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Everyone had forgotten the true tragedy of Halloween; it was the day that Satan had wiped out the gentle pumpkin people.



A Note from Your Chronicler

I loved being able to see everyone at Trial by Fire last weekend and look forward to many more get events in the future. There is Crown Tournament on the horizon signaling new royals and a glimmer of things returning to normal.

Of course for the moment we still have to wear our masks and no feasts but I pray that come next year it will just be a distant memory from the past.

Yours in Service, Story, and Song,
Lady Scholastica Joycors
Your Bright Hills Chronicler

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the barony of bright hills



From the Baron and Baroness of Bright Hills, we send greetings to all. Fall is and the weather is turning to cooler days and nights.

Trial by Fire/Royal Archery Competition was a success. We thank you all that helped set up the site, volunteered during the event and helped taker down the site after the event. TRM attended and had a wonderful day, they asked us to pass along a thank you for he hospitality that they were shown by the populace of Bright Hills.

Many awards were given out, but we would like to congratulate Baroness Aemilia Rosa, as she was inducted into the Order of the Pelican by TRM.

Baronial Bardic is still happening. Once each month we will have a virtual Bardic meeting, our next Bardic is October 16th. The link will be on Facebook and sent out via email to the populace. Please join us for stories, songs, poetry, and a great time with friends from around the Kingdom.

We will be having a Baronial Gathering on October 24th at the Baltimore Bowman. This will include Heavy Fighter Practice, Combat Archery Practice, Archery Practice and A&S discussions. More information will be posted on Facebook and sent out via e-mail. This will start at 12:00 and run through 4:00. This is a gather so, garb is optional. All Society, Kingdom and Local COVID requirements will be in force. Please, review the "Reopening Atlantia" documents on the Atlantia home page for guidelines and requirements. Pre-registration is not required.

Baronial Birthday is approaching, we ask that the Champions devise a way to select their successors and get that information to the Baron so it can be included in the event flyer.

We urge all of the populace to find ways to support the Barony; there are a few Officer and deputy positions that need filling. If you are interested, please speak with the Seneschal, Lady Freydis Sjona. We would ask that all Bright Hills Marshals check you warrants. Many have lapsed for classes or memberships; Kingdom will help you update classes.

We will be attending Crown Tournament and Holiday Faire.

As always, we wish that everyone stays safe. Remember the Bright Hills motto, "Only the best from Bright Hills."

Yours in Service,

GODAI KATSUNAGA AND WANDA THE WANDERER

Baron and Baroness of Bright Hills





Business Meeting Minutes



September 10, 2021
started online at 7:12 pm

In Attendance: Barbara Kriner, Becky Kepple, Becky Ritterhouse, Bill and Diana Soucy, Deirde O'Bardon, Devon Morden Gordon and Wanda Kinnie, Jill Peters, Karen Carothers, Karen Whitlock, Kathleen Keener, Katrina Grossberg, Lynn Gulley, Michelle England

Officer Reports:

ChateLain

Baroness Barbara Giumaria diRoberto (Barbara Kriner)

I had no inquiries this month. The Irish Festival is still scheduled, pending State of MD. restrictions.

For the Trial by Fire, I would like to reserve space under the pavilion for a newcomers' point.

We had a total of 26 SCA participants split between Atlantia and East Kingdom. I have forwarded the Contact Tracing sign-in to the Seneschal last week.

Chronicler

Lady Scholastica Joycors (MyLinda Butterworth)

Yeoman is going out on time,

Exchequer

Lady Clara von Wonsiedel (Michelle England)

Nothing new. 1st and 2nd quarter done.

Herald

Lord William Ringlancer (Bill Soucy)

Nothing to report, working with a couple of people on heraldry. Need a list of active combatants for a project.

Knights Marshall

Sir Kollack von Zweckel (Kenneth Kepple)

Did demo, ten fighters, there were more from the east. The east would love to join us at fighter practice but would like to have it on Sunday.

MoAS

Dumnona (Devon Morden)

Royal Rabbit was pretty good considering the weather. Working on getting judges for A&S for Trial by Fire. Do we have a general mailing list. Needs to speak William Ringlancer to the champion competitions.

