

# THE VILLAGE GUIDE

## INTRODUCTION

It is not commonly understood but the living history encampment, or the village, is where the public have the most contact with the society.

Whilst no one would suggest that the public do not come to see the fights, and great debate has passed in respect of how important the village is to the society, it cannot be denied that the average member of the public has more contact with village inhabitants than with pure warriors.

This is a simple matter of fact because at the average show combat activities in total only last some 90 to 120 minutes, whereas the village is on display from 10:00am till 5:00pm. The village has much more exposure.

There is also the fact that the public cannot stop a battle mid flight and ask a warrior what he is doing. The action, whilst exciting and spectacular, is momentary and if anything goes wrong or isn't quite right, it is not necessarily noticed. The battles are in any case not perfectly realistic ; after all no one actually dies.

Quite the contrary position exists within the village where the public have as much time as they want to closely scrutinise our displays and have direct contact with the re-enactors ; they ask questions and handle goods, and whilst we cannot perfectly recreate the 10<sup>th</sup> century the connection to past reality is at its best in an authentic village setting. We are so good at this that on several occasions the client for the show has booked the Vikings because of our authenticity and attention to detail for village and crafts alone.

Obviously with so much of the society's reputation relying on the impression left by the village, we need some method of ensuring that our standards are maintained ; hence the need for this document and the associated rules and regulations.

This document is intended to be both rulebook and guide.

Here it is intended to outline the village rules, and more importantly outline our expectations of behaviour and standards ; and at the same time draw together the various aspects of other society legislation which affects, or is informed by the village activities. Definitive "Rules" (with a capitol R) are printed in **SMALL CAPITOLS BOLD TEXT**, the remainder of the text can be viewed as either informal advice or rules (with lower case 'r') depending upon context.

Subsequently some information included is already covered in other documents but here it is presented with specific relevance to the village. It has to be said that where a discrepancy is found between this document and other item specific legislation (such as for examples health and safety, or the constitution) then the latter takes precedence.

Here it is also intended to outline the society promotion system in relation to the village and village activities. In certain respects these are a separate concern to pure living history, but the non-combatant assessment and point system relies so heavily on the village set up that much would be repeated if a separate document was prepared. It therefore makes more sense to cover this matter in this document.

If anyone has any questions in respect of the contents of this document then they may present them in person, or by post or email to the Society Village Co-ordinator.

As people change more often than information this document tries to avoid naming people directly ; instead positions within the Society hierarchy are identified and the person filling that role at any moment in time can be found by reference to the listings given within the Runestaff magazine.

## **GENERAL INFORMATION**

### **ACKNOWLEDGEMENTS**

In writing this document I have drawn from several sources. This is understandable as it is impractical to write such a volume from scratch when there are others who have written other relevant documents before, and I have no desire to reinvent the wheel.

Due recognition is therefore given to previous LHE co-ordinators who have over the years provided information for the Society. I have copies of various documents that I have used as reference. Some I have openly plagiarised and hopefully those responsible will recognise their individual parts of the text.

In particular I have identified documents by Rachel Lowerson and John & Ros Sheard. I have copies of several others but I do not know who wrote them. My apologies to those unknown authors ; and my thanks for their anonymous contribution.

I would also like to thank :-

Robert and Hannah Wilkinson for their information re foodstuffs ; both authenticity and use. Dave Hall and Tablet for the revised village fire regulations ; which I have rewritten in the context of this document, but they are still their contribution. Frania Juchnowicz for the kiddie-vike rules from which most of the general children's sections have grown. Trixie for his invaluable advice in respect of huge chunks of the authenticity section, most of which was devised after far too much alcohol during soirées at his place.

Thanks also to the Society Authenticity team for their help and proof reading of the authenticity sections, and the LHE team for their similar contributions throughout.

Finally a thank you to Christine who put up with my long hours in front of the computer, and who did the actual printing and binding of the book you are reading.

Steven Lines

Society LHE Co-Ordinator

The Vikings

2004

### **NO DRAWINGS ?**

This document being an introduction to the village rules and regulations does not have any drawings or diagrams. Whilst this might appear odd, the omission of drawings has been done on purpose.

If you don't understand any of the text or feel that a diagram or drawing would have helped, then the lack of one here should I hope encourage you to look elsewhere, or at least seek further advice from an authenticity officer (or other relevant official).

This may seem to be a bit self defeating, but reference to many other documents is made within this book and reliance upon just this document would be unreasonable considering the wealth of information available elsewhere.

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# **THE VILLAGE GUIDE**

## **GENERAL INFORMATION**

This section is an overview of the village, what it is, why it is there and general rules and regulations governing it. Following chapters deal with specific aspects of occupying and using the village but here the village itself is considered.

Many of the topics are covered by parts of the Society Constitution ; the commentary here is with specific regard to the village rather than society-wide considerations but if any discrepancy is found between this document and the constitution then the latter takes precedence.

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## **GENERAL INFORMATION**

### **WHAT IS THE VILLAGE**

Accepting that the living history encampment is an important part of any show the whole premise of having the village in the first place needs some explanation.

