running a big interkingdom contest, you're likely to have more educated judges than not, but even those folks will lack the education to judge ALL OF WHAT WE ALLOW into A&S contests.

The sorry truth is that you will probably know more about your subject than at least one of your judges. The more local the A&S contest, the less likely you'll run into truly knowledgeable judges. The more diverse the entries are in an A&S contest, the more likely it will be that you'll have to educate at least one of your judges.

It's usually the case that most judges are at least intelligent and reasonable people. But not all of them know how to judge – and this is where we get our inadvertent Russian Judges. I'll be honest here, and tell you the awful truth: not even all laurels know how to judge. (*Gasp! How Awful!!!* ;-). Think about it for a moment – can you honestly say that you've ever met someone who's gotten a laurel for judging contests?!? Judging is a skill closer to what teachers do to grade students than it is to any skill we reward in the SCA. The sorry truth is that even someone who is an expert in the field you've entered in a contest may be a really lousy judge – and that person might not even know that! And this is what you have to face when you enter SCA A&S contests. Expect the Russian

Judge, always. It's a fact of life, just like taxes. And don't fret over your score from the Russian. Everyone else's score from the Russian judge will suck too, so it all evens out in the end.

At this point, you might be thinking that you'll never even go near an SCA A&S competition ever again. Well, all is not lost. Even if you've never done an SCA A&S competition before, there's a lot to them that eludes the eye at first. There are lots of reasons to enter, even if you think you'll bomb because you believe you have no talent.

Here are the reasons TO ENTER:

1. You get to meet other people who are interested in what you're doing. If you're shy, and even if you're not, this is a great way to network. And it's a known and acceptable way to do so in many places in the SCA.
2. You can get an assessment of how you're doing with your A&S endeavors. If you want to grow up and be a laurel someday (and there is **NOTHING WRONG WITH THAT**), this is a good way to get an assessment of your skill.
3. You want to show off and impress someone. Why be shy about it? It's ok to make something spiff and share it with your friends, even if you do it in a contest venue. Why bother doing it if you're just going to hide your work in a closet? If you're a bit on the shy side, a local A&S contest or Laurels' Prize Tourney can be a great and socially-safe place to impress your friends and all those scary laurels you haven't found the guts to talk to yet. (Believe it or not, the most important person I ever impressed with a contest entry was the science nerd I ended up marrying – I hooked the poor boy with one of my alchemy projects, well, along with a few other things...;-) Your consort, your boyfriend or girlfriend, or your mom or dad who might think the SCA is just some stupid fantasy game (like my parents...) are all good people to impress besides the usual ones who come to mind, like your other SCA friends, the local baron and baroness, the laurels, etc...
4. You get a platform to teach people about what you are interested in. Not only do the judges read your documentation and look at your entry, but so do a lot of other people, like your friends, the local nobility, the baron and baroness, the laurel from the group next door who might be in the market for an apprentice... The whole idea of the SCA is that we're doing education, and the biggest and most important audience for those educational endeavors are your fellow SCA members. So share your stuff and co-educate your friends.
5. Let's say you're shy and you and you have a hard time grandstanding your stuff in public – or you just moved into a new group from a kingdom far away. A contest is a great way to get exposure if your A&S endeavors are not well known and you want to be known. (We will forbear to mention certain shy and retiring local laurels who moved into 1000 Eyes last year from another kingdom, and put 10 entries into the Artemisian A&S Championship, even though that's a good example of this use for a contest.)

So you see, there's more to A&S contests than just winning. Now admittedly, a lot of these functions are better addressed through the venue of a Laurel's Prize Tourney, which

are honestly one of this author's favorite type of event, but those tend to show up only at big kingdom-level and interkingdom-level events. Personally, I wouldn't hide my stuff in a closet waiting for a laurel's prize tourney to show up in my local group. A&S competitions tend to happen more often than Laurel's Prize Tourneys.

Now on to the really important stuff:

## **DOCUMENTATION**

(insert scary music here)

This is a suggested guide to doing decent documentation. What I've done here is outlined how I like to do documentation, using some documentation that I used in an actual competition as an example (for an entry which got a pretty good score too).

So here goes: you need to do two things with your documentation – to convince your judges that your entry is the best period attempt you know how to do, and to educate your judges well enough about your field of endeavor that they will come to that conclusion.