Minister of the List

Lord Alexander Fowler (Hunter Fowler)

No report.

Youth Minister • VACANT

Baronial Steward • VACANT

Webminister

Lady Dagný austkona (Rachael Knoblauch)

We are still working on the revamp of the website, and we would like to know if any officers still need help setting up and accessing their new gmail accounts. Please let us know!

Seneschal:

Lady Freydis sjona (Casey Keener)

We cannot have newcomers at Trial by Fire unless they are pre-registered. We will have to contact kingdom about how to do. We are looking for updated guidelines about food and additional instructions but we have not received them.

Baron and Baroness

Godai Katsunaga and Wanda the Wanderer
(Gordon & Wanda Lee Kinnie)

Next meeting 15 October. Would like to have a baronial gathering for A&S and MoAS on October 24th will include fighting. Need a written baronial history. Barb is willing to help with that. Will be at Battle on the Bay.

Events:

Royal Archery and Trial by Fire:

Going well with pre-registration, currently 70 registered.



Questions about filming, representing their majesties. Trying to get a group waiver for filming Looking to get invoice for porta-pots. SCars is live. Bardic competition.

Hotel room booked for their majesties, cooks are paying for the room. There is an elevation. There is no cap on registration. Cooks will have to wear masks, not required for the populace.

Birthday

Send seneschal the budget and contract. A&S, Bardic, and Brewing at least will be looking for new champion. Silent Auction to go to baronial fund.

Old Business

Trailer is still registered with the barony, need to get the title changed, bring to Trial by Fire so we can get it signed and move on.

New Business

No new business.

Next meeting will be October 15, 2021 at 7:00 PM.

Meeting ended at 7: 57PM

Any corrections or additions to these minutes should be sent to the Chronicler at brighthill.chronicler@gmail.com



Oyez ! Oyez!

The Barony of Bright Hills is in need of
od people to serve her in the capacity of :

Deputy Seneschal
Deputy Exchequer
Deputy Chronicler
Youth Minister

you have an interest in serving your barony
any of these capacities please contact the
neschal at brighthills.seneschal@gmail.com
brighthills.seneschal@gmail.com



Atlantian Calendar of Events



for more details go to <http://www.atlantia.sca.org/events/atlantia-calendar-events>

October 2021

1-3	Trial by Fire and Royal Archery	Bright Hills	Glen Arm, MD
9-10	The Wild Hunt	Ponte Alto	Triangle, VA
10-17	War of the Wings XV	Atlantia	Boone, NC
22-24	Revenge of the Stitch VII (POSTPONED)	Spaggia Levantina	Chestertown RD, MD

November 2021

6	Fall Crown Tourney (K Q)	Dun Carraig	Port Tobacco, MD
12-14	Highland Havoc	Highland Foorde	Ijamsville, MD
12-14	Optomistic Pandemic Party	Buckston on Eno	Apex, NC
20	Holiday Faire	Stierbach	Manassas, VA

December 2021

4	Unevent (Virtual)	Atlantia	
10-12	Yule Toy Tourney	Nottingham Coill	Pickens SC
11	Dun Carraig's Baronial Birthday	Dun Carraig	Waldorf, MD

January 2022

8	Atlantian 12th Night (TBD)	Atlantia	
29	Midwinter's 2022	Lochmere	Lothian, MD
29	Tourney of Manannan mac Lir	Tear-Seas Shore	Harleyville, SC

February 2022

5	Atlantia University - TBD	Atlantia	
12	Bright Hills Baronial Birthday	Bright Hills	Manchester, MD

March 2022

5	Kingdom Arts and Science Festival (TBD)	Atlantia	
26	Defending the Gate 2022	Sudentorre	Spotsylvania

April 2022

1	Spring Coronation (TBD)	Atlantia	
9	Dragons' Fire: a Celebration of St. George's Day	Saint Georges	Easley, SC
9	Festival of Elvegast: Journey to Avallan	Elvegast	Hillsborough, NC
15-17	Night Under a Faie Moon	Lochmere	Annapolis
22	Hidden Mountain Baronial Birthday	Hidden Mountain	Bennettsville, SC