This is because the first thing that the public usually ask is "why are you here ?", which is closely followed by "so you all lived in tents did you ?".

These are very thorny questions because in reality people of our period lived in houses and not tents, and it is fairly certain that not many people went travelling far or frequently enough to warrant even having a tent. Considering that we have a whole community of tents there has to be an explanation as to why we are actually at the show site. Anyone who spends time in the village needs to have answers to these questions.

The reality of the situation is that logistics make it impractical to cart around houses to build a proper village, even flat pack ones, although some people have done this in the past, and at present there is at least one plywood longhouse that does the rounds of Welsh shows. We however should not admit this logistical predicament, as there are a few readily feasible explanations as why we are in a tented village at the show location. These can be tied into the show timeline and battle script.

Firstly we are away from home on campaign, either as part of the army or part of the entourage that inevitably end up following every army around. As the army and the entourage are mobile they live in tents. This is a good explanation of a Viking encampment.

Secondly, we are all visiting the Shire Reeve in order to pay our taxes. This was a legal requirement every three or four years, and if forced to travel to pay your taxes then no doubt people made a holiday about it. This is a good reason for having a Saxon camp, which invariably gets hit by Viking raiders who by good intelligence know that there are a lot of people there with their money.

A third reason is especially applicable to Ireland ; we could all be visiting a place for a saints day or similar religious or social gathering. In other words a bit of a party. Obviously people would have money with them and be ripe for a Viking attack.

There is an aside to all of the above explanations in that any army following or any gathering for whatever reason will attract traders and travelling craftsmen who similar to modern day showmen and market traders could recognise a captive audience a mile away.

These are not the only reasons, but suffice for a basic explanation, and they can be embellished and amended to suit the actual show in progress. Each variation of the story has huge social connotations in respect of who we are portraying but the nuances of these need not be covered in detail ; it is suffice that we can explain our village. However contrived the explanation may seem, it is better to have an explanation than none at all.

## **GENERAL INFORMATION**

### **LHE CHAIN OF COMMAND**

As a general guide to who to contact in the event of any particular problem within the LHE at a show the following information is offered to explain who is in charge of what elements of the organisation. The chain of command is therefore :-

- Your own group Village Thegn. This is the person who organises your own group LHE and is appointed by the group leader. The Village Thegn receives information from the Society in respect of village matters and should therefore be able to offer advice and provide answers to queries for many general matters. In the absence of a specific Village Thegn your group leader is deemed to fulfil the role.
- Any Recognised Training Thegn (Village). Who should be the first point of contact for general enquiries that your group Thegn cannot answer, and is also the person with whom you should discuss and arrange village tests. Note that your Village Thegn might also be a RTT(V).
- The Society Living History Encampment Coordinator. Who is responsible for setting, educating and policing standards within the village, and who will keep records of show attendance ; or where the Society LHE Coordinator is not present then his appointed Deputy LHE Coordinator. If neither LHE Coordinator or Deputy are present then there should be a Show LHE Coordinator appointed from one of the RTT(V) present.
- The King. Although the King should not be consulted unless the problem is with or concerns the society LHE coordinator or his appointed officials.

The above administration is responsible for running the entire LHE at all society shows. Where this encompasses or interacts with another discipline such as Authenticity or Health and Safety then the relevant Society officer should be consulted as well as the LHE officials but generally all matters within the village are ultimately the responsibility of the LHE administration.

It must however be understood that everyone involved within the Vikings is a volunteer and are they themselves involved with being a re-enactor. It is therefore quite possible that a particular person may on the day be unavailable or might be having a 'day off' from their organisational responsibilities. In such circumstances another person of the same rank or the next person up the chain should be consulted.

Whoever is in charge of the LHE at a show is called the "Show LHE Coordinator". This person effectively acts as the Society LHE Coordinator for that show and is required to report upon the show to the Society LHE Coordinator as appropriate. The Show LHE Coordinator is responsible for :-

- Setting out the village.
- Checking that people and campsite are authentic by the show start time and throughout the show whilst the public are present.
- Checking that thoroughfares and the like are kept clear and safe.
- Checking that re-enactors do not undertake tasks in a manner which they consider dangerous.

It should be noted that the roles of locating and advising upon stockpiles of wood, sand and turf for fires, where the water points are, and advising on general information regarding the show and venue, are not automatically the job of the Show LHE coordinator. This is the task of the Special Event Liaison Officer, being the person that undertook a site visit prior to The Vikings accepting the booking for the show. It is this persons job to liaise with the client to find out where such facilities are located and to advise the LHE administration accordingly.

## **GENERAL INFORMATION**

### **WHO IS ALLOWED IN THE VILLAGE**

The Vikings impose a rule that no one is allowed on the battlefield unless they have passed a basic combat test ; this is in reality not a combat test but a safety test. The Society is ensuring that the combatants are not going to hurt themselves, each other, or most importantly, the audience.

