

Trimarian Art-Sci

A Formula For Success



preface

Why Enter Art-Sci

“But I’m an Artisan, Not a Scholar...”

Researching Methodology, Art Medium, and More Can Improve Your Art

Through your research, you’ll unlock knowledge that will allow you to increase your authenticity and enhance your work. Examples:

- Carving runes into a jewelry box may look cool, but how much cooler would it be to know what those runes mean, why they would be used, and by who on what? Otherwise, it can be like getting a tattoo in Sanskrit that says “Horseshoe” instead of “Fearless”.
- Sure, as a Norse warrior, you might have stolen some Englishman’s buckler. But for that sweet perfect kit, as an 11th century warrior, probably best not to be fighting with a 15th century shield.
- The use of a “thou” or “ye” can get you started in SCA songwriting. But to really pull someone into that “medieval moment”, deeper research into archaic language and phraseology, pre-17th century geographical references like the Severn or mythological call-outs like the River Styx, and so forth, are all ways to cast your bardic spell and connect with your audience.

Examples abound, but you get the point.

Feedback Can Be Tough

When a bard sings a song that does not quite win over the crowd, it can be soul-wrenching for the artist. It is sometimes difficult not to become dispirited when you feel all your practice, memorization, training, and preparation just did not “cut it”. So too is it the same in other art mediums.

To improve, one must adjust. It could be the pacing. The pitch. The intonation. The emotional expression. Any number of things. It does not mean the piece or the performer have no merit. Simply that there is work to be done in its expression. It is no different when submitting an Art-Sci research project and receiving a lower score than expected.

Many people spend hours, days, weeks, months, and in a few examples, even years on their project alone, not to mention their research. So, when one scores poorly, it is human to feel frustrated, defensive, even hurt, and certainly discouraged.

Learning to hear feedback as “coaching” instead of “critique” is critical. Bear in mind you do not have to agree with the feedback. You do not have to do what is asked. You *do* have to address the “hole” in your research’s “armor”.

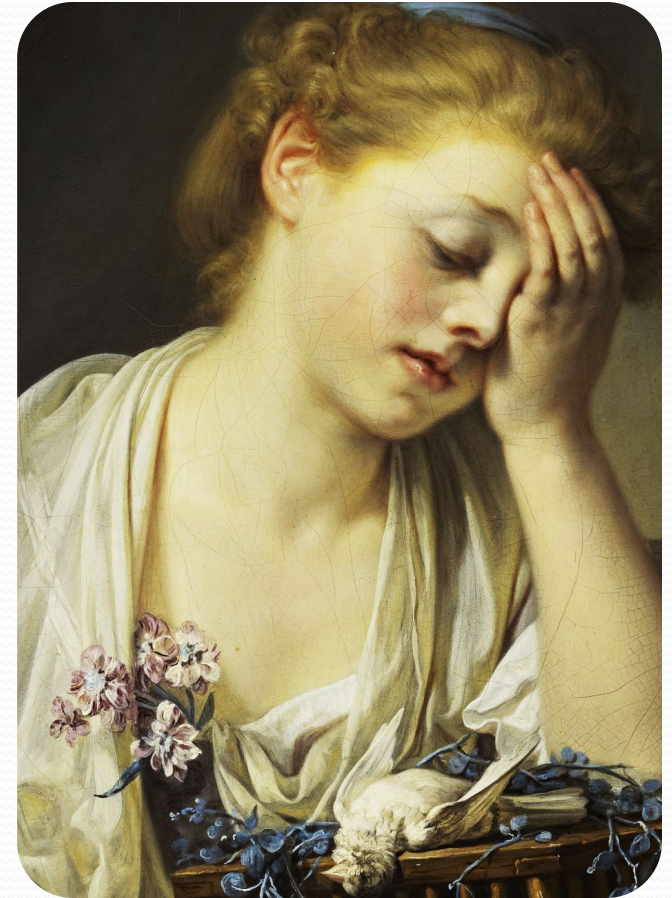


Litigants reading from a scroll before a seated judge, MS Additional 37473, f. 2r, Italy, last quarter of the 13th century, courtesy of the British Library

You Are Not a Number

The most important thing to remember is that your score is not a reflection of the immeasurable worth of your work. Your sweat, tears, and, in some sewing or woodworking projects, even blood, spent in pursuit of your artistic expression matter and are not defined by some score on a sheet.

The score you earn reflects your successful communication of the medieval authenticity of your project's medium, process, and presentation. While your creativity, workmanship, and overall quality are measured within these confines – any score you receive is not a summation of your work's intrinsic value or any estimation by another of your potential. In fact, it is rather an investment in time and consideration to help you fulfil the latter.