October Local Events

- 24 Archery Practice every Sunday's at 1 PM at the Baltimore Bowman
Baronial Gathering: Combined Martial and Arts and Science at
Baltimore Bowman (Noon - 4 PM)



Lore from the Larder



Tamr Mulawwa (Stuffed Dates)

Lady Scholastica Joycors - The Culinary Bard

A sweet often served at the Kaliph's table and even down to a peasant table. This sweet treat is mentioned in the story of "The Virtuous Wife" found in The Thousand Nights and a Night. This sweets name is translated simply as 'dates of almonds,' two ingredients that Arabs love. The date is considered the quintessential fruit, and the almond one of the most favored of nuts. In this dessert the two are presented in a sauce flavored with rosewater. Tamr Mulawwaz is a very sweet side dessert — a little goes a long way.

Wash Qash dates or Iraqi dates with hot water. Remove their pits and in place of each pit put an almond or a pistachio. Boil vinegar and honey and skim off the scum then toss the dates in. When liquid comes to a boil, remove it from the heat and leave it until it cools. Color with saffron and flavor it with musk and rosewater. It should have a good consistency. It is very good.

Source: Ibn al' Adim — *Kitāb al-Wuslah ilà al-Habib fī Wasf al-Tayyibāt wa al-Tib*

Modern Version:

½ pound of dry dates

20 blanched almonds

2 tablespoons of vinegar

1/8 teaspoon saffron, dissolved in 2 tablespoons of water

¼ teaspoon of ground cloves

Hot water

½ cup honey

1 ½ cup water

1 ½ tablespoons of rosewater

WINNER
Trial by Fire 2021
Desserts

1. Place dates in a bowl, cover with hot water, and allow to sit for 10 minutes. Strain in sieve.
2. Remove pits from dates and replace with a single almond or pistachio, then set aside.
3. Place honey, vinegar, and the water in a medium saucepan and bring to a boil, remove any white scum that appears around the edges. Carefully add the dates, then cook over a medium heat until liquid boils, about 15 minutes. Gently stir in the remaining ingredients and cook ten more minutes. Transfer to a serving bowl and allow to cool before serving.

Reference:

1001 Arabian Nights

"The Sweets of Araby" by Leila Salloum Ellis and Muna Salloum, Countryman Press, New York, New York, 2001, p.71





The Bard's Corner

Where story, poem and song gather together for the sharing

The Virtuous Wife

from The Book of the Thousand Nights and a Night

There was once a woman whose beauty surpassed that of all others. She was a good woman, a chaste woman, a woman who never did wrong and who was utterly loyal to her husband.

There was also a young man who was rude, vulgar, and uncouth and who admired her; he harassed her not once, not twice, but on a daily basis. Her beauty maddened him with love for her, so he continued to pursue her, despite the fact that she ignored his approaches.

It so happened that one day her husband left on a journey for another city. The rude young man began to send her messages, to which she did not respond. So crazed was he with love for her that he searched out an old woman and beseeched her to help him. He complained to her of his sufferings for love and told her how he longed to be with the object of his desire. The old woman promised to see what she could do. He gave her a dinar and left with his hopes somewhat higher than before.

The next day the old woman met the good wife and began to visit her daily, spending the entire day with her and even eating meals with her. So regular were the visits that they began to joke and tell stories and became so close that the wife could not bear to spend a day without her newfound friend.

Now, this was a crafty and sly old woman. Every day the wife would give her leftover food to take home to her children, and the old woman would take a cake of bread and feed it to a stray dog in the quarter. Some might think this was a kind act, but actually the old woman had an ulterior motive. The dog became used to her, so one day when the old woman left the wife's house with the cake of bread, she added a lot of hot pepper to it. When she fed it to the dog, the dog's eyes completely teared up. The poor dog that could barely see began to follow the old woman, tears streaming from its eyes because of the very hot pepper.

When the wife saw the dog crying, she was shocked and asked the old woman why this was happening. The cunning old woman told the wife that this dog had once been a close friend of hers, an attractive woman of perfect grace. A young man, one of her neighbors, fell in love with the friend and begged her to return his love. She would not, and he fell near death from loving her so greatly. This young man told of his suffering to one of his friends, who, by chance, was a magician. Feeling sympathy for his lovesick friend, he cast a spell on the woman and turned her into this dog.

