

The Medieval Village; Yesterday and Today

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Abstract

Value statement: As an organization the Society for Creative Anachronism (SCA) values the principles of chivalry, honor, personal integrity, and artistry idealized in pre-Seventeenth century culture and society (From the Board of Directors, 2008).

In the Middle Ages, chivalry was much valued, it meant self-sacrifice, courage, physical strength, honor and service to the lady and primogeniture. It was also a time of innovation and discovery. This goal of this project is to demonstrate some of the ways in which we, as a society, achieve the above values of the SCA, particularly chivalry, utilizing an art style of the late medieval period by creating a modern medieval village on paper.

Children's Games by Pieter Bruegel the Elder was chosen as the inspiration for this project. It presents a lighthearted and positive side of medieval village life. It was also chosen because of the many children in the painting. The Barony of Hidden Mountain prides itself in making sure our children are involved in as many aspects of events as possible, thus children are featured in as many of the events and activities as possible in this piece (instead of adults) to further cement this commitment to our children's SCA experience.

The painting is done on Pergamenata paper using a combination of Windsor and Newton gouache paints and homemade quiche paints, rather than oil paint on wooden panel (as was used by Peter Bruegel the Elder) due to time constraints – oil paints take too long to dry for my purposes on this painting, however the choice of pigment, mediums, materials and art style are of the period.

The individuals and situations in the painting were chosen from among thousands of photographs reviewed for this purpose. The focus is on the SCA worldwide,

The Medieval Village; Yesterday and Today

The Purpose

The purpose of this project is to demonstrate the values of our modern medieval village (the SCA), in a work of art. We do this all the time at events in person, this time it would be on paper. I chose *Children's Games* by Pieter Bruegel the Elder as my inspiration. It presents a lighthearted and positive side of medieval village life.

This will be a "Bruegel-esk" like painting of many people engaged in modern medieval activities, such as are seen at WOW or Pennsic. They will be put together into small interactive groups, such as are seen in Bruegel's paintings, Like *Children's Games*, it is situated outdoors with a minimum of furnishings and include children just being children, and in some instances getting into a bit of mischief

Background Information

I. Yesterday's Medieval Village

The villages and lives of people of Europe during the medieval period were not easy. The villages could be dull, dirty, places with overworked peasants barely eking out a living. It is true that their lives were unhygienic and disease was widespread. Their everyday lives were harsh and exhausting. For children it could be even more harsh. Orme describes some of the darker sides of that life. The death rate of children was grim. Twenty-five percent died by the age of one year. Half that many died between one year and four, and another six percent between five and nine years! Despite this high death rate, or perhaps because of it, children were loved and cared for by their families and society as best they were able (Orme, 2005).

During the Central/High Middle Ages (11-13th centuries) the majority of the population was unfree surfs. They were tied to the land they farmed and answered to their Lord's courts for everything, including taxes and crimes (Amt, 2010).

The Late Middle Ages (13-15th centuries) brought a growth in the size and number of towns. Guilds were established, and many aspects of life improved. However, with this growth came other problems, such as the "Black Plaque", which killed about a quarter to a third of Europe's population between 1347- 1349 (Amt, 2010). It continued to decimate populations for many years. At the same time "Knights", as a group became more powerful. Knights competed with the church and the monarchy for control of the lands.

Chivalry first made its appearance in France during the 10th century. The Christian church wanted to regulate the violence endemic to Frankish society. The term comes from the French word *chevalier*, or "knight", who derives his name from *cheval*, or horse. Medieval boys were taught that Chivalry meant the self-sacrifice, courage, physical strength, honor service to the lady and primogeniture (Karras, 2003).

Then, as now, reality was often different from ideal. Rather than faithfully serving the king and rescuing damsels in distress, according to Kaeuper, "Knighthood, meant first and foremost, violence. Sword-swinging, limb-chopping, blood-soaked carnage--the better a knight was at the task of war, or "prowess," as it was called, the more most chroniclers swooned". Kaeuper also describes knights as "privileged practitioners of violence," who often engaged in their own private wars to avenge a touchy sense of honor (Kaeuper, 1999).

Despite these issues, it wasn't always so miserable and violent. The Late Middle Ages brought many improvements with it. Living in a town had the advantage of more social connections; people were available to work in groups to achieve their goals. Guilds advanced trade, and often employed women. At first women were relatives of a guild member, but later they could enter into formal apprenticeships, just as boys did (Schaus, 2006).

There were advances in education too. Entering the Late Medieval Period only five percent of the population could read. The vast majority of the peasants were kept uneducated. In 1391 King Richard II and his Parliament created a law stating that no “serf or villein.... should put his children to school” (Simkin, 2015). Lords were afraid if the peasants were educated they might rebel against the feudal system (Lin, 2015). Only boys being trained for the church, and the children of nobles received any education. As guilds and trade developed, however, there was a need for a more educated populace. By 1500, many large towns had a grammar school. Older boys would teach younger ones what they had learned from the teacher in a trickle down method (Trueman, 2015). However, only families who had obtained permission from their Lord, could send their sons to school. Girls, unfortunately, received an education only in domestic responsibilities rather than academic subjects.

Medical care also improved. Hospitals were established by the 1300’s. The great invention of eye glasses happened during this time as well. A thirteenth-century surgeon, Theodoric Borgognoni, came up with an antiseptic method of wound treatment, where wounds were cleaned and then sutured to promote healing (Top 10 Medical Advances from the Middle Ages, 2015). Thus towards the end of the Late Medieval Period, despite disease, extensive hours working, and the conflicts between Nobles, the Church and Knights, the lives of the average person was improved from what it had been just a few hundred years earlier.

It is this period that sets many of the goals for us, in the Society for Creative Anachronisms, such as the ideals of chivalry, the many artisan crafts, the practice of holistic medicine, the rules of fighting and warfare, and so much more. The history that we research and discover, that we pass on to others through meetings, events and demonstrations, has its roots in this time period.

II. Today' Medieval village

The Society for Creative Anachronisms strives to recreate the best values of the medieval period, as well as the arts, sciences, knowledge of warfare and in general promote medieval history. This is best stated in their own Mission Statement and Values Statement.

“Mission statement: The Society for Creative Anachronism, Inc. (SCA) is an international organization devoted to the research and re-creation of pre-seventeenth century life, encouraging its participants to employ a knowledge of history to enrich their lives and the lives of others through events, demonstrations, and other educational venues.

Value statement: As an organization the Society for Creative Anachronism (SCA) values the principles of chivalry, honor, personal integrity, and artistry idealized in pre-Seventeenth century culture and society (From the Board of Directors, 2008)”

We have created our own “village”, in that we have not only have meetings where we share information and discover new things about history, but we have also created our own community. This is best seen at events. There is usually a residential section where tents are set up, as well as a community area. In this community area there will be a place to share food, a place where marshal activities occur, even a commercial space where we have venders. Apart from the physical representation of the medieval period, we embrace the values of chivalry and community.

The people of the SCA practice these life values better than any other group I know. It is extremely inclusive to those with physical handicaps, mental limitations and other “deficits” that often result in being ostracized from society. Not in the SCA. It is amazingly diversified in all ways. Everyone is treated with respect and generosity. Help is always on hand with a project, a ride to an event, or erecting a pavilion.

It is these values that the SCA exemplifies. It is these values that I wished to portray in this project.

III. The Inspiration

I chose to emulate Pieter Bruegel, the Elder, because of his vast array of paintings that demonstrate the “Medieval Village” as one that thrives, is complex, and in which he demonstrates many of the realities of everyday life, including crippled and blind people. He also portrays the average person, the peasant, enjoying life, celebrating events and demonstrating the sense of community that we, as Scadians, value. See figures 1-3



Figure 3
The Battle between Lent & Carnival



Figure 1
The Peasant Wedding (1567) (1559)



Figure 2
Children's Games (1560) Oil on poplar panel

Pieter Bruegel the Elder (b. c. 1526–d. 1569) was trained in Antwerp under Pieter Coecke van Aelst (d.1550). In 1552 Bruegel made his first visit to Italy travelling via France. He traveled as far south as Sicily and then spent some time in Rome. In 1563 he moved to Brussels. It was during his prolific time there that he acquired the reputation as the greatest “Dutch Northern Renaissance Artist” (Pieter Bruegel the Elder, 2016).