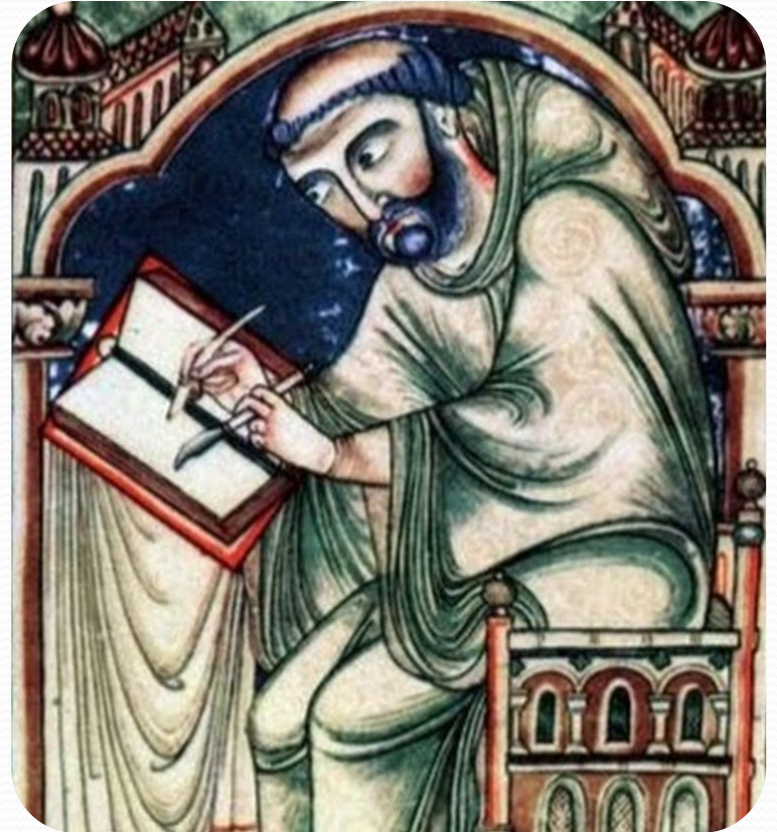
Jaded-mandarin: "Jean-Baptiste Greuze.
Detail from A Girl with a Dead Canary, 1765."

Show Your Work

Many suggest you remain by your project to answer questions for your judges. This is more like a living information search feature – to help them efficiently find what they are looking for if for whatever reason your layout is not intuitive to them.

Regardless of what you ‘know’ or can share, your paper must reflect this on its own. Much like a math test, showing your work helps your paper’s assessor understand how you arrived at your summations and can **ensure they find the answers in your research** to address the questions of the Art-Sci Judging form, which again, is not judging you – but your project’s attention to detail and research.

What’s more, should you ever be abducted by aliens or retire after a successful lottery reading, your work can live beyond you; the more so you are referenced on accurate, authentic information.



From “The Psalter” – “Prince of Scribes”



You've Got This

Just by entering, and creating your artistic piece, you “did the thing”, and in so doing have already won. This is not a “participation award” statement. It is a “even if you did zero research, you made a pretty and you get to share your creativity and take joy in it” – which has merit all its own.

Researching, learning more, and then subsequently teaching the reader of your research all the many facets of what goes into creating your art – and its authentic medieval medium, process, and presentation - will make you a more confident, educated, and accomplished scholar when it comes to mentoring others in an authentic medieval pursuit.

You may fall off the bike a few times, but the joy of riding is worth the bumps. As in all things, this is a journey, not a destination. There is always more to learn or new mediums to pursue. No score is final. Nothing defines you. Learn. Have fun.

Second Life Theory:

You get to RE-enter any entry once, so long as you update it and address the opportunities the judges suggest. Even if you bomb (and let's face it, most of us will in one endeavor or the other; I certainly did/sometimes do), you can take all that feedback apply it for another try. This will make future entries less frustrating.

That said, Novice level for the new art/isan is always acceptable, and you should enter whatever level and category is most beneficial for your learning style. Engage “Ask a Laurel” FB page for assistance. Why not go for it, make the corrections, and re-enter for the uber win?

“Cliff Notes” Option:

For a 1-page breakdown of the Masterwork Documentation Guideline form, review the Arts & Sciences Resource Pages, via www.trimaris.org/officers/office-of-the-arts-sciences. Also, check out the Kingdom Art-Sci “Ask a Laurel” Facebook page.

Past Art-Sci Champions and More:

To Visit the Trimaris Kingdom Art-Sci Honorifics site, see:

<https://sites.google.com/site/trimarisartssciences/>

And Now, To Start Your Project!



Art~Sci

Documentation

(Journeyman or Masterwork)

This is a **suggested format only**. You can break the sections down into subsections, or organize your documentation in a different way. Please refer to the scoring form prior to completing your entry so you may answer all questions.

Begin With Your 'Cover Page' and Include:

ID #: _____

Category & Division: _____

Title of Entry: _____

Country or Region Item is From in Period: _____

Time Period of Item (within 50 years): _____

Intended Setting of Item: _____

Summary

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Section!