The old woman explained in her deceitful fashion, "She began to follow me until I learned who she really was. I was upset with her because I had warned her not to anger a man in love. She did not heed my advice and brought all this on herself. Nevertheless, I felt sorry for her, and I keep her near me now and give her food whenever I can."

The wife was nearly beside herself. Seeing her fraught with worry, the old woman cunningly asked her why story had such an effect on her. The chaste woman told her the story of the young man who had fallen in love with her and how she refused to give him the time of day, since she, a married woman, would never consider responding to something so lewd as a stranger's words of love. However, she fearfully complained, "I have repelled him and now I am scared by what you have just told me."

In her conniving way, the old woman warned that the circumstances appeared similar. She worried aloud that the virtuous wife would share the same fate as her friend if she angered the man who loved her. The old woman pledged to help and asked the wife to describe the young man so that she might bring him to her. The old woman promised the wife that she would find the young man for her.

Of course, the old woman knew where to find the young man, and she left and went straight to him. She informed him of the trick, she played on the wife and told him that the next day, at noon, she would meet him at the head of the street and take him to the wife. At this, the young man gave her two dinars and promised another ten gold pieces once she'd delivered him to his lady love.

The old woman returned to the righteous wife and told her that, luckily she had found the young man at just the right time, as his anger had been leading him to do harm to his beloved. Instead, the old woman said, she had calmed him down and would bring him to the wife on the morrow.

The lady was elated and told her that if her suitor indeed came, she would give the old woman ten dinars.

The next day arrived, and the old woman advised the wife to dress in her best clothing and prepare a sumptuous meal that included the most tempting of sweets, such as tamr mulawwaz, the ultimate concoction of dates and almonds. This the wife did, and the old woman left to get the young man.

Up and down the streets the old woman searched but could not find him. Under no condition would she lose the gold pieces that she had been offered. What could she do? Her scheme had worked up until the young man disappeared. Fearing to lose the promised gold, she decided to find another man and take him to the wife.

Again, up and down the streets she searched until she came across a handsome and distinguished looking fellow. She approached him and asked him if he would accept an invitation of a good meal and beautiful lady for his company. He was interested and followed her to the good lady's house. There, she knocked at the door, and then the wicked old woman walked in, followed by the noble gentleman.

As the deceitful woman was congratulating herself on what she had accomplished, the virtuous wife walked in and came face to face with none other than her husband, the master of the house.

Virtue makes for quick thinking. Realizing the circumstances facing her, the wife took off her shoe and cried out to her husband, "Is this how you uphold our marriage vows? Is this how you betray me? When I heard that you were returning from your journey, I sent for this old woman to test you, and now I know you have broken my trust! How could you do this to me? I thought you were a faithful husband, but now I see your immoral intentions."

She began to beat him and beat him with her shoe, all the while crying out for him to divorce her. The innocent husband swore to her that he was faithful and, by God, all his life he had never done anything that should make her distrust him.

The virtuous wife, abashed in her deceitful torment, continued to weep and attack him, calling for the neighbors to witness an unfaithful husband. He tried to stop her screams, and she bit his hand so that he humbled himself to her and kissed her hands and feet.

Still she did not stop until she gave a wily wink to the old woman indicating she should come and hold her back. The old woman had husband and wife sit together, upon which the husband thanked the old woman for saving him from the wrath of his wife.

As the meal was placed before them and as the old woman bit into the soft-textured tamr mulawwaz, she marveled at the wife, whose cunning was even craftier than her own.

She smiled and smugly swallowed the tamr mulawwaz, reminding herself that a virtuous woman can be just as calculating as a wicked one.

Curiosity Corner



DOCUMENTATION IS NOT AN OBITUARY

by Master Dafydd ap Gwystl

Why do we write documentation? Most people seem to only write documentation when they want to submit some project in an Arts & Sciences competition. This is where most people head off in the wrong direction.

DOCUMENTATION AS OBITUARY

Many people often write their documentation as an obituary. This seems to be the standard SCA method. People get an idea. They start and finish a project, and then after the project is done, they attempt to "find documentation" and write it up.