The earlier works of Pieter Bruegel were much influenced by the Dutch painter, Hieronymus Bosch (*Combat between Carnival and Lent*, *Netherlandish Proverbs* and *Children's Games*) are painted in a style and structure that was clearly inspired by Bosch (Pieter Bruegel the Elder, 2012). Hieronymus Bosch is called the first “landscape painter”, however his landscapes were usually high in the painting and in the distance, like a modern photographic long-shot. They merely formed a backdrop to the events or action occurring in the main part of the painting. “His landscapes cannot stand alone, and are only used to bind the painting together” (Falk, 2008) .

Bruegel soon departed from this style and make the landscape move into the foreground, it became a part of the “story”. Bruegel executed a series of paintings representing the seasons. Bruegel's emphasis was not on the farm-work that distinguished each season but on the atmosphere and way the land was transformed by the season. These compositions suggest that Bruegel had an insightful and universal vision of the world which made his work unique, and set him apart from all other artists of his time. (Wisse, 2002). See figure 4.

It is clear from just this one image that the landscape has moved to the foreground and dominates the context of the painting.



Figure 4 Hunters in the Snow (1565) Kunsthistorisches Museum

Another phenomenon was occurring at this time with respect to art. There was a move from religious to secular art. The newly created merchant class of people, who now had a bit of money, were moving away from “salvation” and moving towards enjoying the fruits of their labors by living “well” (Perry, 2016). This meant they could purchase paintings, usually portraits of themselves. Art moved from religious subjects to secular ones (Amt, 2010). Many artists produced both types of works. Bruegel was one of these. He produced many religious pieces of art, but he also produced secular works, mostly depicting the working class, for whom he developed a fondness.

By the age of 40 Bruegel began to dress as a peasant, and attend local weddings and festivals. His work focused on the honest toil of the working classes (The peasant life is the humanist ideal, 2016). There are some who believe his portraits of peasant life were satirical, to show the foolishness of mankind (Pieter Bruegel the Elder, 2016). I disagree with this view, because of his many paintings that show the hard work and day to day life of the farmer. There is nothing foolish or frivolous about these pieces. I do not believe the same man would then produce paintings of these same hardworking peasants showing them as foolish.

A third change was occurring at this time in art, the use of perspective. In medieval art, particularly religious paintings, the most important person was always depicted as the largest one in the painting. Willard describes it this way, “Figures were often ranked in size on a scale of ascending importance. The figure’s importance was fixed by religious tradition. In such a scheme it was necessary that the most significant figure in the painting be the largest and that all other figures, according to their rank, be of diminishing size regardless of their placement in the painting, whether in front of, alongside, or behind the central figure (Willard, 2016).”

Willard also describes the use of “serial” events in one painting. Several key steps in one event could all be simultaneously portrayed in one painting. The goal was not to be “realistic” but impart information.

Leonbattista Alberti (1404-1472) in his treatise on painting entitled *Della Pittura*, says that the picture plane should be treated as though it were of transparent glass through which the

visual rays pass. Later he refers to the picture plane as an open window (Alberti, 1966). He said the ultimate purpose of an artist is to copy nature.

As art became more secular, it also made more use of perspective. An important person might be placed in the center of the painting, or have a light shine upon him, to impart his importance, but he was no longer depicted as a large, out of proportion person.

The use of depth, scale and interactions of the figures with the environment and the idea “time” were all changing. While this was change on a continuum (it did not all happen at once), Bruegel led the way by incorporating all of these ideas into his paintings. However, he would still use some of the older styles when it suited his needs. For example. In *Children’s Games*, there are many simultaneous activities occurring at one time. This would be a representation of a series of events. It is not likely that they all actually happened simultaneously in real life, but served well to impart the complexity of the lives of children in the village.

While Bruegel made use of perspective, it was sometimes done relative to a grouping. See figure 6.



Figure 6 section of *Children’s Games*

For example, using *Children’s Games* as an example again, the person in the light blue jacket in the center is 3 units tall. The person in blue towards the back of the grouping is 2.25 units tall. The smaller size shows he is further away. Now look at the figure in the back right corner of the photo section in brown. This person is 3.5 units tall. Since he is the furthest away, he should be smaller yet, but he isn’t. So people in groups are shown in perspective with respect to each other, but groups are not always in perspective with other groups. I do not believe this was a shortcoming or “fault” of Bruegel. I think it was an artistic convention to allow him to

have each grouping appear as an individual “mini-painting” within the larger work. It also allowed him to have somewhat larger figures further back than a “purely” perspective painting would have allowed, making it easier for the viewer to see more the characters.

Children’s Games follows the tradition of Hieronymous Bosch, with the landscape high and in the background for the most part, but it also shows the shift to Bruegel’s integrated landscape style with a few trees, and the river in the forepart of the picture. Children swimming and playing in the water are evidence his interaction between the environment and the people for which Bruegel would become known. It shows the use of perspective and along with that a sense of depth.

The Materials

I. Substrates

Historical

There were three main substrates upon which painting was done in the medieval period, Animal skins (parchment or vellum) were used for manuscript illuminations,, wet plaster, called a fresco, or flat panels (of wood, metal or slate). Frescos were painted on fresh, wet plaster walls. The colors would sink into the plaster giving a luminescence to them (Carr, 2017). Panel paintings have been around for a long time, some dating from 100 BCE to 250 CE have been found in Egyptian tombs.

Medieval churches often used frescos to decorate their walls and ceilings, but round 1200 CE wooden panel painting experienced a surge in European Churches. This occurred when both priest and congregation moved to the same side of the altar and provided a space behind the altar for alter art done on wood (Panel Paintings, 2017). Bruegel. Like many of his contemporaries chose to use used wooden panels for his work, most likely so it was more transportable.

Modern

For this project the substrate used was Pergamenata paper, a type of imitation parchment or vellum. While I would have preferred to use wood I could only use an acrylic paint with it if I wanted to finish in time. I did not want to use such a modern paint on this project. Unfortunately oil paint takes too long to dry, and gouache does not adhere to wood well, flaking off over time (Davenport, 1943),

Pergamenata seemed a good second choice. It is affordable and easier to use than actual animal skin parchments that were used for manuscripts in the Middle Ages. This was ideal to use with my paint choice of gouache since it has good tooth and will tolerate the wetness of the paint well.

II. Paint/Pigments

Historical paint

During the Renaissance, egg was replaced by oil as the medium for carrying pigments. A variety of oils were used, walnut, linseed, and poplar among others. They dried more slowly and had more flexibility, allowing greeted detailed in painting, and could be layered to produce optical effects. (Oil Paint, 2017) .





























Modern paint

Windsor and Newton Gouache was used for the reasons given in the substrate section.

Pigments, historical and modern compared

A vast array of pigments were available to Bruegel (see chart one on the left column). Not all of these were needed for this painting. I have listed the pigments available to Bruegel,

and the pigments I used. I used mostly Windsor and Newton paints, but did make one of my own. See chart 1.

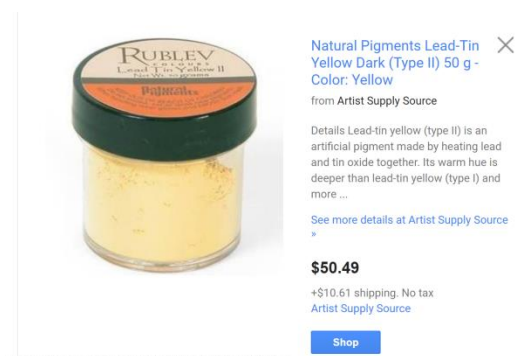
Renaissance pallet (Douma, 2008).	My pallet
carmine lake (cochineal) 	carmine lake (cochineal) 
vermilion 	vermilion 
madder lake 	
smalt 	
azurite 	
ultramarine 	ultramarine 
Indigo 	
Verdigris 	Verdigris 
green earth 	green earth 
malachite 	
Naples yellow 	Naples yellow 
orpiment 	
lead-tin yellow 	Lead-tin yellow ***** 
Umber 	Umber - 
lead white 	Lead white 
gypsum	
lime white 	
carbon black 	Carbon black 
anmone black 	

Color samples from Pigments Throughout the ages (Douma, 2008)

Color samples from Windsor and Newton (DESIGNERS GOUACHE, 2017)

Chart 1 Comparison of medieval pigments available and modern pigments used

***** I was unable to find lead-tin yellow in a gouache paint. I ended up making my own using the pigment purchased from Artist Supply Source. Due to the expense of purchasing pigments, I chose to use the Windsor and Newton paints for most colors, except this one, that I could not find anywhere.



https://www.artistsupplysource.com/product/56925/natural-pigments-lead-tin-yellow-dark-type-ii-50-g-color-yellow/?origin=google_product_ads&gclid=CjwKCAjwj8bPBRBiEiwASIFLFU6qZvfE17ka2-RfLKtpgDgZ3RxXUvz0UbzUqQ3Y95geZ7kQjiR7tBoCY2AQA vD_BwE

I hope to expand my homemade paints, as finances allow. This was made following the directions found in *Materials and Techniques of Medieval Painting* (Thompson).

