

Decorative Metalwork

Category Rules: The category includes all objects made of metal which try, as one of their primary objectives, to be beautiful and entries should consist of finished items. Tools made in the course of construction of an entry should be briefly described in the documentation, but need not be exhibited with the entry.

Judges are advised to remember that it was common for older works of metal to be redesigned or modified by later smiths. If the entrant has chosen to adopt this fashion, they should be sure to mention the rationale for all phases of the work in the documentation.

Documentation should discuss the elements of the piece and the rationale for them, as well as the precedents and reasoning behind its design and function. It is also highly suggested that the entrant discuss from where a medieval metal smith might have obtained the types of materials used; this is especially important if unusual or exotic materials were used to produce the entry.

Plating is a special case. There is substantial scholarly argument as to the possible use of electroplating in the ancient world and, if the entrant shows awareness of the arguments, such use should be counted as authentic.

Incidental material need not be prepared by the entrant and their use should not be penalized if they could have been obtained in the period of the piece.

Warning: Mercury gilding as practiced by the ancients is extremely dangerous. Such techniques may **not** be used in the ancient manner. Modern safeguards for mercury-gilding are required and must be mentioned in the documentation. Use of modern safeguards may **not** be a cause for a lower authenticity score. OSHA LEVEL 4 containment hood is a **minimum safety precaution is recommended**.

Documentation (0 to 4 points):

0: No documentation provided with entry.

1: Minimal information consisting of time, place and style.

2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source. Internet sources are ok and should be cited).

3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).

4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

Methods and Materials (0 to 4 points):

0: Entry is completely modern with no relationship to period elements or practices.

1: Use of modern materials and methods to produce a work that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture.

2: Use of **at least 50%** modern materials and methods to produce a work that looks or feels authentic to the time period it purports to be.

3: Use of **at least 75 %** modern materials **or** methods to produce a work that looks or feels authentic.

4: Use of totally authentic materials and methods (ex: formulation of solder alloys, use of spirit lamp and blowpipe, hand cut stones, etc.).

Scope (0 to 6 points): Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 for the following elements and average for the total number of applicable Scope elements (Total of element scores divided by number of elements that applied).

- Direct manipulation: Basic Skills (sawing, filing, piercing, twisting, bending, etc.). Advanced Skills (cold and hot forming, planishing, soldering, forge-welding, riveting, hinges and catches, etc.).
- Surface decoration: Basic Skills (stamping, etching, chasing, polishing, etc.). Advanced Skills (granulation, filligree, repousee, niello, etc.).
- Use of multi-metal techniques (lamination, layering, pattern-welding, metal inlay, fitting or formed or cast pieces, etc.).
- Incorporation of non-metallic elements (stone, wood, bone, shell, leather, glass, enamel, etc.).
- Incidental materials (formulating solder alloys, fluxes, cleaning compounds, etching compounds, polishing compounds, liver of sulfur, glass mixtures for enameling, grinding enamels from lump form, etc.).
- Scale and scope of design (size [Larger is not necessarily better.], difficulty of techniques used, variety of elements, general proportion, period style, etc.).
- Preparation of materials (rolling, hammering into sheets, making shot, tempering, hardening, annealing, normalizing, etc.).
- Durability of the piece.

Skill (0 to 6 points): How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for the following applicable elements and average for the total Skill score (Total of element scores divided by number of applicable elements).

- Success of obtaining a period style(s).
- Durability of piece.
- Control of direct manipulation techniques: Basic Skills (sawing, filing, piercing, twisting, bending, etc.). Advanced Skills (cold and hot forming, planishing, soldering, forge-welding, riveting, hinges and catches, etc.).
- Control of surface decoration techniques: Basic Skills (stamping, etching, chasing, polishing, etc.). Advanced Skills (granulation, filligree, repousee, niello, etc.).
- Control of multi-metal techniques (lamination, layering, pattern-welding, metal inlay, fitting or formed or cast pieces, etc.).
- Control of non-metallic media (stone, wood, bone, shell, leather, glass, enamel, etc.).
- Application of incidental materials (formulating solder alloys, fluxes, cleaning compounds, etching compounds, polishing compounds, liver of sulfur, glass mixtures for enameling, grinding enamels from lump form, etc.).
- Success of the scale and design of the piece (size [Larger is not necessarily better.], difficulty of techniques used, variety of elements, general proportion, etc.).
- Success in the preparation of materials (rolling, hammering into sheets, making shot, tempering, hardening, annealing, normalizing, etc.).

Creativity (0 to 4 points):

0: Standard style with no innovations.

1: Logical combination of elements with some innovation or embellishment or techniques, all logical to period context.

- 2: Logical combination of elements with more innovation or embellishment or techniques, all logical to period context.
- 3: Same as #2, plus much individual interpretation and interpolation logical to period.
- 4: Same as #3, plus each element is logically innovative to itself. Elements work together in a cohesive fashion.

Judge's Observations (0 to 6 points): Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributors: Malutka sep Srebnitska, 1982; Cerridwynn nic Alister, Jaric' de l'le Longe Sault, Alan Culross, John Devereaux, 2003

Editors: Myrra de Blackwood, 1984; Bronwyn ferch Gwyn ap Rhys, 1987; Thorhalla Carlsdottir af Bröberg, 1997, Katarina Peregrine, Gwyneth Banfhidhleir, 2003.