In a similar vein and in a perfect world, no one would be allowed in the Village unless they had passed a Village test where the society would check that the candidate was suitable to represent the Vikings to the public in terms of authenticity and historical accuracy (as well as safety where fires and craft tools are involved).

This however is impractical as it would be impossible to police and would in any case be counterproductive as village numbers would suffer. It can also be considered that whilst combatants can train without being authentic, you actually need a village to learn how to be a villager, so a catch 22 exists in respect of training.

Subsequently

**ANYONE IS ALLOWED INTO THE VILLAGE PROVIDING THAT THEY HAVE AN AUTHENTIC COSTUME WHICH HAS BEEN EXAMINED AND APPROVED BY AN AUTHENTICITY OFFICER.**

Note that a basic costume check is required as part of the promotion to Fri-hals, however, this is a specific check relevant to a person's own costume. In order to participate in the village a person need not actually own the costume they intend to wear, but that costume must have passed an authenticity check.

You should not borrow different parts of a costume from different sources unless you are sure that they can be worn together as a complete outfit as 'mix and match' Vikings from different ethnic and social backgrounds are not allowed.

There is a general misconception that warriors are not welcome in the village. This is untrue. Anyone in the society is allowed in the village provided they are in proper kit and stay in character. There is a similar misconception that you must be displaying a craft or doing something significant in order to participate in living history. This is also untrue as simply being in the village in character means that you are participating in living history. This does however mean that...

**ANY RE-ENACTOR IN THE VILLAGE, WHETHER VILLAGER OR COMBATANT, AND WHETHER RESIDENT IN CAMP, VISITING SOMEONE ELSE'S ENCAMPMENT, OR MERELY PASSING THROUGH, ARE SUBJECT TO THE FULL RULES AND GUIDELINES LAID OUT IN THIS DOCUMENT.**

Anyone who is unsure of how they could contribute to the village set up is encouraged to discuss matters with any of the LHE officials. Things to do in the village are also expanded upon in the "Village Activities" section of this document.

## **GENERAL INFORMATION**

### **SO YOU'RE GOING TO A SHOW... PRE BOOK YOUR PLACE.**

Please remember that you are supposed to pre-book your LHE pitch at society major shows with the Society LHE Co-ordinator at least 3 weeks before the show. This can be done by email, or post or if absolutely necessary by telephone.

The co-ordinator needs to know:-

- Who you are. Names and group.
- How many tents and other structures you are bringing, and generally how big an area your camp will need.
- How many of these tents are just sleeping accommodation. In case they can be positioned behind the 'activity' tents.
- Will you have a fire. Do you need sand, turf, etc.
- Info re any other kit you may have with you. This is especially relevant to special equipment such as forges which may need special siting re fire regulations.
- Which end of the camp you prefer in respect of NOISE. IE. Quiet or noisy end.
- Some shows may be craft orientated and therefore an indication of which crafts will be demonstrated would also be helpful
- Will you be trading or selling anything. Some shows have restrictions on trading and others impose a trading fee. The society needs to know in order to ensure that our clients are not offended, or our terms of contract not breached.
- When you intend to get to the show. In case there are special arrival times and conditions, and so that the LHE co-ordinator can assess whether you have not been able to make it – and can therefore give your proposed pitch to someone else if necessary.

If you do not supply all of this information your allocated camping position might not be entirely suitable. (although there is never any guarantee that it will be anyway – this is free camping and re-enactment after all)

Whilst the show LHE co-ordinator will no doubt try and accommodate unexpected participants everyone should be aware that :-

**IT IS FULLY WITHIN THE SHOW LHE CO-ODRINATORS JURISDICTION TO REFUSE ADMISSION TO THE LHE, OR SPLIT UP A GROUP, OR IMPOSE RESTRICTIONS AS HE SEES FIT IN ORDER TO MAKE THE LHE BOTH SAFE FOR ALL, USABLE BY THE PUBLIC, AND COMPLY WITH THE TERMS OF THE SHOW CONTRACT.**

**AT ANY SHOW WHICH HAS A LIMITED NUMBER OF LHE PITCHES PRECEDENCE WILL BE GIVEN TO THOSE WHO HAVE PRE-BOOKED ; ANYONE TURNING UP WITHOUT A BOOKING MAY BE TURNED AWAY BY THE LHE CO-ORDINATOR WITHOUT RECOURSE.**

You need to similarly prebook medium/minor shows however these are usually by invitation only so the need to prebook is sometimes not required. Medium shows should be booked with the particular Herrer that is running the show and not with the Society LHE Coordinator.

## **GENERAL INFORMATION**

### **SETTING UP A LIVING HISTORY ENCAMPMENT**

The village has developed spectacularly over the last few years. It wasn't that long ago that the entire village consisted of a few bales of hay with the odd fair maiden sitting on it spinning thread.

The society has thankfully moved on, but, there is still a strange misconception (usually with clients) that hay is somehow oldy worldy, but why they think that square bales of the stuff tied up with pink nylon string is authentic is a mystery. Any such props in evidence when you arrive at site should be artfully lost.