1 part chalk was added to about 5-6 parts pigment (by weight). These were ground together with a mortar and pestle, and then added to a little water to dissolve them. This was then added to the gum Arabic solution until a nice consistency was achieved. It was about 2 parts pigment mix to one part gum Arabic solution.

III. Brushes

Historical

Animal hair brushes were most often used for illumination paintings (which is basically what I am doing). Usually these were squirrel (Ward, 2008). Cennino d'Andrea Cennini (c. 1360 – before 1427) was an Italian painter, described in his book two ways by which paint brushes were made, the miniver brush is made by using the tip of the tail hairs of the miniver. These are bundled, shaped and tied using waxed thread. These are then pushed through the lower, tubular end piece of a quill until a snug fit is achieved, a stick is added to the other end of the quill and a brush is made.

The other brush is made of hog's hair, bundled and tied in much the same way, but bundles are added together and tied to sticks to make larger brushes. These large brushes were for whitewashing or other larger uses. After some use the abrasion softened the hairs and created tapered ends. They were then taken apart and reassembled into smaller, more delicate brushes (d'Andrea Cennini, 1954). See figures 6-7 (*Tools of the trade part 1. Brushes*, 2010)



Figure 7 Modern made medieval miniver tail brushes



Figure 8 Modern made medieval hogs bristle brush

I used five handmade brushes. Four I made using Cennini's directions (*The Craftsman's Handbook: "Il Libro dell' Arte"*, 1954). I used red fox tail hairs and mink hairs (from animal fur donated to me). I collected the straight guard hairs using tweezers and formed them into brush heads. These were tied into little bundles using thread, the brush heads were pulled into the end of a quill and glued in place using homemade cheese glue, and a whittled bit of wood was inserted into the other end as a handle. The fifth was one I purchased years ago at Pennsic. I don't have a photo of that one, it has become lost.



Figure 9 Brushes used for this project

The Process

I. Planning

This took far more time than I first imagined it would. I cannot draw something I do not see, (I don't know how other people do this), so I had to search through thousands of photographs of children (and adults) taken at SCA events. I looked into SCA files on Facebook and internet. I would spend four hours a day doing weeks. While this sounds like a simple thing to do it was not.

There were many photos to choose from, but I had certain criteria I needed. First, I wanted to see the entire person, the majority of photos are cropped to head or torso shots. Since the setting was outdoors, and there wasn't much in the way of furniture to hide people, they would be seen in their entirety. A head shot would not give me the model to use for a painting of a person since there are no arms, no legs and I could not see their garb. This eliminated the majority of photographs right there, yet I still had to sort through them all to get to the ones that would work.

The second criterium was that they had to be engaged in some activity. Of the photographs I found, that showed the whole body, most were posed, with the person looking directly at the camera. A series of posed "statues" would certainly not work for me either. After about two weeks of doing this every day for several hours each day, I had narrowed it down to about 2,000 photos. Some of these I stored on my phone and others on my laptop desktop (so I could actually find them when I needed them). I thought to take a phot of the laptop before deleting everything at the conclusion of the project, but did not think to do it until after I had removed most from the phone. See fig 13-16



Figure 13 Desktop

Figure 14 top left area

Figure 15 space cleared

Figure 16 unstacked

While it might not look like a lot of photos, many of what look like individual photos are actually stacks of photos in categories. In Figure 13 you see many individual images and many stacks of images. In figure 14, where the cursor points is an example of a stack. To illustrate, I moved some of the surrounding images out of the way to clear some space, as seen in figure 15. Figure 16 shows them, unstacked – a group of 8.

I split my days between looking for photos to use, designing the layout of the painting and doing research to aid me in doing as accurate a project as possible and to be used in the documentation.

Since I was modeling this after *Children's Games*, I decided to use a similar layout. First I laid out a medieval village, using current medieval structures and pavilions in place of Bruegel's buildings. Although they are to be "generic" buildings, they are based on real ones used within the SCA and its events. These structures were placed in much the same locations as those in "Children's Games".

Where there was a large two story building in the front left corner, I put in Elchenburg Castle in that space. There is another large building near the center in the original painting, I put another SCA building, based on a merchants building that is always at Pennsic. See figures 17 – 18



Figure 17 Elchenburg Castle at WOW



Figure 18 Merchant at Pennsic

Next, I added a river in basically the same location as the original. I did the drawings of the buildings using basic perspective drawing techniques. These buildings were not my first choices, I spent some time looking at structures (many photos again) I thought of using Casa Bardichi from Pennsic next to the river. I could not find any good photos of it as seen on the left hand side that would fit into the painting where the river was, nor would it have been able to be a very large building in that location. I didn't want to alter the river's course too much, I wanted to keep the "bones" of the painting pretty much the same as the original. After playing around with many ideas I finally settled on the two above.

Lastly I added a village of pavilions and trees in a high, long-shot background style with a path leading to the village. This one was easy. I had taken such a pic at WOW, so I used that as the model for this background. See figure 19. A few photos of tents from Pennsic helped me fill in the rest. Of course, I added my yurt.



Figure 19, photo taken at WOW by myself

Once the structural components were chosen a drawing was made of these features on drawing paper. See figure 20

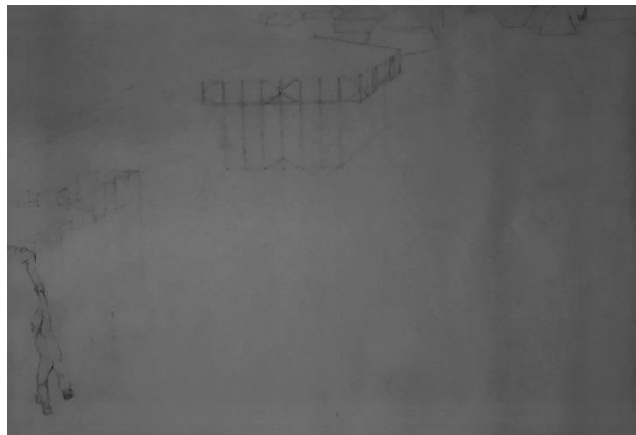


Figure 20 – initial drawing

I ambitiously started adding some of the people I liked, but soon realized that their placement was too random. There needed to be some kind of logical structure regarding the placement of people. Having someone doing rapier next to someone shopping did not make sense. So it was back, literally, to the drawing board.

After a bit of time it dawned on me to organize it like an actual event. It took a bit of trial and error, but soon I had added a roped off area for fighting, a space for court, locations for archer and thrown weapons and another for rapier. It wasn't as neat or well organized as a real event since I was not going to be able to portray what was occurring behind pavilions and buildings, so there were some places of overlapping things, but overall it provided an excellent structure for the figures that would soon populate the painting.

The third, criteria for the photos now comes into play (which is why I listed it here and not with the other two). This last requirement for photographs was regarding their position in space. By that I mean their body and face had to be at an angle that made sense with where I was putting them in the painting, and who they were interacting with. For example. Archery was at the top right of the painting. People could shoot their arrows safely off into the distance, towards the right. I found many great archery photos that I would have loved to use, but the person was shooting south east, so to speak – towards the area for court. That would not work, for archery I needed people in profile or almost profile shooting to the right. This immediately eliminated most of the archery photos I had collected. This process had to occur with every activity I had planned to show. My collection of thousands of photos was quickly winnowed down. Often I had to go back to internet and start the photo search all over again.