To Start, write a one-to-two-page summary of your documentation. A good rule of thumb is to briefly discuss each of the following sections, one section per paragraph.

1. Inspiration
2. Style and Creativity
3. Materials and Ingredients
4. Tools and Equipment
5. Analysis
6. Bibliography
7. Appendixes with Additional Relevant Research or Information (Optional)

I like to create a document with page breaks – one page per topic, like so:





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Section!*

Sources of Inspiration

Define the Source(s) of Inspiration for your project. What Authentic Medieval example is your project based on?

Describe and include photocopies, photographs, etc.

Visually Compare

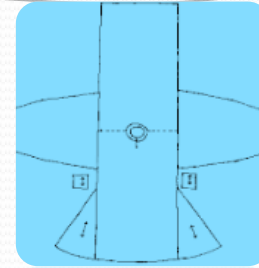
Include:

- **Speak to “why these examples?”**
- **Be sure to highlight the following:**
 - Your or other sourced pictures of museum or college catalogued sources. (Pictures are KEY) – Visual Communication is a powerful tool.
 - Books with cited examples of your topic.
 - Pictures of pictures that highlight your entry’s topic (ex: tapestries that depict something akin to your work).
- **Try to use consistent formatting**

This is helpful to avoid making the analytical brain (judge) twitch on review. But this also helps ensure you do not miss including important information from one section to the next.

Remember:

- Site each and EVERY example.
- Don’t stress about fighting with citation formatting; instead, use this tool:
<http://www.easybib.com/>
- Highlight high level purpose of source’s reference. (ex: “In this poem they mention the dragon winning. In that poem they mention the Fey. In my poem, I wrote the dragon beat the Fey...).



"Period Viking Tunic Sewing Patterns." *Period Viking Tunic Sewing Patterns*. N.p., n.d. Web. 16 Nov. 2016. (left)

http://www.hurstwic.org/history/articles/daily_living/text/clothing.htm (right)

Style & Creativity

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Discussion of Characteristics of Style for Entry Time & Place

- What characteristics or stylistic elements are associated with this kind of item from this time and place?
- How can someone identify projects of this type to this particular time and place?
- How does your entry embody these characteristics?
- List any conclusions you have made.

Discussion of Creative Elements (& How Creative Elements are True to Period Style)

- What did you do in your project that is creative or that makes it more than a straight copy of a historical item?
- How are these creative elements true to the style seen/used in this place at this time?
- If you incorporated rare or uncommon ingredients, styles or other characteristics, what evidence do you have to support their use in this project?
- List any conclusions you have made.



Materials & Ingredients

-
- A still life painting featuring a blue wooden box with a lid, resting on a floor of yellow and orange square tiles. The box is open, revealing several long, thin, light-colored objects, possibly pens or brushes, lying inside. Scattered around the base of the box are several seashells of various shapes and sizes, some showing their interior. The painting is done in a soft, painterly style with visible brushstrokes.



Tools & Equipment

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- Tools and/or Equipment Used in Period
- Tools and/or Equipment Used in the Entry
- Explain why you used tools or equipment that are different from those used in period



(For Written works, consider "Alliteration, Imagery, Meter, Rhyme, Etc... these are also your tools...")

Methods and/or Techniques

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- Methods and/or Techniques Used in Period
- Methods and/or Techniques Used in the Entry
- Explain where your methods were different from period methods and why



Analysis

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This section should contain at least one of the following topics. You can include more than one topic, or all of the topics.

- **Original Conclusions** – Discuss any original conclusions you drew from your research
- **Conscious Compromises** – Discuss any compromises you intentionally made in your project and how they did, or did not, affect the final result.
- **Re-Thinking the Project** – If you were able to do this project a second time, what would you do differently and why?

Bibliography



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Notate **EVERY SOURCE** you used in your research, to include supporting images pulled from other resources.

HackLife: Don't stress about citation format; use this tool:
<http://www.easybib.com/>



Appendixes



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Appendixes with Additional Relevant Research or Information (optional)

Your documentation does not “necessarily” have to take the form of a written paper. You can use:

- Highlighted photocopies
- Collections of quotes
- Bulleted items, etc.

Your documentation **does** need to contain all the information listed above, translations of all foreign languages used, even if it is your own rough translation, and citations throughout your documentation.

A Note On Your Display

No matter the medium, the more 3-d you can go, the more impressive. Just try to limit your display materials to period materials. Avoid plastic and such, and a linen cloth to base it with is always welcome.





Last Thoughts

- Don't be intimidated!
- Don't procrastinate!
- Like exercise, you get out of it what you put in. But K.I.S.S.
- Don't assume knowledge and mind marshal rule number 6...
- And SHARE YOUR WORK!!!
- SEEK IMPROVEMENT with sportsmanly conduct.
- Teach others!!!

**Foster passion, praise perseverance
and keep learning that it might increase your joy and satisfaction in your art.**

And Remember: You've GOT THIS!