This method sucks and is a really lousy way of doing documentation. It seems that the focus is on "justification" for some judge in an A&S competition. All the writing is done only after the project is dead, and it winds up being pretty cursory. Any accumulation of skills and knowledge has little or no relation to the Middle Ages (most of the research is done after the project is dead, connected to 'documentation'). If anything is found that describes

a better way things could have been done, the focus often becomes glossing over the 'error' and ignoring it, rather than using it and learning from it. People often only do the research that will provide "documentation" for whatever it was they made. Additionally, projects rarely benefit from the effort put into research and documentation, and the documentation rarely gives an objective view of the project.

DOCUMENTATION AS A PROJECT DIARY

A better method of project creation is to decide upon a project and then find out how such things were done in the



Middle Ages. Once you have looked around, done some researching, reading, and studying, you can start recording things you learned and things you do as a sort of project diary. You will probably make conscious compromises (more about this later), but you can record those compromises and why you made those decisions. You then finish the project and record any insights you come to while making the project. Very often, while in the midst of doing something or just after finishing, you realize some very important thing that you should have done or a better way to have done it. You want to write that down as well. There are a couple of reasons for that. You either might want to make another one of those items and want to do it better, or you may wish to help someone else or teach a class on creating those items. Your notes about improvements and better ways will be a big help. Now, IF you wish to have documentation for whatever reason, you merely condense and edit your project diary.

This method doesn't suck and is a MUCH better method of project creation for several reasons. First, you spend much less time reinventing the wheel. Secondly, the project turns out much closer to a medieval object as a result of your research and investigation before you expend any energy in the creation. Third, your accumulation of skills and knowledge is more focused on the object. Fourth, your research is likely to help you with medieval techniques and will improve your ability to carry on intelligent discussion with other craftsmen about the various medieval methods and tools involved. Lastly, writing up documentation, whether for an exhibition or a competition, is very simple (mostly done already).

DESCRIBING THE PROBLEM ~ (WHAT IS A PROJECT AND HOW DO WE DO IT)

First off, we must figure out what resources you have available. Your resources are finite. What resources are we referring to? First is Money. Second is your Time. Last, there is the "Freebies", meaning knowledge, tools, and skills you already have.

On any project, you spend your resources on five broad categories of constraints:

1. Materials (for the project)
2. Skills (necessary to complete the project)
3. Techniques & Tools (how you will do the project)
4. Research (learning the medieval materials, skills, methods, and tools)
5. Practice (raising your skill level)

Every project can be described as an allocation of your resources to the constraining categories for that project

1. TIME CAN BE SWAPPED FOR MONEY [Time IS Money]. If you have a lot of time, and little money, you can search swap-meets for appropriate fabric, you can barter with friends, you can use inter-library loan to get the books you can't afford, you can do lots of things to make up for a lack of funds. If you have lots of money, and little free time, you can buy labour-saving tools, hire friends to do simple time-consuming things (pay with pizza, beer, trips to events, or whatever...), buy books containing information on what you need to know, and so on.
2. THE FREEBIES (knowledge, skills, and tools you already possess) are the ONLY things that you carry from one project to the next. As such, they are the only resource you can "store" and use over and over again. Further, note that the resources you spend on the Research and Practice constraints will increase your Freebie resources for further projects.

THE DOCTRINE OF CONSCIOUS COMPROMISE

The Doctrine of Conscious Compromise comes from the basic knowledge that we are applying finite resources to these categories. That means some projects are impossible. For example you probably don't have the resources to paint the Sistine Chapel; neither the time, nor the money (for that much paint), nor the skill.

It is important to remember that the SCA is a hobby. We just can't always do everything as well as we want. So we make compromises. THIS IS NOT BAD! It would be unreasonable to expect anything else. We have to draw the line somewhere. So, the question becomes, "Where do we draw the line?" More specifically, "Where do we draw the lines?"

It is not important where you draw the lines, but what is important is that you choose where to draw the lines and that in doing so, you are aware of the compromises you are making. Everything is a tradeoff. If you understand that, and you understand what the tradeoffs are, then you can assign your resources to the project constraints with the assurance that you are doing the best that you can with the resources available. The only real tragedy when making a project is the ignorant assignment of resources. Examples are 40 hours spent sewing a houpellande with modern fabrics or purchasing \$100 of oak that is made into a table of a non-medieval design.