I also sought out photos that would personify a person. For example, I wanted (and found) a great photo of Morwenna giving water to two men. How apropos! I wish I could have found more such photos, but so many were only photographic fragments I could not use.

As with Bruegel's work, I wanted to have plenty of activity occurring – that exemplifies what we do in the SCA. I avoided posed or stagnate pictures as much as possible. I also looked for humorous situations, examples of people having fun. I emphasized children as much as possible.

The next hurdle was to make a final selection from the photographs that had made the cut. This was done to portray the people involved in the best manner possible, to fit the picture into the area and action in that part of the painting, and to try to have a well-balanced and composed work. As I selected pictures I liked I sketched them into the draft of the picture. See figure 21



Figure 21 First draft with people in place

This ended up not working very well, because as soon as I had a few people done, I discovered a different picture that was even a better fit, and I had to redo my drawings, or I realized that a particular person would work better in a different location, which often meant resizing them. I knew I did not have a lot of time to keep changing things and I did not want to do so much erasing and redrawing – I felt like I was spinning my wheels. A new approach was needed.

I took a photo of the piece as it appeared at that time and cut out the individuals or groups. As I added new groups I made the drawings on small bits of paper. Then I could just move all the pieces around as I needed to until I had what I wanted. See figure 22

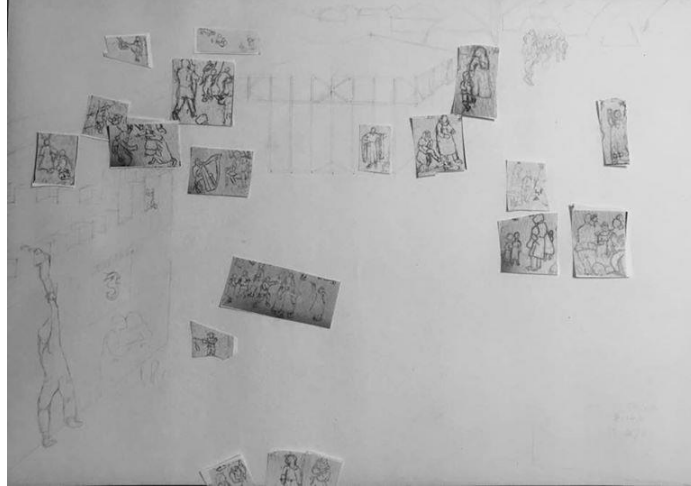


Figure 22 New approaches to placement of people

As the composition started to take shape, I brought out the Pergamenata and drafted the background. I altered the castle to be not as tall – giving a bit more room for activities on the left side of the painting. Next came the final jigsaw of bits and pieces, not to scale yet, but to relative position. A few that relied on a structure were penciled in right away. Once most of the figures were selected and placed, they were drawn in and it was time to start painting.

This process took about three weeks, working on it every day for 8 – 10 hours. It took much more time than I had expected. .

II. Execution

The painting was done on a slanted surface. The Pergamenata paper taped down to a foam core board. There were three reasons for this. The first was to provide a ridged support, so if a bit of warping occurred the paper would keep its rectangular shape as it dried. Secondly it provided a neat clean border around the painting once it was finished. Third, it prevented any paint smears or dirt from getting on the back of the paper, which could show through to the front in some cases, as I have learned from experience.

The photo I was using for a particular bit was displayed on my phone by my work area as a reference. I used a bridge to rest my hand on to prevent smearing, this was a big help compared to previous projects before I got the bridge. A magnifying glass was essential since the figures and objects were so small, especially the faces and hands. See figure 23.



Figures 23 Using the magnifying glass to see the small bits.

I kept a printed copy of *Children's Games* by my work at all times, this to assure me that I was keeping the color scheme true to that of the original.

Journal notes – to see a visual presentation of the day to day work, see Appendix 1

Feb. 6, Monday Day 1 8:30 AM – 7 PM Individuals 1-7

Early 8:30 AM start today. Lot to do. It's always a bit daunting to put the first stroke of paint down for a new project. Started with a light blue sky behind the tents, then started painting the tents. Most white or off white canvas color. Various styles. I added some details to some of the front tents, taken from ones seen at SCA events. Added my yurt. Why not? Also added the black and white Viking tent of Robert Normandin and Katherine of the Doves "Dove cote" tent. They are a bit bright and colorful; they may need to be toned down so they don't compete with the figures. On the other hand- they are an important part of the SCA experience, which is what I want to portray. Hummmm. Decisions decisions. I added some grass on both sides of the painting as well. Next I started on people. First I did the couple with the red arbalest on the right side. Then decided to do the boy sitting in the tree. I wanted to include some fun, childish activities that are not necessarily an SCA activity, but certainly could have occurred during an SCA event. This is in keeping with the type of fun that kids portrayed in Burgles paintings. I usually work left to right, top to bottom, so my hand doesn't blur the parts I have already done. Not as important anymore since I started using a hand bridge to protect the painting. Next was the boy in the grass with his dog, I'm not really happy with the dog. I could not find the reference photo to work from and had to just do the best I could. I will keep looking for it. This was followed by the three horsemen. Roughed in a few trees on the left as well, as in the original work. Called it quits at 7 PM.

Feb. 7, Tuesday Day 2 8:15 AM – 5:50 PM Individuals 8-20

After looking at the green on the left side, it looks too bright to me. I toned it down a bit by adding a bit of brown to the green. I hate cutting background around figures/objects, and I'm still not sure of the green. I'll leave it alone for now, so I don't try and redo it too many times. I'll wait until the end to mess with it again.

Started with people watching the Viking boat burn. This was from a photo taken at Hidden Mountain's 30th Baronial Birthday. The photo was reversed since the location of the river is on the left of the painting. Not everyone in the original photo was used, due to space and clarity of their portion within the photo. A new person was added to the far left sitting on the ground. I did this because I wasn't sure what type of chair the people were sitting in and did not have a clear pic of it in the photo. The new person sitting on the ground hid the chair portion and made a better "ending" to the group. TI am not happy with her though. Poorly done face and fabric. I will have to come back to her later. Steven Payne was included in his coracle - although not an SCA member, he was included to honor him for his efforts in researching and reliving pilgrimages of the Middle Ages.

Next I tackled the top floor of the building. It seemed to go pretty well. Part of me wants to show the dimensions of the woodwork, rather than just paint it flat, but I'm pushed to get this done on time. If I have any time towards the end of the project I will go back and rework that. Next the two people kissing in the upstairs window of the building were painted. Because - well, this project IS representing the SCA. Moved to the right of the work. Last were the two

people shooting a flintlock. This is an example of me skipping around. I had not originally included them in the project, but last night I came across an article of medieval firearms. It occurred to me that I should include them - in my efforts to be as comprehensive regarding what we do in the SCA, and I had a good spot to fit them into on the painting, so they were added in the moment. Although we don't do any firearms in Hidden Mountain or in any group that I personally know. I know there are groups that do. Besides, I do like them, and have on occasion fired them.

Stopped early at 5:50 PM - so I could work on HMBB invitations.

Feb. 8, Wed **Day 3** **800 AM – 6:30 PM** **Individuals 21-31**

First was the anvil throw, taken from a Hidden Mountain event. I loved the “Marylyn Monroe” look of the kilt so it had to be included. I also loved the determination on the girl's face, so she was a must as well. The combination of skill, strength and determination makes this a great example of the SCA at its best, these from a Hidden mountain event. Painted the couple by Karen's tent doing the little tug of war. Terrible. I'll leave it alone, but think it might have to go. Not sure why it is such a disaster. They look like an ugly hippy couple! They are more in the background since I want to keep the fore-ground for children, and other, more mainstream activities. Darkened the window kiss. Added a store front with fold down table top to the building.

Added two guys and a trebuchet to the top right-hand area. Also added an ax thrower and target between the building and tents. Finished up early. Wanted to finish the BB invitations, but too tired. I seem to get about 10 figures done per day- I need to speed it up a bit. I think I'll work on figures and buildings and not do any background till later, especially since I seem to want to change it too often. Worked a little on the lower half of the building.

Removed left hand most person from boat burning group – just didn't like it. I'll redo it later. Started to remove the ugly hippies, but decided to leave them until the end, and redo them if I have time. If I remove everything I'm not happy with I'll never finish this thing!