The overall layout of the camp is generally the remit of the show LHE co-ordinator and/or the society Special Event Coordinator, and site wide issues are usually handled by them and are therefore not covered here.

What the average LHE participant needs to consider is their own encampment, and this involves more decisions than you are probably aware you actually make.

First consider the pitch you have been given by the show LHE co-ordinator. Where will the public arrive from and how will they approach your camp. Your normal camp set up will usually be able to be amended to suit the pitch. Orientate the 'activity' or 'display' side to meet the approaching public. Ensure that displays will not encourage the public into danger areas ; keep them away from fires etc. Make sure you have enough room for dynamic displays such as weaponry.

If you have sleeping tents then a major consideration can be the ground conditions and slopes so that you get a good night's sleep. The remainder of the camp can be set up around the chosen sleeping tent location. If you have a number of sleeping tents within your set up and which are just used for accommodation and kept closed during the day, then these can be located towards the rear of a pitch away from the public. This improves the security of such tents and ensures that only 'activity' tents edge onto public areas.

Orientation can also be considered if you have an awning that is used to protect people from the sun. It is often forgotten that in mid summer, the sun might be due south at noon, but rises almost North East and sets just short of North West.

The overall weather can play a major part ; if it's windy you might not be able to properly secure awnings. If it chucks it down with rain will you be camped in a lake ?

Next is security, which is considered as a separate item in the following section of this document, but your camp should be arranged so as to keep the public to one side of you for better control and overall security of your possessions.

Health and safety should also be kept firmly in mind with regards to the public. Tent and awning guy ropes should where possible be clearly marked. A good idea is to position props around guy ropes and tent pegs so that the public are channelled around such trip hazards. At least hang a cloth or something visible on a guy rope so that the public can see it.

Some groups have stolen a Welsh idea and use chestnut paling fencing to mark the boundary of their pitch and clearly mark corners of guy ropes for awnings and tents. Another idea is to position a wood pile next to guy ropes. This marks the rope, which can also be used to support a sheet to cover the wood if it rains.

Fires need special consideration and are discussed in more detail in their own section, but whilst setting up the camp consider the fire's position in relation to both the public and all sleeping tents (not just your own).

Remember that your overall encampment should not overspill your allotted space without agreement with neighbours and/or the Show LHE Coordinator. All public thoroughfares must be kept clear of your camp equipment including pegs and guy ropes and the like ; in an emergency thoroughfares may be used to clear the site.

## **GENERAL INFORMATION**

### **SECURITY**

One issue which is often overlooked in living history villages is security. IE Making sure that our equipment doesn't go missing etc. This applies to the actual show as well as the overnight stay.

Shows do vary in respect of security risks, and generally the risk is less if we are camped in a secure location such as an English Heritage castle. Such shows, where the public pay to see us are also less likely to have thieves operating within the public during the day, and experience will in time give you a general feeling about how much 'active' security is needed at a show.

We invariably have a good deal of equipment with us in the village ; both our modern day to day equipment and our authentic tools and weaponry. Weapons are especially at risk ; we know where to get them and how much they cost, whereas the average punter has no idea of either. A potential thief may well be tempted in such circumstances to take risks to steal such otherwise unobtainable goods. Subsequently special precautions need to be taken to ensure that things don't go missing.

When setting up the camp think defensive and arrange tents so as to channel people down routes that you face onto. Where possible rope or fence off spaces between tents to naturally prevent the public from gaining access to the rear of tents. In this way you can try to keep the public to one side of you which makes controlling things much simpler.

During a show ensure that all tools, weapons, jewellery and other valuables are under constant supervision. When you need to go and do other things, such as take part in the battle or simply go to the loo, get another re-enactor to look after your kit, or else at least cover displays or if practical remove them to a safe place. Put tools, especially sharps into tool boxes and place next to or in tents generally away from public thoroughfares.

Do not at any time leave a living history camp with either a fire or sharps unmanned. Ask your neighbours to keep an eye on things if necessary and return the favour if asked.

After a show has finished for the day wherever practical lock valuables in your car. Vehicles can be moved to the LHE campsite for most shows making this task easy, but at certain shows vehicles may not be allowed on site, and/or the car parks may be at a prohibitive distance to readily lock everything away.

In such circumstances keep as many valuables with you. Otherwise check who is intending to stay in the village rather than going to the pub (there is usually someone) and ask them to keep an eye on things generally.

Put all easily carried LHE kit away in tents. If your group has a lot of equipment and nowhere to store it overnight then perhaps you could consider making a small storage tent for group use. Authentic boxes can have authentic locks to better secure valuables ; the size of the box obviously determines the size of the valuables.

Remember that most thieves are opportunists and will not bother risk the time to search properly. Subsequently the risk of theft is significantly reduced if things are out of sight, concealed if no-where else under your bedding.

Larger items which may have to be left outside of tents could be roped together to make theft more difficult, or perhaps noisy if attempted without knowing that things are roped up. This is a good ploy for shields that can readily be roped through the handles.