Why do you have to educate your judges? Because most SCA judges are amateur scholars and re-creationists just like you are, and if they don't play in your field, they may know very little about your art or science. So your documentation has to do some teaching as well as selling your entry as the coolest thing since Renaissance Venetian Ices

Here's an outline for documentation that I've found works well for SCA A&S contests:

1. The title of the entry, plus other entry related details if needed.
2. What items are in my entry "package" that I want the judge to see.
3. My background material I want to present to "educate" my judges, including a description of what period styles and practices were.
4. A description of how my entry is the best period piece I could make within the historic parameters I describes in part 3, included a rationale of why I made the piece and how I made the piece.
5. A discussion of how my piece deviated from period practice.
6. A list of my references.

There are other ways you might want to organize your material, but I'm showing you the way I like to do it because it seems to work for me – and I think it may work for you, or at least give you an idea of what you might want to try for yourself. So let's see how I applied this recipe to one of my best A&S pieces. (I've pasted in a scanned image of this painting on the last page of this handout, to give you an idea of what this entry looked like).

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**1. The title** This should be pretty self-explanatory. Remember – you *do* need to tell your audience what to call your entry.

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## Duke de Berry Style "O"

(an illuminated "O" in the late 14th/early 15th century style of the Court of France)

Entrant: Therasia von Tux

Category: manuscript arts

Specific art form: illumination

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**2. The contents of the entry "package"** This entry "package" I used here included the entry, the documentation handout, and a book. This is to help the judge find all the stuff he or she needs to see in order to assess my entry well. If I tell them there's a book they need to eyeball, then there's no good way they'll miss it. They're in a hurry, and I don't think it's safe to assume they'll see all my supplemental materials on their own – so I tell them about every thing I want them to see. The judges have a lot to do – so make it easy for them to do all you want them to do

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**Entry contents:** One illuminated "O" plus Harthan's *Book of Hours* which is referred to often in this documentation.

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**3. The Background Material.** I can't assume that my judges have looked at as many illuminated letters as I have, so I need to take them on a tour of the specific design elements that are going to show up in my entry. So I first discuss the history of this art style first, to "place" them historically, and then I give them the tour of the things I want them to notice in my illumination: i.e., the two different ways to shade, the transition in the figure-8 thingy, the way things can violate the boundaries of the letter and the letter box, etc. I do this so that when I get to section 4, I can impress them with all the cool period things I did, now that I've shown them what those things are. This section is also where you want to show your audience examples, if you have some good ones on hand, of what you're talking about. You can do this three ways: attach photocopies out of a book or journal, bring a book for them to thumb through which you reference in your text (the method I used for this entry), or if you have fancy software, cut and paste figures from your references into the body of your text (with proper attribution, of course). Visual

**examples are REALLY GOOD for convincing your judges you really know your stuff. Judges like pictures...**

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**Design Elements of "Court of France" Style Illuminated Capitals** ( a necessary preamble which surveys several key features of illuminated capitals in this style)

The late 14th to early 15th century in France was a period of great upheaval and much warfare, including the murder of the Duc d'Orleans by the Duc de Burgundy, his cousin, plus other small family squabbles of the royal family of France. The Duc de Berry is perhaps much more famous for his fabulous collection of illuminated manuscripts and his patronage of artists, than for his cameo appearances in most of the family fights of the Valois court which punctuated the final phases of the Hundred Years War.

The books of hours of the Duc de Berry set a style precedent for a specific kind of illuminated capital, where on a round letter, the bordure lines would cross over one another and trade places, the inner passing to the outside and the outer passing to the inside. A simple example can be seen on p. 54 of Harthan<sup>1</sup> *The Book of Hours* (Harthan, J., 1977), from the Tres Belles Heures de Notre Dame of the Duc de Berry. The figure-8 shape made by the cross-over is distinctive and remains a common design element in illuminated capitals into the 15th century. The figure-8 sometimes is embellished as can be seen on p. 95 of Harthan, which is from The Hours of Philip the Bold, Duc de Burgundy.

Sometimes the voided areas of the figure-8 would be used instead of being left blank, which is the case for many of the illuminated capitals in the Belleville Breviary<sup>2</sup> and also for the Hours of Phillip the Bold (p. 95, Harthan). This example also illustrates another feature of the illuminated capitals in the "Court of France" style, i.e. the vine work on a solid background in the box which surrounds the letter. On p. 59 of Harthan is a further example of vine work of this type, on the Grandes Heures of the Duc de Berry. Other items of interest are the blue on blue background inside the D on p. 54 of Harthan, from the Belle Heures de Notre Dame.