Feb. 9, Thru **Day 4** **800 AM – 7 PM** **Individuals 33-44**

Started off with the tug of war kids with the dog This was based on a non-SCA photo. I found many SCA photos of kids playing many variations of tug of war, but none had complete pics of the kids, or the angle was such that I could not fit it in where I wanted to use it. Moving it to a different location would mean a lot of other moves, so that was not an option. The final decision was to use the non-SCA photo, and put the kids into the garb taken from some SCA tug of war pics that I had to discard for the other reasons. The dog was not part of the original picture. I added it because many people bring their dogs to events, and it seemed like a playful and fun place to include a pet. I added a family of three watching the game, it's always good to have people cheer you on, and at SCA events when children are in an activity there are family members there for that purpose. These are not people I know, but I liked the family grouping. Next I did “twirley girl” – I tried to keep my people as interactive as possible, making sure they

were experiencing the SCA event and having a good time. This usually means a group of people interacting. However, this time I used a single individual. She is a dynamite powerhouse of a child, and contributes so much to our local events. Her ribbon twirling is well known. Next I painted two women hurrying along – as if they have an important place to be. I don't know the circumstances, but I liked their motion and sense of mission. I had some space that would work for them, so they are included, even though they are not portraying an SCA “activity” specifically, you often see people rushing from one thing to another at an event.

Today's people included three black folks. Had a bit of a struggle with the skin tones, but I think I finally got it

Feb. 10, Friday

Took today off to drive a British friend to Baltimore to his appointment at the USCIS office. He had some paperwork to do to get his VISA. Without his VISA he can't get a driver's license or car. It's pretty hard to live in spread out WV without a car. I sure hated to miss a day of painting when I feel so pressed for time, but no matter how you look at it, Mundane life must come first, especially when it is such an important errand that needed to be done.

Feb. 11, Sat

Day 5

8 AM – 7:15 PM

Individuals 45-51

Decided to work on a group more to the front. I have noticed that in the morning I do a better job, epically with faces. As the day goes on and I get tired my painting isn't as good. I am going to try and do the more to the front folks (or ones that I want to signal out for some reason) in the morning when I am fresher.

Today I started with the group sitting at the table. I had a lot of fun with this group. It started when I saw the “infamous” medieval girl "showing some leg” on a Facebook post. Yes, girl watching IS an SCA activity, so I decided to play with that idea a bit. I put someone I know (in her own garb) into the original woman's situation. Then I found a photo of her husband eyeing her (he was actually looking at something totally unrelated, but the two photos work well together). So, I needed to fill it out a bit, I added a table and game board, and a few mugs of “something” as well. The people I chose are all long time Hidden Mountain members, or friends of Hidden Mountain. This group took a long time. Since they are specific people I wanted to make them recognizable. I'm not great with faces, so I worked on them for a long time to get what I think is a reasonable facsimile, I'm not sure if I achieved it, but I sure tried. I am getting better with faces, but still have a long way to go.

I was very pleased to include the woman with the walker. The SCA is one of the most accepting groups I know. Those with infirmities or other problems are made to feel welcome. It is one of the things that make the SCA great and I wanted to showcase this attribute of the SCA in my painting. I put this group towards the front and center because it is such an important concept of our “village” that I wanted it to have a prominent position.

I finished up the day with a few, smaller and less important activities. Two girls playing cat's cradle, something often seen today, and a good throw-back to the kinds of games the

medieval children payed that depended on imagine more than equipment. I started the groom from the wedding but did not get to far. Tired.

Feb 12, Sunday

Day 6

8 AM – 8:30 PM

Individuals 65-83

I knew of many weddings within the SCA that are beautiful medieval events. I wanted to include one here. Two of our members were recently married. Although the wedding isn't in the front area I started it in the morning. I want these folds faces well done so they might be recognized. It was not originally an SCA wedding, but in my book it should have been, so I used a wedding photo of them - where she is feeding him cake. I needed a similar photo of a wedding in medieval garb. I did finally find one that suited and so combined the two, then I wanted a few of their friends to be part of the group. There are not a lot of great pics of people from the "rear" but I found one taken during court, and it seemed to fit well. I reversed the photos so that the people were facing in a better direction, relative to the wedding couple. Since these two are Hidden Mountain folks I wanted them to be recognizable – which meant a lot of time on their faces – not something I feel very confident with – I hope I succeeded. The same goes for the shop keeper. Shopping – it is what a lot of us do in the SCA, when we aren't making something, or doing something. Since the center building is a shop in it's real incarnation, I of course used it for the store in this work. Various people are shopping, including 2 children. The adults in this group are from Hidden Mountain or Atlantia, and chosen because they are facing in a way that makes them appear to be looking at the store items. The children are "found" kids on internet. The shop keeper is a Hidden Mountain shop keeper. Lastly I painted two more children having fun with old-fashioned, simple playthings, in this case a rope used to create a three legged race.

Feb. 13, Monday

Day 7

9:15-8 PM

Individuals 65-83

Started with the procession. What event doesn't have a procession going on? This one is from a while ago, but I liked the prominence of the Hidden Mountain Tabard, and so many of our Hidden Mountain members, so in it went. Again, I wanted these folds to be recognizable, but they are so small I doubt if they will be. Following that I did the two women and jumping girl - strolling along and looking at the things going on - I included this group because I loved the little girl holding hands with two adults and pulling her feet up – who hasn't been a part of this in their lives? Next are the javelin throwers - this activity is seen at many events. Just in front of them are three children doing archery. These kids were taken from two photos - I especially liked the young boy in front - he was so determined. The javelins and bow strings and arrows will have to be added after the background (as will parts of some other things I have done already) I sure hope I remember to go back and put them in. I'm making notes to do so, but that doesn't mean I will do it! I wanted to include some atlatl, but here is a limit of how many throwing objects I could fit in - already had the anvil throw, so no atlatl.

Except for rapier, all the events have children as the central (and sometimes only) participants. This is in keeping with my intent to showcase the children of the SCA, and promote their involvement.

The last person for the day is the girl in the window dangling string for the cat below. Lastly, I worked on the lower half of the building some more, pretty much done except for a bit of color matching that needs to be done.

Feb. 14, Tuesday

Day 8 8 AM – 8 PM

Individuals 84-95

Started the day by adding marshals to the javelin and archery groups. The javelin marshal is from Aethelmearc, I met him at Pennsic and know him now from the Shire of Sylvan Glenn. The archery marshal is from Atlantia, but not Hidden Mountain.

A common site at events is someone pulling a cart of gear, so I wanted to have this in the piece. Again, lots of pics, but incomplete or not oriented correctly to fit into the designated space. These boys and their cart are from a Viking group in Norway.

Next moved over to the castle area and painted the kiss. The kiss was done because in my long and intense search on the internet for photos to use in this project, I came upon this couple kissing in a LOT of photos. They always looked like such a happy couple, so they had to be included! Although I don't know them personally, I do know they are from Atlantia. I used a photo of a different couple kissing, sitting on a bench, and added the two heads from my SCA couple. It took a bit of work to find the two photos were the heads and bodies were oriented in such a way that I could make the switch. I wish I could "see" these things in my mind and not rely on photos so heavily, but I cannot. It has become much more difficult since my TBI to visualize things. I had to guess on the lower half of their garb, because I had to use just a torso shot of them. It was the only one with the correct orientation. I spent hours searched Facebook and the internet for other photos of them in the same garb, but I just wasn't able to find any. Hope I got it right.

Next, I did the three banners on the castle walls, I put the Society banner on the outside wall where it would be the most prominent. This project is inclusive of the entire SCA community. On the inside I put Atlanta and Hidden Mountain. Atlantia on the right, in the more honored position (as I have been told by a herald) and Hidden Mountain on the left, after all it is my home.

Next was the cat, and lastly I painted the three kids climbing on the castle walls.

I realized I have not included any adult heavy fighters. I sure hope I did not offend anyone by this, but I had a thought to make them feel more included. In the fighting ring I have planned four children – so maybe I could fit in a list tree with our (Hidden Mountain's) fighter's heraldry – to indicate they are up next. Besides, a list tree is a common item to be seen at events. My Baroness, Asta Knarrarbringa, assisted me with whom to include in this. It was penciled in at the end of the day.