On a more mundane level, and before you actually go to a show, it is a good idea to somehow mark all of your kit so that if the worst come to the worst and things did get lost or stolen, then there are identifying marks etc that can help describe them. For insurance purposes it is a good idea to photograph and catalogue all of your equipment. For anyone with a reasonable size of LHE encampment this may take some, but time well spent. I guarantee that you will be astonished at how much stuff you actually have and how much money it would cost to replace.

## GENERAL INFORMATION

### NOISE

One of the most emotive issues that arises from time to time is the level of acceptable noise within the village. This is not usually an issue during shows but relevant to overnight camping and associated revelries.

The problem is quite simple in that some people want a quiet life whilst others see a Viking show as an opportunity to have a party. Obviously there must be some give and take on both sides, but noise levels are very subjective and therefore it is difficult to set definitive standards and police them.

This has been a problem within the society since it started, even before there was a LHE village the problem existed within the then only 'plastic' camp. It is unlikely that the problem will simply go away so we require a basic concept of how to mitigate any individual instance which might arise.

The basic intention at any show is that an area should be designated away from both the LHE and the plastic camp where the society fire box will be set up and any merry making should be confined to this site. At some shows this is not practical but where a society fire box is established there should not be any reason for loud gatherings within the LHE after midnight.

In other circumstances, where there is no society firebox, the intention is to establish a LHE encampment with a quiet end and a noisy end. The show LHE co-ordinator should designate the various 'ends' taking account of the local geography. Where practical the noisy end should be close to the route into camp to and from the local pubs.

Therefore when setting up camp if you are likely to have a party or are not bothered by noisy neighbours you should camp at the noisy end ; if you want to retire early or simply like camping in a quiet area then you should camp at the quiet end. Learn who not to camp next to, or let the LHE co-ordinator know of any personal issues which might affect your location within the village.

This will not in itself cure the problem because many LHE camps are too small to afford enough separation between the quiet and noisy ends to fully control matters, and it can be considered that the LHE village is in fact the obvious place for camp fires as we already have hearths and supplies of firewood.

We therefore need a healthy amount of respect for others' wishes, and try to keep any noise to a minimum as the night progresses. That said a certain amount of late night noise should be expected, especially at larger shows.

Remember that if you are noisy and keep people awake late at night, then those who get up early will no doubt get their own back by making noise of their own when you have a hangover and are trying to sleep late.

In any case there is no excuse for rowdy behaviour. Sitting around a camp fire talking and singing is one thing but shouting and offensive behaviour is quite another.

**ANY PERSON OR GROUP OF PERSONS WHO PERSIST IN UNNECESSARY SHOUTING AND/OR OFFENSIVE BEHAVIOUR AFTER A WARNING BY ANY SOCIETY OFFICIAL, MAY BE BANNED FROM THE LHE SITE BY THE SOCIETY LHE COORDINATOR OR A SOCIETY HIGH COUNCIL OFFICIAL. APPEAL IS ALLOWED TO THE KING BUT ANY BAN WILL REMAIN IN FORCE UNTIL SUCH TIME AS THE APPEAL IS HEARD.**

## **GENERAL INFORMATION**

### **CHILDREN**

Dealing with children can be a very emotive subject, and it must be appreciated that being at a Viking show can be a very exciting for children who will naturally want to show off to other Vike children.... Usually involving beating up each other, their parents, or any willing warrior type with toy swords.

Our shows are outdoors, take all day and we often stay up late. Subsequently many children, especially on the second day may be a little tired and fractious. We must all therefore understand that we probably have to deal with children at their worst, whilst we are not at our best, and must all try to make allowances where necessary.

This section describes the general rules and regulations as they apply to children re-enactors within the village ; there are two grades of child membership, junior and youth. By and large within the LHE the rules are the same for each unless specifically stated otherwise.

Babies and smaller children have special needs which are covered in their own section which follows. Play combat and other children's activities have their own section in the "What to do in the Village" chapter. Craft testing and promotions within the society as these apply to children is explained within the "Society Promotions" chapter.

At every show a child member must be accompanied by a responsible adult ; a child member's parent or guardian is the default responsible adult, however, where neither are present the driver of the vehicle who transported the child to the show is deemed to be the responsible adult : If the child (being a youth and therefore old enough to do so) made their own way to the show then their group leader is deemed to be the responsible adult.

**IT IS THE RESPONSIBLE ADULT'S RESPONSIBILITY TO ENSURE THAT THE CHILD MEMBER COMPLIES WITH THE RULES AND REGULATIONS, AND THIS ADULT IS RESPONSIBLE AT ALL TIMES FOR THE WELFARE AND CONDUCT OF THE CHILD.**

In so far as it is practical, and taking account of the age of any child member, it is the responsible adult's duty to ensure that the child member understands what they are allowed and not allowed to do. The responsible adult must supervise children appropriately ; living history encampments are not to be viewed as a convenient crèche and any adult member abandoning a child without appropriate supervision will be subject to discipline by the King.