Though not common, the wandering of feet, hands, swords and limbs from the inside of an illuminated capital to poke across the letter and towards freedom happened from time to time throughout the high and late gothic periods. Note the wandering foot of Christ as it sticks out of the letter D from a page of the Grey-FitzPayn Hours (p. 43 of Harthan) and the leafy bits inside the D from the Hours of Philip the Bold (p. 95 of Harthan), as they violate the border of their confines and poke out towards the outside of the letter.

The last things I'd like to mention are shading practices in the middle ages. Overall monochromatic or simple dichromatic shading in illumination was the norm north of the alps in the 14 to 15th centuries. The page from the Grandes Heures on p. 59 of Harthan

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<sup>1</sup> Harthan, J., 1977, *The Book of Hours*

<sup>2</sup> Avril, F., 1978, *Manuscript Painting at the Court of France, the 14th Century*



is a good exemplar of these shading practices. Note the monochromatic blue-on-blue and red-on-red shading of the robes of the figures in the box and inside the D immediately below the box. Dichromatic shadings of blue-on-white, black-on-red, and yellow-on-red (note the bear holding the banner of France Ancient on the lower right margin of the page). These sorts of simple but subtle shading practices are common throughout the Gothic period in Western Europe, as any survey through illuminated manuscripts will show you, and is not confined to the 14th/15th "Court of France" style.

In order to achieve the monochromatic and dichromatic shading effects, the paints used needed to be opaque when laid on the vellum. This is not difficult to achieve with egg tempera or well-ground gum Arabic. The opacity of the paints led to the occasional practice of shading from one extreme color value to a different extreme color value by the use of painting very fine lines of gradational color next to each other, as opposed to the more modern blending of colors we are used to seeing in modern watercolors and oils. A good example of laying gradational fine lines of color can be found on pp. 74 and 75 in Harthan, which are two pages from the Visconti Hours (the white-to-blue and white-to-red on the border of the portrait on p. 74; the wings on the birds on p. 75; the Fleur-de-lils in the ribboned annulet border on p. 74; etc.)

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**4. Your Description of Your Entry Don't be shy about what you did that was period. And don't apologize for using a modern method or material either. Your judges need to see what you did right. Don't waste time telling them what you think you did wrong - it serves no purpose (especially since we deal with deviation from period practice in section 5) and it may hurt your score. There are lots of reasons to do competitions other than winning, but face it, winning is good! So tell the judges how period you are (refer back to your background section if you have to - that's why you wrote it., yes?)**

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### **The Illuminated "O" - history and design element choices**

This illuminated letter was originally part of a scroll for a Cynaguan viscounty. The layout and design of the overall scroll was dictated by the Sable Swan Scribe then in office; the calligraphy and illumination were both "shopped out," where I received the illumination assignment. The scroll was rejected by the Chancellor of the College of Scribes for the kingdom because the calligrapher made a mistake in the blazon and was unwilling to fix it. At the time, I had already started work on the "O." Rather than lose what I had started, I cut the letter out of the scroll and continued to paint on it.

I incorporated many of the design elements discussed above, particularly those from the Grandes Heures - I had access to the Braziller edition of the manuscript at the time I was painting the "O." I included a figure-8 cross-over, which I decided to paint with the fine-line gradation color change, going from madder-red to dark blue (there are nine colors in the transition, which are easiest to see on the left). I used the blue-on-blue quatrefoil

patterning from the Tres Belle Heures inside the letter. The lions violate the borders of the O as the lower one attempts to jump out. The lions are shaded with the blue-on-white dichromatic shading. The vine work was inspired by the the Belles Heures de Notre Dame. The tiny little detail work in white on the letter and along the bordure was inspired by someone's snarky comment that I couldn't paint detail well.

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**5. Discuss Your Deviations From Period Practice** Look, every entry in the universe has something wrong with it. It will also have something that's not period about it. Usually these two are one and the same thing. That's just the way it is – so don't freak out about this. Everyone's entry will suffer from this, not just yours. Look, IT'S OK TO DEVIATE from period practice. Tell the judge why you did so, and it will really help your entry along. It will help with your documentation score, your authenticity score (no kidding) and your "creativity score" if the judging criteria uses one. By documenting where you weren't period, you convince the judge you know your stuff – that helps your documentation score. You've shown the judge where you aren't period and by doing so, you've also shown him or her WHERE YOU ARE PERIOD, and that helps the judge give you the best authenticity score you can get. And you've also shown the judge your creativity by demonstrating that you were able to stuff as much "periodness" as you could into your entry, which usually helps the rather nebulous "creativity" score. DON'T BE SHY if you didn't do something in a period way because it was expensive. No one in their right mind expects people to go to the poor house buying real gold leaf and asafoetida; mylar leaf and curry spices are ok substitutes. Trying to save a buck is ok. Even I do it, and I'm an authenticity nazi – to a point, and that point is my pocketbook. There's nothing wrong with admitting you couldn't find a period material, couldn't afford a period material, or couldn't manage to do something the period way because it was beyond your skill level right now. IT'S REALLY OK. Judges in the SCA will take that into account when they judge, because they've been there too. The single best thing you can do to maximize your A&S scoring is WRITE IT ALL DOWN IN YOUR DOCUMENTATION.