Feb. 15, Wed

Day 9 8 AM – 7 PM

Individuals 96-101

Did the four people inside the castle (2 A&S 2 Bardic) also the feast I had a difficult time trying to figure where to put an A & S display as well as a feast when I was doping the

original planning. It finally dawned on me that there was usable space inside the castle (viewed through the doorway), and didn't we often do these things inside? Then I realized there was enough room for a singer and a harp player. A lot of activity for such a small space. I'm rather proud to have worked it all out.

I decided to stick with the castle area, so the next person was the woman carry the child, and the dog that is always with her at events. Next, I painted the castle walls, I wish I wasn't pushed for time, I would like to do more with them, add texture to the rocks, work on a more natural looking mortar etc. Oh, well, it is what it is. Perhaps after the event I can work on it again.

Looking back at yesterday's work, I am not happy with the front most child by the castle doorway. She is out of proportion – just too tall. I redid her lower body. Made her shorter and added a box for her to stand upon. I like it much better. I did this by using an exact-o knife and scrapping off the paint, then “sanding” it with some powered gum sandarac, and repainting.

Finished early to complete the BB invitations – yay – they are done and mailed off!!!

Feb. 16, Thru **Day 10** **8 AM – 7 PM** **Individuals 102-112**

I did the fighting ring today, and the people inside and around it. There are two fighters in armor watching the kids fight, four of our Hidden Mountain children in the ring, and the King and Queen cheering them on as they fight. The list tree too was painted in. On the front side of the ring is seen a woman and two men from the back drinking water from bottles. A legend that had to be included. I don't hank I did her justice.

Feb. 17, Fri **Day 11** **8:30 AM – 7 PM** **Individuals 113-123**

Painted the kids around the maypole. These are our Hidden Mountain kids taken from a phot of them doing a May-pole at a past event. Two of the original children were not included because they were obscured in the original photo. Next, I did the boys playing “wheel-barrel” behind the May-pole. Last I painted the woman walking the pig. I know being painted from the back isn't so glamorous, but I loved her sassy walk in the reference photo I used, and her pet pig is a legend.

It is starting to feel like I might get it done in time after all. I'm getting rather tired now, of this pace, but since I have nothing to do but eat and paint, I can keep it up a while longer. I'm a bit worried about driving such a long distance alone when I am so tired. I have posted on several places to try and find a riding partner. No luck so far.

Feb. 18th Sat **Day 12** **2:00 AM – 7 PM** **Individuals 124-128**

Late start – had to do some grocery shopping and food preparation so I would have a supple of “ready to eat” food to last me the rest of the painting duration. Hard to prepare meals

with the long painting days. This makes it so much easier (epically for someone who HATES anything to do with food preparation – just get it over with in one shot so it lasts a week or so.

Managed to get a bit of painting in in the afternoon. Did the two women watching by the fighting ring. These two were not in the original plan, but added since I had the space, and they are Hidden Mountain folks I wanted to include since they both helped me a lot by providing photos to use. Then did the family of a mom and two kids walking near where court is planned. Added some more background, the area inside the castle and the area between the castle and the store.

Feb. 19 Sun **Day 13** **7 AM – 4 PM** **Individuals 129-133**

Started the day with the two children with the bowling balls and pins. This is a photo I found early in my search. I love the expressions on their faces, and knew they must be included. I hope I was able to capture their faces. Next up was the mother and child hugging near the castle door; it is another one I loved. I really wanted to include as much interaction as possible, and these two were great. What is an event without music and dancing? I painted the guitar player and the drumming girl next. They go together very well, but are from two different photographs. Next, I moved back to the group by the river and repainted the left most person. Much better, but I still don't like her face. I added Hidden Mountain's court herald to the court grouping. I wanted this to be about Hidden Mountain since that is part of the A & S competition, so he went into this even though he was not in the court photo that I used for reference. I went back to the may-pole children and added their ribbons.

Finally I started on Baroness Asta Knarrarbringa, another add-in to the court grouping. I did not get too far with her, so she won't be counted as painted until she is finished. Early stopping point today. Had to go to the court house for my brother. Can't say no to a brother who built an art studio for me! I probably could have done a bit more painting in the evening, but once the brushes were washed and put away, I didn't seem to have the energy to get back to it. Did some much needed laundry and a bit of house cleaning instead.

Feb. 20 Mon **Day 14** **7 AM – 7:30 PM** **Individuals 134-149**

Finished Baroness Asta, and then painted most of court today. I want this to be sooo good. it is upfront and will be an eye-catching part of the painting. I did the seven adults and nine children. I didn't realize how many crowns there were in this group! The kids were difficult. Some were just a bit of a head. The most difficult part was all the kids in black with their backs to me. So much black, difficult to see in the original photo, and difficult to paint in such a way that they are separate individuals and not Just as a black shadowy glob. It took a lot of work, but I think it is pretty good afar all.

Feb 21, Tues **Day 15** **7:30 AM - 6 PM** **individuals 150-157**

Finished court. The red velvet robe really intimidated me, but I think it turned out great. I'm not happy with Baroness Asta, she looks dwarfed. I scrapped off a bit of paint to make her shoulders lower. Better but not great. I will let it rest and see what I can do tomorrow. Added a

man in Japanese armor as a spectator at the fighting ring. He provided me with a lot of photos for this project, so he too was included in this work. Lastly I painted the four dancers and finished the bodies of the guitar and drum players.

Feb 22 Wed **Day 16** **9 AM - 5 PM** **Individuals 158-162**

Added and painted the king giving the girl a necklace near the fighter ring. I saw this picture early in my phot search. I discovered he is not from Atlantia, so I held off using him. But as I near the end of this, and discovered a bit of space, I decided to put him in for several reasons. One, he is so pretty – I love his garb, and don't have anyone else in that style. I also love the interaction between him and the child. He is treating her so gallantly, chivalry at its best, and with a child. It had to be included, so it was.

I then painted the bread table and three girls making bread. Finished all the people! Stopping early today!!!

Feb 23, Thru **Day 17** **8 AM – 7 PM** **background**

The first thing I noticed today was the bread table and the people sitting at the table. DANG I should have reversed the bread table, so they were not parallel. I had meant to do it but forgot. Too tired I think. Too late now. I will just try to be more attentive in future works. Added all the background bits, sand and grass and dirt, had to cut around everything! I wish I could have figured out the colors etc. before I started the figures so I would not have to do it this way. Grrrr... Took all day to get it blended together as I wanted to.

Feb. 24, Fri **Day 18** **7 AM – 5 PM** **trees and repairs**

Added several more trees as I had originally intended and added some foliage to the ones that were already there. Then examined every person for things that could be improved, made several corrections. There are more, but I will save it for later if I have time – still a lot of writing to do. Added bow strings, javelins, ribbons etc. that had been obscured by the background when it was added. Gave the king his missing sword. Added the fighter ring ropes and the rope holding up the table at the merchant's window. I am sure there are other things, but can't see them now. I'll work on documentation for a few days and then come back to it with fresh eyes.

Totals Hours 187 in 18 consecutive, very long days (OK one day off from painting) No of individuals - 162

III. Post Execution:**Documentation**

Feb. 25, Sat **Day 19** **10 AM – 6 PM**

Transcribed the hand-written journal of the painting process and created a daily photographic log of the days' work from the first day of painting until the last day. Picked up where I had left off on the documentation I had started weeks ago. Added some photos and edited and corrected the sections, yesterday, inspiration and Materials. Added a bit more research to the part on frames and materials. Started the section called post project.

Feb. 26, Sun **Day 20** **9 AM – 7 PM**

Back to documentation again. Wrote out the section called the planning of the project, edited the section on execution, and added to the section on post project. Spent some time thinking about how to set up a good display of the project

Feb. 27, Mon **Day 21** **9:30 AM – 4 PM**

Worked on documentation. Including an appendix of photos showing the daily progress of the project. Added a bit to materials section to show the pigment colors – a comparison chart. Wrote the abstract.

Added up the hours spent painting – wow 178. I did a bit more than that on my last project – but it was over 33 days. I thought those were long days, but it was at my own pace and no real rush. Much easier that way! Enlisted my brother to pick up a few things for a display idea I have. Got a few groceries and started some stew to bring for the trip and event since I can't eat most foods.

