

Leatherwork

Category Rules: The category is for entries created out of the tanned hide of any animal. Such entries include garments, bottles, book covers, armor pieces, and multiple piece items such as furniture. Consideration must also be given to the legality of owning certain materials, such as certain exotic animal hides. Created substitutes for such materials (such as furs dyed to resemble exotic animals or leather factory tooled to resemble exotic leathers) should **not** be penalized if they are noted in the documentation.

Notes on Materials: There are a lot of printed research sources as well as extant artifacts which cover the diversity of objects made from leather during the SCA period. Documentation for this category should include these visual records to aid in confirming the intent, creativity and success of an entry. Drawings of the artisans' intent (or photographs of a period piece), if included, will help to show the original intent and compare it to the execution.

*Consideration must be given to those entries where there is no original artifact of this type but the entry could be logically shown to have existed, either as a derivative (i.e. this piece exists in wood or cloth and therefore could have been made in leather) or there is evidence of similar articles before and after the time of the article (usually pre-600 and post-1600) so therefore it is logical that the piece existed in some form within period. Must be shown in the documentation with a well developed narrative. **This applies to both the Documentation and Methods and Materials scores.***

Documentation (0-4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: Information consisting of time, place, and style, 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.).
- 3: Information consisting of time, place, and style, 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: Information consisting of time, place, and style, plus explanation of original research/experiment and relation of source material to it. Primary sources along with critical references, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts, archaeological essays of primary source item, etc.).

Methods and Materials (maximum 4 points):

- 0 Entry is completely modern with no relationship to period elements or practices or SCA culture.
- 1: Use of completely modern materials (such as chemical dyes) and methods (such as pressure steaming or a sewing machine) 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 (ex: modern images or designs, the use of modern chemicals or methods, photographic application of images to the leather, etc.).
- 2: Use of **both** totally modern materials (such as chemical dyes) and totally modern methods (such as pressure steaming or a sewing machine) to produce a work that looks, or feels authentic to the time period it purports to be (ex: design elements vary from each other culturally and chronologically;).
- 3: Use of **either** some totally modern materials (such as chemical dyes) **or** some totally modern methods (such as pressure steaming or a sewing machine) to produce a work that looks, or feels authentic (ex: some modern shortcuts were taken, but otherwise a dependably authentic article; material is authentic, appropriate or defensible; methods are authentic, appropriate or defensible).
- 3.5: Use of authentic materials (or allowed substitutes) and methods (ex: all tools are period [or direct modern derivatives]) and the design elements are culturally and chronologically correct or are defensible as direct logical descendants. However, some modern shortcuts have been taken such as modern purchased tooling implements have been used in the interest of time.

- 4: Use of totally authentic materials (or allowed substitutes) and methods (ex: all tools, including abrasives and polishing materials), are completely period and the design elements are culturally and chronologically correct or are defensible as direct logical descendants.

Scope (maximum 6 points): Rank the ambition, **not** the success, of the entry on a scale of 6 to 0 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 4 or 5). *Note: Don't think of judging the complexity as comparing a Viking T-tunic to an Elizabethan Gown. They can both be complex. Think of the complexity as comparing a single under-garment to a completed outfit with all of the accessories.)*

- Size and/or complexity of the entry (number and combination of pieces or materials).
Type of item. Examples: Is it a flat book cover with no tooling, a cup, an articulated piece of armor, a fully tooled piece of furniture or luggage?
- Type and number of construction techniques utilized (Is the entry just cut out and simply worked (like stitching a seam)? Are several small pieces joined to make a larger piece? Is the entry hot or cold formed or just tool worked? Molded, carved and blended techniques are to be considered equal in scope if they are performed in period manner by the artisan.
- Type of intended finish.
- Extent gone to ensure authenticity of patterns, techniques and materials

Optional Element, if Applicable

- Decoration: Is there decoration? Is there more than one type of decoration? Type of decoration i.e. carving (bas relief, full relief, in-the-round), coloring (dyeing, heating, bleaching), etc. Intricacy of carving, variation of color.

Skill (maximum 6 points): How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 3 or 4). Skill should reflect appropriate style and choice of materials for a given time and place.

- Realization of design - Application of techniques. (How well did the artisan execute the entry? Are their lines clean? Is the decoration clear?) If the item is designed to be worn in any way, it should be modeled for the judges. In some cases, photographs may substitute for this modeling.
- Construction methods - How are the materials used (i.e. Does the piece do what it is supposed to do? Does it work properly?)
- Finishing. (Is the piece finished in any way? Is it polished? Is it colored? Did the finishing affect the coloring? Does the piece have a non-period finish?)

Optional Element, If applicable:

- Decoration - Precision of images. How well are the images executed and do they contribute to the piece as a whole?

Creativity (maximum 4 points):

- 0: Standard style with no innovations. (Entry is an exact copy of a period piece with no innovation - also applies to extremely simple projects like a plain vambrace with no decoration, etc.)
- 1: Logical combination of elements with some innovation or embellishment or techniques, all logical to period context. (Entry is a copy of a period piece with some variation such as adding or changing decoration, increasing or decreasing the size of the original, etc. i.e. a drinking horn with surface carved decoration or a plain cup with a wooden plug bottom with no decoration)
- 2: Logical combination of elements with more innovation or embellishment or techniques, all logical to period context. (Entry is the next logical step in the evolution of a period piece.)
- 3: Item is a logical combination of elements with much individual interpretation and interpolation logical to period. (Entry is two or three steps beyond an extant or provable original or uses the same technique as was used to make the example but is a new and separate article.)

- 4: The item would be easily recognized and utilized in the Middle Ages even though each element is logically innovative to itself. Elements work together in a cohesive fashion. There is no original artifact of this type but the entry could be logically shown to have existed or there is evidence of similar artifacts before and after the time of the article (usually pre-600 and post-1600) so therefore it is logical that the entry existed or could have existed in some form within period. Must be shown in the documentation.

Judge's Observations (maximum 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.* Explain any scores below a 3 in this area.

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