Children must not be disruptive to the normal running of any event, and must not do anything which will harm the reputation of the Vikings. All children must be controlled so as not to cause nuisance to other Viking members or members of the public.

**ANY CHILD WHO PERSISTENTLY BEHAVES IN A MANNER WHICH GIVES CAUSE FOR CONCERN MAY BE BANNED FROM THE LHE BY THE SOCIETY LHE COORDINATOR OR A SOCIETY HIGH COUNCIL OFFICIAL. APPEAL IS ALLOWED TO THE KING BUT ANY BAN WILL REMAIN IN FORCE UNTIL SUCH TIME AS THE APPEAL IS HEARD.**

Any adult member is allowed to give orders to children in respect of behaviour and/or health and safety issues, and the child is expected to obey without question.

A parent/guardian and/or the responsible adult is expected to allow such control of their wards by other members and must make the child aware that they must obey all such orders. Such control should be properly and appropriately administered and MUST NOT include physical contact. Any grievances relating to such matters must be aired after the event IN PRIVATE. Any member may refer any such grievance to the Society LHE coordinator and thereafter to the King and/or the High Council for resolution. The decision of the Vikings in such matters is final.

Any child member frequenting the LHE and/or taking part in any public display must be suitably dressed and equipped in period clothing etc. including footwear. The responsible adult must ensure that the child member is appropriately dressed at all times. Modern toys are not allowed.

## **GENERAL INFORMATION**

### **BABIES AND YOUNGER CHILDREN**

Notwithstanding the general rules regarding children babies and younger children have special needs to be considered and therefore warrant special mention.

Any child who is too young to comprehend or understand the rules and/or look after themselves should have constant supervision by their responsible adult or a minder appointed by them. This minder can be a youth member if this person is themselves competent at the task, with such judgement calls being made by the child's responsible adult.

The authenticity rules fully apply to all members including their children however young, and irrespective of the actual child being a member. If they are in the village they must be authentically dressed at all times. Subsequently babies should be dressed in suitable period swaddling clothes, even if these are over their modern clothing.

Feeding bottles should be covered with cloths, or better still go inside a closed tent to feed modern food. Breast feeding whilst fully authentic may raise a few eyebrows from the public, but I am sure would be warmly welcomed by the small army of warriors who would be only too glad to stand guard whilst it was performed in full view.

Modern prams and pushchairs are not permitted. Large wicker baskets can be made into reasonable carry cots, and there have been occasions where impromptu play pens for very small children have been made using larger wooden storage boxes (without lids please).

Remember that as children get older they often need entertaining.

Modern soft toys, teddy bears and dolls etc are not allowed, so rather than having to heartlessly deprive a child of his/her beloved soft toys it would be helpful if parents could devise a suitable period equivalent such as a cloth doll. This is best done well in advance of forthcoming events in order to provide their tots with sufficient acclimatisation. This works wonders for parental stress levels and improves the ambience. Otherwise the atmosphere can be shattered by loud anguished cries of 'Teddy, I want my Teddy' or worse, 'Barbie'.

## **GENERAL INFORMATION**

### **ANIMALS**

Animals are not allowed within the LHE unless the show client has specifically agreed that they are permitted. This is especially applicable to shows for corporate clients such as English Heritage, or local authorities, who generally have animal policies in force. Consequently...

**ANIMALS MUST NOT BE BROUGHT INTO THE LHE UNLESS THE SHOW BROADSHEET OR INFORMATION SPECIFICALLY PERMITS THEIR PRESENCE, OR ELSE INDIVIDUAL SPECIFIC PERMISSION HAS BEEN AGREED BEFORE THE SHOW. ANYONE TURNING UP AT A SHOW WITH AN ANIMAL AND WITHOUT PRIOR APPROVAL MAY BE REFUSED ENTRY BY THE LHE CO-ORDINATOR WITHOUT RECOURSE.**

In general, reference to animals means pets, usually dogs, as no-one tends to bring any other type of animal (although ferrets have turned up before !!).

Where animals are allowed :-

Animals are the responsibility of their owners at all times (whoever brought them to the show is deemed to be their 'owner'), whether the public are present or not.

Animals must not be brought to shows if the owners will not have enough time to properly look after them. They are to be properly fed and watered whilst present at a show and given appropriate exercise. Animals must not be allowed to foul the LHE or the show site in general, and owners are expected to clean up after them, disposing of droppings and the like in appropriate waste facilities. Generally animals must not cause a nuisance to the public, other re-enactors or other animals. During sleeping hours animals must be kept quiet.

Animals must be kept secured on appropriate leads throughout the show and must not be allowed to roam free unless there is suitable open ground away from the campsite. All facilities used to secure animals within the LHE must be suitably authentic. All feed and water dishes must be similarly authentic.

The Society is not responsible for any action by an animal. Any damage caused by an animal is the responsibility of the owner who will be liable to pay for any such damage.