Appendix 1

People - although I trite do people in groups, usually going from the top toward the bottom, and left to right (to help me not smear areas of work I have already done (as a right-handed person), I did occasionally skip around. Sometimes because I wanted to do something with more of a challenge (beginning of the day) or less challenge (end of the day).

The photos used to base the pupation of this piece upon come from many sources. Facebook sites, with SCA groups and individuals (with permission). Several thousand photos were reviews and a final selection of over 200 were used. The selection of the photos to use was based on several criteria.

- 1- It had to show an SCA activity (or something that would occur during an SCA activity)
- 2- It needed to show positive interaction, not be a staged portrait picture. It had to exemplify chivalry.
3. The person(people) needed to be oriented in the correct direction and or angle so it could be integrated into the picture proper. For example - when looking for people to portray archery, they needed to be facing to the right because the archery field is on the right side of the painting, off the paper.
4. I chose local, Hidden Mountain folks first if they could be found. Then I expanded it to other local baronies, then to Atlantia in general, and lastly to the SCA anywhere.
5. Did the person have on interesting grab that would highlight the best of the SCA?
6. Children were used in all activities if possible, using adults when no usable photo of children could be found. This is because within Hidden Mountain we have a very high regard for our children and nurture them in all the SCA activities that we can

The Painting

February 6

Day One

8 AM - 7 PM

The tents were painted, and a few trees added. Then some grassy areas were painted. This was to create a bit of a foundation upon which to create at the people. It made it feel a bit more “real” than just having people scattered around without a background, or something to explain their placement.

1 - Boy in a tree. I wanted to include some fun, childish activities that are not necessarily an SCA activity, but certainly could have occurred during an SCA event. This is in keeping with the type of fun that kids did in Burgles paintings. The inspiration for this was from a phot I found on internet.

2-3 - Red _____ and two people. From internet SCA site

4- Boy with his dog. Again a nod to Bruegel, who wanted to portray children of his time.

5-7 Three riders on horseback tilting. From a British pamphlet - _____. Horses started, but not finished

At the end of the day's work a picture was taken of the overall progress (see appendix 2)

Feb 7 Day Two

5-7 horse and people finished

8-15 People watching Viking boat burn. This was from a photo taken at Hidden Mountains 30th Baronial Birthday. The photo was reversed due to the location of the river being on the left of the painting. Not everyone in the original photo was used, due to space and clarity of their portion within the photo

16. Steven Payne was included in his coracle - although not an SCA member, he was included to honor him for his efforts in researching and reliving pilgrimages of the Middle Ages.

17-18. Two people kissing in the upstairs window of the building. Because - well, that is representing the SCA. The inspiration for this building comes from the market store at Pennsic that I have often visited.

19 -20 Two people shooting a flintlock. This is an example of me skipping around. I had not originally included them in the project, but in the even I came across an article of medieval firearms. It occurred to me that I should include them - in y attempt to be as comprehensive regarding what we do in the SCA, and I had a good spot to include them on the painting, so they were added in the moment. Although we don't do any firearms in Hidden Mountain, or in any group that I personally know. I do like them and have on occasion fired them.

Day two overall picture of the work

Feb 8 Day three

21- ????????

24-25 Hammer throw. Taken from a Hidden Mountain event. I loved the "Marylyn Monroe" kilt so it had to be included. I also loved the determination on the girl's face, so she was a must as well. The combination of skill, strength and determination makes this a great example of the SCA at its best. (the good-looking legs don't hurt either)

28-29 - Rapier - as SCA an event as you can find. Taken from a Hidden mountain event.

26-27 I call these two "Ugly hippy tug of war" I wanted ago include a more medieval/SCA version of tug of war and found these two while searching for photos. They are not my favorite, and I had a difficult time with them (not sure why). They are more in the background since I want to keep the fore ground for children, and other, more mainstream activities.

30-31 Another rapier pair - again from a hidden mountain event.

32-37 Tug of war. while there are many versions of tug of war practiced by Acadians, I opted for a rather tradition version. This was done because of the children involved. There were many good photos of adults tussling with a rope, but I want to highlight the youth of the SCA, so the one was chosen for the project. It was based on a non-SCA phot, but I chose it since it involved enough children to be nitrating, and it was at a good angle and direction to work well with the

patio, I then “dressed” the children in grab. The garb I used was from real SCA kids taken from various places. I added the dog at the end because in today’s society dogs are often at SCA events, and an important part of current life styles.

38-40- Family of three watching the tug of war game. These are not people I know, but I liked the family grouping, anything,” which seems to be what a lot of the photos are. So many posed picture that are not dynamic enough for my purposes, or the picture is so cropped that I could not get an idea of what their garb looked like. That part was frustrating for me and eliminated many Moorhavians that I would have liked to include and so I used them as spectators for the game. It isn’t often that I could work in a person or group that were “just standing there not actually doing

41 - I tried to keep my people as interactive as possible, making certain they were sharing the SCA event and having a good time. However, this time I used a single individual. She is a dynamite powerhouse of a child and contribute so much to our local events. Her ribbon twerking is well known.

42-43 These two friends were hurrying along on their way to somewhere, I don’t know the circumstances, but I liked their motion and sense of mission. I had some space that would work for them, so they are included, even though they are not actually portraying an “activity”

44-48 This one I had a lot of fun with. It started when I saw the “infamous” medieval girl "showing some leg” on a Facebook post. Yes, girl watching IS an SCA activity, so I decided to play with that idea a bit. I put someone I know into her garb and situation, while finding a photo of her husband eyeing her (he was actually looking at something totally unrelated, but the two photos work well together. So, I needed to fill it out a bit, I added a table and game board, and a few mugs of “something” as well. The people I chose are all long time Hidden Mountain members, which I was happy to pull off, in a front, central position. I was very pleased to include the woman with the walker. The SCA is one of the most accepting groups I know of those with infirmaries or other problems. It is one of the things that makes the SCA great. and I wanted to showcase this train in my painting. So, cat’s cradle, something often seen today, and a good throwback to the kinds of games the medieval children played that depended on imagine more than equipment.

a little triviality and a little seriousness combined in this grouping.

49-50 - part of girl playing with string - cat’s cradle. many medieval art peeves show children playing jacks, or similar games with knuckle comes. This evolve into the more current metal jack’s games. But this game isn’t as popular as it once was, so I used these girls playing

51-56 The wedding - I knew of many weddings in the SCA that are beautiful Medieval events., so I wanted to include one here. I placed these two individuals into the clothing from a different SCA wedding I found on internet. It was not an easy task. Two of our members were recently married. Not an SCA wedding, but in my book, it should have been, so I used a wedding photo of them - where she is feeding him cake. I needed a similar of a wedding in medieval garb. I did finally find one that suited. and so combined the two. then I wanted a few of their friends to be part of the group. There are not a lot of great pics f people from the " rear” but I found one taken

during court, and it seemed to fit well. I reversed the photos so that the people were facing in a better direction, relative to the wedding couple.

57-61 Shopping - it's what a lot of us do in the SCA, when we aren't making something, or doing something. Since the building is a shop, I of course used it for the store in their work. Various people are shopping, including 2 children. The adults in this group are from Hidden Mountain of Atlantia for this and were chosen because they are facing in a way that makes them appear to be looking at the store items. The children are "found" kids on internet.

The shop keeper is a Hidden Mountain shop keeper and it shows children in the SCA having fun with old-fashioned, simple playthings.

62-63 - Three-legged race. Ag

Day 6 photo

Day 7 Feb 12

64-??????

73- window girl with cat. Another homage to burgle and his children found I funny or interesting places. A girl in the second story window dangling a string for the cat below.

74-82 Procession. What event doesn't have a procession going on. This one from a while ago, but I liked the prominence of the Hidden Mountain Tabard, and so many of our Hidden Mountain members, so in it went.