Some thoughts on Documentation

A. EXAMPLE: Mead (A weak honey drink by Sir Kenelme Digbie)

B. BRIEF. One to two pages of text. Normally one page is enough. If the project is very involved and detailed, it may take more. For example, if I were documenting a new recipe based on the frequency that a particular spice or combination of spices was used in 200 period recipes, then it may take a couple extra paragraphs to lead folks through my research on the combination of spices. If I am merely using Digbie's recipe, then quoting it as my primary source is adequate.

C. FORMAT. One good technique is for sections to correspond (approximately) to the constraint categories given earlier, with paragraphs at least covering Materials and Techniques & Tools. You may need to have some additional categories here, such as "artistic design" in terms of combining certain spices in your mead or other specific things like "lockplates" if I put one on a chest I have made. These are sort-of an addendum

Within each section, organize the information along the lines of: a) WHAT THEY DID, b) WHAT I DID, and c) WHY THE DIFFERENCE (if any). So, for example: what kind of spices a 15th century brewer would have used; what spices I used; and why I chose those spices.

The other valuable thing to do is to read over the judging criteria. The criteria may focus on certain things that you can easily address in your documentation, but didn't remember. Have you created the project with certain "special considerations" like a rose petal wine for a new Countess?

Finish up with a brief paragraph on what you learned during the process and would do differently the next time in order to create a better item.

D. FOOTNOTES. Everything you say can be split into three classes:

1. Stuff Everybody knows. "Mead is made with honey and water." Don't even bother writing this down-- everyone knows it. For example: "They wore clothes!" – No one wants to read a 5 page explanation of how we know people wore clothes in the Middle Ages.
2. Stuff Somebody else said. "Mead was always made in oak barrels in England but not in France." Everything like this should be footnoted. If you didn't make it up, give credit (or blame) to the person who did. Show where you got that statement from. You ought to be talking about this in your Materials paragraph.
3. Stuff you yourself made up. "it is virtually certain that my tools (pots and fermentation vessels) would have been familiar to a brewer from the early 15th century." This would be discussed in the Techniques paragraph. If you make it up, you should give enough supporting arguments that a reader can follow your reasoning.

E. ILLUSTRATIONS. Use photocopies and illustrations as necessary to illustrate your text. Some well-chosen pictures can really enhance your documentation. For example, a photocopy of the original recipe for mead, goes a long way.

F. RELATION TO THE PROJECT. It is important to keep your documentation related directly to the project. Example: If I have raised my own bees and harvested the honey from the hives, it still has nothing to do with my skill in brewing a mead. Medieval brewers often purchased their materials, and then brewed their beverage. The fact that I raised the bees has "nothing" to do with the quality of the mead I have made or the recipe I have used. So, have a few sentences about the hand-harvested honey, and focus on documentable aspects related to the recipe and brewing techniques. Provide a separate entry with documentation for the material preparation of the honey.

G. TYPICAL PROBLEMS WITH DOCUMENTATION. A survey of problems from around the knowne world



reveals three main problems often seen with documentation: 1) Not describing what the item is, 2) general statements that add little (because they aren't about this specific item) and 3) Not accrediting where statements (made in the documentation) are from.

1. Start with a beginning paragraph which tells briefly what the thing IS, what it's for - and all that kind of information. A brief overview which puts the item into (a specific) historical context.
2. General statements that add virtually nothing to the documentation (and are really better in a set of class notes), rather than the specifics about the item you used as your model. Lots of documentation often has very broad and sweeping statements about parts of the project, almost as if the person is trying to teach a class on the subject, rather than documenting what they specifically did. From a recent set of cotehardie documentation we read the following paragraph:

"The cut of the sleeves varied from simple straight pieces to complex constructions, like the grande assiette cut (very wide armseyes, several gussets). Grande assiette allowed great movement of the arm, together with a tight fit, and has its best example in the Charles de Blois' pourpoint (pre-1364). Simpler variations of the cut are also traceable in the Queen Margareta's Golden gown 100 years later (slightly larger armseyes at the back, and several gussets under the arm), and the Herjolfsnes dresses from Greenland (gusset inserted at the back, behind the arm)."