**ANY ANIMAL THAT PERSISTENTLY BEHAVES IN A MANNER WHICH GIVES CAUSE FOR CONCERN MAY BE BANNED FROM THE LHE BY THE SOCIETY LHE COORDINATOR OR A SOCIETY HIGH COUNCIL OFFICIAL. APPEAL IS ALLOWED TO THE KING BUT ANY BAN WILL REMAIN IN FORCE UNTIL SUCH TIME AS THE APPEAL IS HEARD.**

**ANY ANIMAL THAT INJURES A MEMBER OF THE PUBLIC OR A MEMBER OF THE SOCIETY WILL BE AUTOMATICALLY BANNED FOR LIFE FROM THE LHE WITHOUT RECOURSE.**

Specific additional guidance and rules are required for any animal that is not purely a pet. As example a horse or other working animal. These may also be pets, but essentially if you wouldn't have the animal in your house as a pet then special rules may apply. This includes any animal that needs to be kept in a cage, or tank or anywhere 'special' and is not allowed to roam free throughout the house.

Considering the diverse number of species that this may cover anyone wishing to bring animals other than the average dog (or cat) to a show is required to seek special permission from the LHE co-ordinator before the show.

Horses perhaps require a further mention. The riding or leading of horses through the LHE is specifically banned unless it is part of a scripted acting session. Any horse so allowed to pass through the LHE is required to have someone follow the horse to collect any droppings or the like which would otherwise compromise the living conditions of the LHE inhabitants.

## **GENERAL INFORMATION**

### **BREAKING CAMP**

Once a show is over the automatic desire is to break camp quickly, pack and get on the way home as soon as possible. Whilst this is only natural there are several things that we must do as part of that process and which require mention. Most of us will do these without thinking.

First note that when bringing vehicles onto the LHE site take due regard of everyone else as thoughtless parking might allow you to pack easily but might prevent others from getting to their camp. Drive slowly whilst on site as lots of people will be trying to break camp at the same time and accidents can and do happen.

If you have had a fire then you should try to allow the fire to go out or be put out well before breaking camp in order to give metalwork etc time to cool down before packing. Failure to do this can result in personal injury or at the least a few scorch marks on car carpets.

The fire once out should have ashes deposited in the place designated by the show info. What and where this is will be advised by the Special Event Liaison Officer, although it would be unusual if the show LHE co-ordinator did not know.

Firewood, spare turf, and unused sand should be returned to the respective stockpiles that they were obtained from.

If a firepit has been allowed the pit should be filled in as appropriate ; returning any rocks used to line it back to where they were obtained. Note that similar to metalwork, rocks around fires get very hot and will retain their heat for hours. Make sure they are cool enough to handle to avoid personal injury. Fill the pit to just about level then replace the turf removed when you first dug the pit. Finally water the turf to keep it alive.

Any spare water can usually be tipped out on site ; over the ground previously covered by your tent will help grass that has been starved of light and water for the duration of the show, or else where the fire box was located. Don't tip out water until you have folded tents as invariably you will end up trying to fold them up on wet ground.

Refuse should be put into black rubbish bags. These are sometimes provided by show organisers, but a stock of them in your general kit wouldn't go amiss. Rubbish bags should be taken to the central rubbish point, which is usually a skip somewhere within the show site. Do not leave rubbish bags lying around the LHE site as invariably someone else from the Vikings will end up having to move your rubbish for you ; and if this happens it will be noted. This has of late become an issue within the society... therefore...

**ANYONE WHO PERSISTENTLY LEAVES RUBBISH ON SITE MAY BE FINED BY THE KING OR ELSE BANNED FROM THE LHE ALTOGETHER.**

After disposing of fire, water and rubbish, and packing down all of your equipment and loading it into vehicles, spend a couple of minutes looking around your camp site checking that nothing has been left.

If you are one of the last to leave ensure that nothing else has been left, even if it isn't yours. Make sure that the camp site is left tidy, even if you have to move other people's wood, turf, sand and/or rubbish. And finally shut the gate after you as you depart.

## **THE VILLAGE GUIDE**

### **VILLAGE ACTIVITIES**

Living history embraces a huge range of activities since by the very nature of the beast we are trying to recreate 9<sup>th</sup> /10<sup>th</sup> century life. It follows that almost any activity that may have taken place can be recreated.

This section is intended to explain what is done generally, although it must be appreciated that it is not exhaustive and there are limitations relative to health and safety and simple logistics.

### **CONTENTS**

- What to do in the Village
- Limitations
- Who Are You ?
- Dealing With The Public
- Dealing With Each Other
- Crafts
- Day to Day Activities
- Acting
- Trading Generally
- Moneyers
- Children's Activities

## VILLAGE ACTIVITIES

### WHAT TO DO IN THE VILLAGE.

Generally any activity which was needed in our period can be re-enacted.

Most activities do not need specific permission and can be practiced without concern, but common sense must prevail and subsequently activities which may offer harm to the public require special permission (as noted under "limitations" below).