74-76 - Two women and jumping girl - strolling along and looking at all the things to do - I included this group because I loved the little girl holding hands and I wanted to include some atlatl, but here is a limit of how many throwing objects I could fit in - already had the hammer throw, so no atlatl, but there are a few jailing throwers here

77-79 Javelin throwers. this is seen at many events. The marshal is from Aethelmearc, I met him at Pennsic and decided he needed to be included

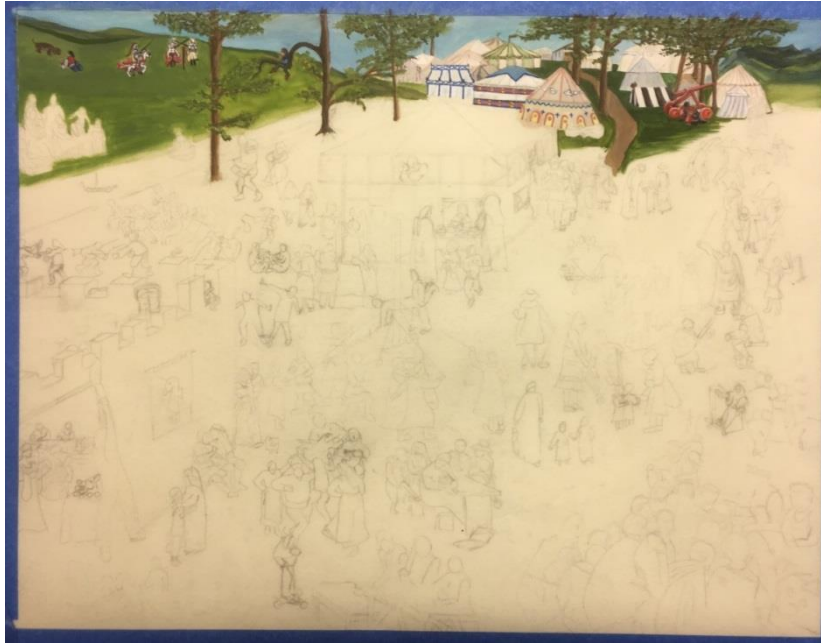
80-92 - Archery marshal and kids doing archery These kids were taken from two photos - I especially liked the young boy in front - he was so determined.

Appendix 2

Day 1

7 People

10.5 hours



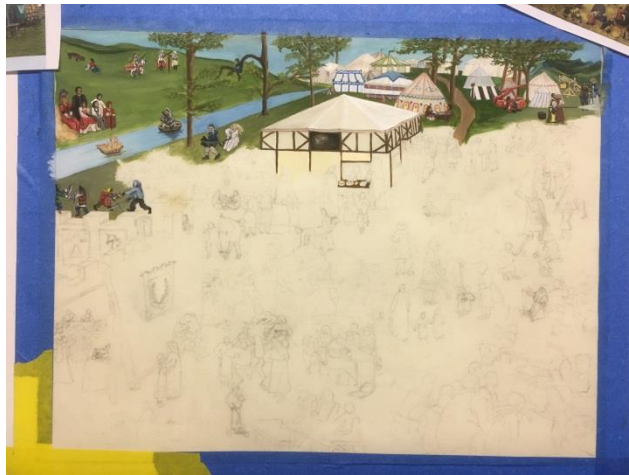
Day 2

13 People

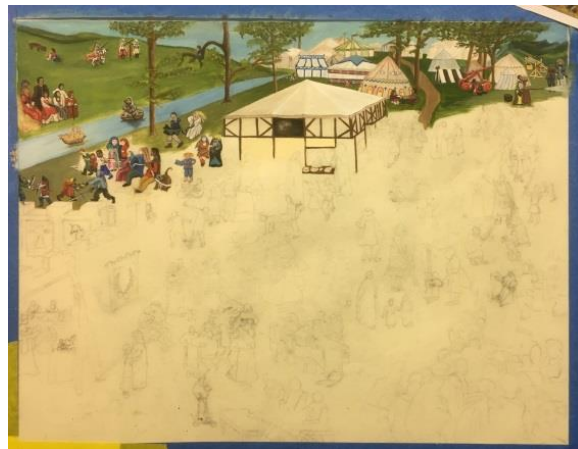
9.5 hours



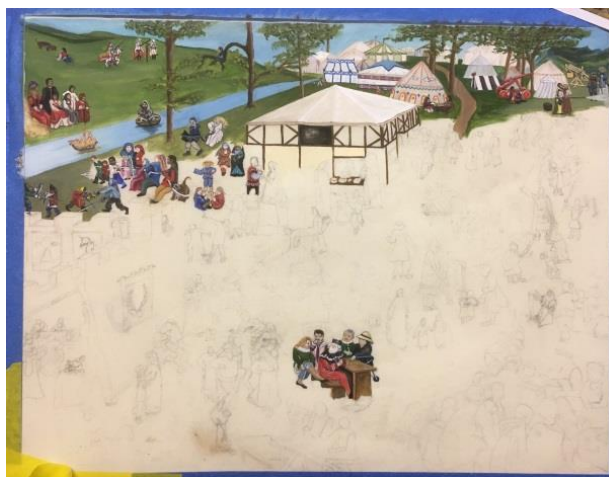
Day three 10 hours 11 people



Day four 11 hrs 12 people



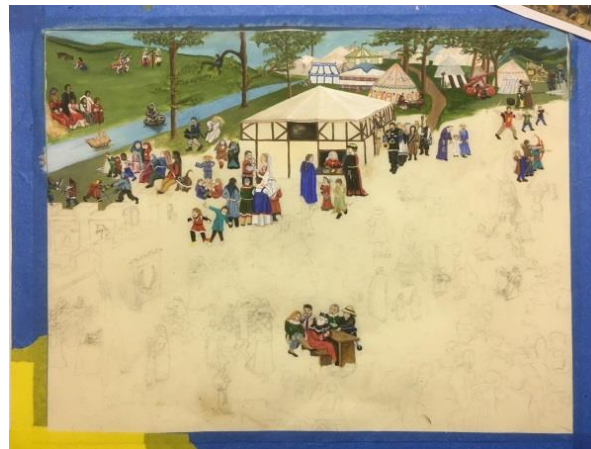
Day 5 11.25 hours 7 people



Day 6 14.5 hours 13 people



Day 7 11.75 hours 19 people



Day 8 12 hours 12 people and banners and cart



Day 9 8 hours 6 people



Day 10 11.5 hours 11 figures



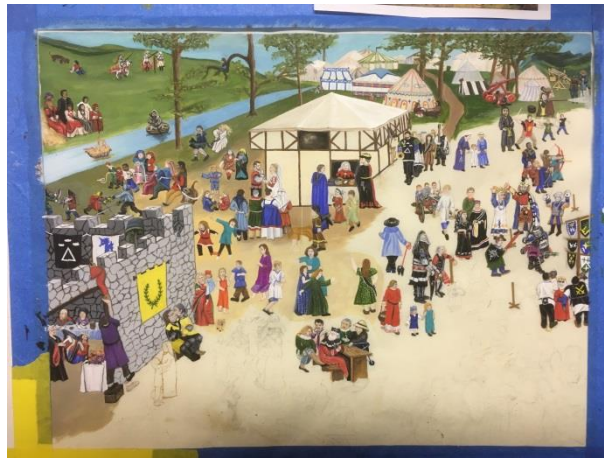
Day 11

11.5 hours

11 people



Day 12 5 hours 5 people



Day 13 9 hours 5 people



Day 14 12.5 hours 16 figures.



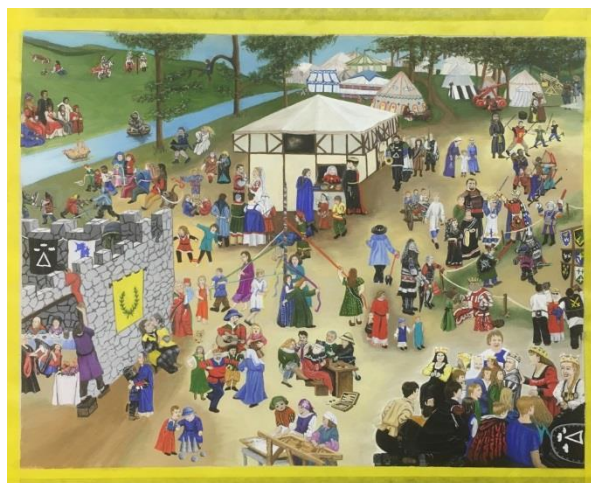
Day 15 10.5 hours 8 people



Day 16 8 hours five people



Day 17 9 hours trees and repairs



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