The problem with this paragraph is that although it would be great in a set of class notes about cotehardies, it does not provide any information about what the person did in her cotehardie. The next paragraph is the information we are really interested in, which is what she did in the cotehardie she has submitted.

"For the sleeves, I used a pattern inspired by the Herjolfsnes cut (see picture 5). The lack of fabric resulted in piecing the sleeves from four pieces, instead of the usual one piece + one gusset. Still, the gussets are placed at the back of the arm, as in the Herjolfsnes finds and the de Blois' cote. The armseyes for my cote are slightly enlarged, but not as much as in the de Blois' pourpoint – which is the extravagant example of that fashion in the mainland Europe."

3. Documentation often contains lots of statements that sound like fact, and the problem is that it is often unclear whether the person writing the documentation is making the claim (possibly based on research the person has done), or whether some author has made the claim. (See section C above on Footnotes.) Using the same cotehardie example, we read:

"Multicoloured checks and stripes were woven using yarns of different colour as weft and/or warp. In the dyes analysed from the finds of the London excavations, there is a predominance of reds. The most common dye was madder, which produced warm brick-red, but also peach, yellow, violet, brown and tan. If it was combined with blue (woad or indigo), it gave purple or black. With yellow, it gave orange, gold or brown. Undyed wool of different shades of brown was also used."

There are several problems here. First problem: Is it relevant to this entry that you get different colors when using madder? The second problem: Where does the bold statement come from? Is the artist making this up, saying this based on the number of finds she has researched / examined, or it also from the London finds book?

Similarly, from a recent soap-making documentation example:

"The people of Britain were the first to try oils such as palm, coconut, linseed and cottonseed in soaps."

Is this statement from some source? (Example: "According to so-and-so, the people of Britain were the first ...") Or is the entrant making this claim and if so, based on what? (For example: "Based on the earliest evidence of non-tallow soaps being found in Britain, it seems that the people of Britain were the first ...")

These three common problems are easy to avoid if you carefully read through your documentation specifically looking for these.

SUMMARY

1. New method of creating a project:
2. Decide upon a project
3. Find out how such things were done in the Middle Ages
4. Record it as a sort of project diary
5. Make conscious compromises
6. Record the compromises and why you made those decisions
7. Finish the project
8. Record any insights you come to while making the project
9. IF you wish documentation for whatever reason, merely condense and edit your project diary.

At this point, the documentation is easy to create.

- Brevity is important. Typically one page of single-spaced text, possibly two for very involved or detailed projects.
- Footnote everything! Footnotes can be broken down three ways. Avoid the things that everybody knows. Document the stuff that someone else said or the stuff you made up.
- Format your documentation according to the constraint categories with extra categories for special things, like artistic design. Review the judging criteria for special points to address, and organize each section to cover three specific things: What THEY did, what YOU did, and WHY the difference (if any).
- Keep your documentation directly related to the item you are entering.
- Lastly, illustrations and photocopies can really improve your documentation by allowing others to "see" the original you were working from or trying to re-create.

This article was originally developed and presented based on an original class by Master Dafydd ap Gwystl at Drachenwald Crown Tournament 19 March AS XXXIX

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The Barony of Bright Hills



Practices

Heavy & Light Weapons Fighter Practices and A&S classes are held the second and fourth Friday nights from 7:30 PM-10 PM



Business Meetings are held from 7 PM-8 PM the fourth Friday of the month (Please See Calendar)

Location: Christ the King Episcopal Church, 1930 Brookdale Rd., Baltimore, MD 21244

Although we use these facilities, the SCA is not endorsed by the Church.

Directions: Exit the Baltimore Beltway (I-695) at Exit 17 (Security Blvd Exit). Take the exit west toward Rolling Road, not the exit east toward Woodlawn. Travel west along Security Boulevard about one-half mile, through traffic-lights at Belmont Avenue, Lord Baltimore Drive, and Rolling Road. Continue west for another block, until you reach Brookdale Road. The Episcopal Church of Christ the King is on your left. Make a left turn onto Brookdale, and then turn right into the Church parking lot.