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## Deviations from Period Practice

The letter itself is much too large for any period manuscript. Even the illuminated letters of the *Grandes Heures*, some of the largest ever painted, are a quarter of the size of the letter here. The size was specified by the Sable Swan scribe, who designed the scroll and was deeply into wallpaper scrolls instead of designs and sizes which were more period in character. (This was a very good lesson for me to never again get involved in scroll-by-committee). The palette of colors corresponds closely to that used in period;<sup>3</sup> however, the paints themselves are modern Winsor-Newton gouache. While I could have used my own vermilion and lead white, I have always chosen not to do so. There's something about their relative toxicity that leaves me less than enthusiastic. Also, the letter is on paper, because it's cheap compared to vellum.

The gold is really gold, and I basically decided to go overboard with all the little gold bits in the vine work, frankly because I was having fun. The gold stars in the dark blue background is merely my goofing-off and trying out scrofitto for the first time. The radiant gold-leaf sun and the stars aren't really out of bounds for period practice (see p. 130 of Harthan), but I really don't think I can justify the stars AND the sun together without resorting to verbal horse pockey. Since the prime audience of this illuminated letter was myself, I was playing around and trying new stuff.

As the only thing I've illuminated in the SCA that I didn't give away, I framed my "O" and always hang it opposite a sunny window, because when the sun hits it, the way the gold lights up is glorious.

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**6. Sources, References and Citations** You need to cite your sources. Those citations need to be good enough so that someone could take your entry's documentation and find all your sources using a library with a good interlibrary loan reference librarian to help. That means you should try to use footnotes or endnotes (the ones here are good examples of what educated SCA judges like to see). It also means that somewhere, either in your Bibliography, or in your Foot- or Endnotes, you need to have fairly complete citations. The ones below are "Harvard-Style" citations, which are common in scientific journals – which are what I'm most familiar with. You can also use "MLA-style" citations, which are what your high school English teacher probably made you use when you wrote your junior or senior year term paper. If either of these are unfamiliar, your local librarian in your town library can help you out, or ask your kids (if they're old enough), or go to any web site which gives examples of MLA-style (for example, <http://webster.commnet.edu/mla.htm>).

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<sup>3</sup> Thompson, D., the first three chapters

**Something you may want to try some day is a brief discussion of your sources, if you think it's needed. I don't do it here in this documentation, but I have done it where I want to make my judges aware of why I didn't use something that's a standard SCA reference. I've tacked on an example from another entry's documentation, immediately following the image of my illuminated letter.**

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### **References**

Avril, F., 1978, *Manuscript Painting at the Court of France, the 14th Century*, Brazillier Books, NY.

Harthan, J., 1977, *The Book of Hours*, Park Lane Books, NY.

Mayer, 1977, *The Artist's Handbook*, Viking Press, NY.

Thompson, D. V., 1956, *The Materials and Techniques of Medieval Painting*, Dover Publications., NY.

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*this isn't the best photo,  
but it's the only one I have of the  
"O" at the moment*

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### **A Sample of a "Sources" section from different entry:**

#### **Sources**

An abridged version of Pliny is available from Penguin Classics, though this translation is flawed by bad word choice in the sections on pyrometallurgy, pigments and rocks. It is especially so in book XXXIII in the discussion on mercuric sulfides,

where the translator replaces every use of the Latin word "minium" with "cinnabar," ignorant of the fact the Latin minium covers more minerals than just cinnabar, as mentioned earlier in this documentation. The Loeb edition of Pliny is unabridged and is mostly error-free; it is also not cheap. I own the Penguin edition of Pliny, but I get the Loeb edition from the library when I want to do real research. For research purposes, the Loeb Pliny is the preferred edition.

Theophilus and Ceninni are the other primary sources. Since the publication of the *Artists' Pigments* series by the National Gallery at the Smithsonian, I no longer use Daniel Thompson's earlier *Materials and Techniques of Medieval Painting* for pigment information, which more modern research has superseded.

**I put the "Sources" section in before section 3, or at the beginning of section 6, depending on its relevance in educating my judges on what's period in my field of endeavor.**