Sunday Afternoon Archery Practice

Most Sundays 1:00 pm - 4:00 pm (See Calendar)
Location: Baltimore Bowmen Site

Go to www.baltimorebowmen.com for directions. If the gate is closed, check to make sure it is not locked. If it is not locked, open it and drive down the hill to the butts. If the gate is locked, park your car and walk down the hill to the butts. Please join the bharchers google group to receive practice schedule emails NOTE: PRACTICE WILL NOT BE HELD WHEN THERE ARE WEEKEND-LONG EVENTS AND WHEN THERE ARE EVENTS AT THE BOWMEN SITE.



INCLEMENT WEATHER POLICY

If Baltimore County Schools announce they are closed or closing early, there will be no practice that night. You can usually hear the school closing lists on virtually any local radio station broadcast throughout the morning.

Guild Gatherings

Cook's Guild

Baroness Jeanne Tenneur de Bec, phone at 410-239-8794, or by e-mail at beckyritterhouse@yahoo.com.

Meets second Sunday of the month. Check calendar for location and time.



Electronic Connection

Bright Hills Website

The Baronial website, <http://brighthills.atlantia.sca.org/> contains a listing of current officers, regularly scheduled meetings, events and other items of interest. If you have an item for the website, please send it to the Webminister,

Dagný austkona at rmknoblauch@gmail.com

Bright Hills FaceBook Page

The new baronial Facebook page is located at <https://www.facebook.com/groups/brighthills/>. Further information can be obtained from the administrators Lady Reyne Telarius at robynbecker@comcast.net, and Dagný austkona at rmknoblauch@gmail.com

The Yeoman On-Line

<http://brighthills.atlantia.sca.org/yeoman/yeoman.html>

*Everyone is encouraged to contribute to
The Yeoman*

Please, remember that all submissions for The Yeoman should be accompanied by an SCA release form. Below are the links to the necessary forms.

Society Chronicler forms:

[http://www.sca.org/docs/library.html#release forms](http://www.sca.org/docs/library.html#release%20forms)

Release form for writing or artwork:

<http://www.sca.org/docs/pdf/ReleaseCreativeFillable.pdf>

Release form for photographs:

<http://www.sca.org/docs/pdf/ReleasePhotographerFillable.pdf>

Release form for models (the subject of your artwork or photograph):

<http://www.sca.org/docs/pdf/ReleaseModelFillable.pdf>





RegNUM

The Barony of Bright Hill

Please try not to call after 9 PM

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Deputy Chronicler

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Deputy Youth Minister

VACANT



Deputy MPAS

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Minister of Lists Lord Alexander Fowler <i>Hunter Fowler</i> 443-538-2220 hunterfsca@yahoo.com 	Knights Marshall Sir Kollack von Zweckel <i>Kenneth Kepple</i> 443.254.1206 	Thrown Weapons Deputy Marshal Lady Beatrice Shirwod <i>Annelise Bauer</i> 843-312-5971 spindlebird@gmail.com 
Deputy Minister of Lists Lady Livia di Samuele <i>Sherrill M. Abramson</i> 301-807-5476 Abramsonsm@yahoo.com 	Deputy Heavy Marshal Master Heinrich Kreiner <i>Robert Stephen Kriner</i> lands_heinie@yahoo.com 443-789-8109 	Rapier Deputy Marshal VACANT 
Target Archery Marshal Lord Aiden Killkenny <i>Jessee Trump</i> 770-845-7962 HesseTrump@Hotwire.com 	Target Archery Deputy Lady Eadgyth the Archer <i>Erin Markel</i> 410-459-3959 eadgyththearcher@gmail.com 	

Current Baronial Champions:

Archery: Lady Eadgyth the Archer

Arts and Sciences: Lord William Ringlancer

Bardic: Lord Faolan Mac Raghnaill

Baronial Warlord: Baron Kollack von Zweckel

Brewer: Lady Livi de Samuele

Equestrian: Mor Inghean Ui Dochartaigh

Heavy Weapons: Okai of Bright Hills

Thrown Weapons: Lord Trygvvi

Rapier:

Children's Archery- Cedric and Moira