One thing to understand is that you do not need to be a craftsperson to populate the village. This is misconception based upon the fact that many people demonstrate crafts within the village ; this has been incorrectly taken to mean that you must be doing something substantial if you want to participate.

For the purposes of things to do in the LHE it doesn't matter whether an activity is classed as a craft or not, if you can do something which is informative and/or entertaining to the public, or even just keeps you occupied, then it is worthwhile.

Perhaps the most important of these is finding something to occupy yourself whilst in the village. Apart from fending off boredom, in our period everyone would be doing something ; only the very rich had time to just sit around. Even if you are not wanting to participate in full demonstrations, the fact that you are sitting doing something adds to the realism of the village scene.

If you are not a craft person but want to contribute then there are many day to day activities which can be practised. Wood chopping and food preparation are good examples ; warriors can stand guard or play at games, and there is always water carrying and looking after the fire. (although the latter has specific safety issues covered in the Health & Safety section of this document).

When doing anything in the village the principals set out in the section 'dealing with the public' apply, especially the bits regarding knowing what you are talking about. Never assume that the people watching are ignorant of what you are doing, whilst there are many shining examples of ignorance out there these are counterbalanced by a significant proportion of well informed individuals who may well be better informed than you are.

This includes the remainder of the Viking Society, many of whom will listen in on informed talks, and whilst there is no requirement to have any particular qualification in a craft or activity before undertaking it in the village, if you are seen to be doing something inauthentic or simply talking rubbish then you may be asked to amend your demonstration by the LHE co-ordinator or an authenticity officer. In this respect...

**IT IS FULLY WITHIN THE SHOW LHE CO-ODRINATOR AND/OR THE SOCIETY AUTHENTICITY TEAM'S JURISDICTION TO REFUSE PERMISSION FOR ANYONE TO UNDERTAKE ANY PARTICULAR ACTIVITY IF IT IS NOT AN AUTHENTIC ACTIVITY, OR THE PERSON IS USING INAUTHENTIC TOOLS, OR THE INFORMATION BEING PRESENTED TO THE PUBLIC IS HISTORICALLY OR ARCHAEOLOGICALLY INCORRECT.**

Appeal on such a refusal is allowed to the King and/or the High Council, but the activity must be suspended until such appeal is heard.

Generally speaking village activities can be categorised into Crafts, Day to Day Activities, Acting (character portrayal), and Trading.

The borderline between these categories is not hard and fast, and many people will happily change from one role to another throughout a show. It should however be noted that for the purposes of definition a "Craft" is anything which the society will test someone on for points towards Drengir promotion, whilst a "Day to Day Activity" is (as noted above) menial commonplace tasks which may be as important as a Craft but are not tested.

"Acting" and "Trading" are specialist subjects and which have their own Society rules and regulations which are not covered in depth within this document, although all four categories are covered in more detail on the following pages.

## **VILLAGE ACTIVITIES**

### **LIMITATIONS.**

As noted above there are some activities which we cannot reasonably or authentically recreate in a tented village.

As a prime example modern hygiene and decency standards prevent us from recreating an authentic toilet, which would pose an enormous health & safety problem, irrespective of whether any re-enactor would like the public to watch them 'in action'.

Similar problems surround activities such as butchery, skin preparation and tanning. Whilst technically there is nothing wrong with stretching a skin and de-fleshing it, if it's a warm day the resulting stench would have people retching. There is also the problem that the job uses loads of salt, which if dropped onto grass in the quantities required will undoubtedly damage or even kill off the grass. Our clients might not appreciate such wilful damage.

Subsequently if any proposed activity can be expected to produce health and safety problems for the public or your re-enactment neighbours, or if the activity uses undue heat (ie smithing) or chemicals, or if it produces fumes or is very noisy, then you should discuss the activity with the LHE co-ordinator before doing the activity at a show.

In some circumstances we will be able to accommodate such activities but you might find your camp apart from the general village. In order to police these "risk" crafts...

**IT IS FULLY WITHIN THE SHOW LHE CO-ODRINATORS JURISDICTION TO REFUSE PERMISSION FOR ANYONE TO UNDERTAKE ANY PARTICULAR ACTIVITY IF IT CAN BE SEEN TO PRODUCE A RISK TO PUBLIC OR THE SOCIETY IN RESPECT OF H&S, INSURANCES, AND/OR COMPLIANCE WITH THE SHOW CONTRACT.**

## VILLAGE ACTIVITIES

### WHO ARE YOU ?

In order to keep a village scene as realistic as possible it is necessary for re-enactors to have a character. The important bit here is that at some time the 'actor' bit of re-enactor will need to be exercised.

Whether this is in organised acting or just interaction with the public doesn't matter, at some point you will need to know who you are ; eventually a member of the public will ask who you are and the answer should be given "in character".

If for no other reason everyone requires a persona in order to pass Drengir kit checks.

Everyone should therefore devise a character for themselves based upon what they do in the village and/or within the society. Your equipment and clothing should reflect the status of this character. You require :-

- **A Timeline** ; you are permitted to decide when you lived, irrespective of the show you are at your character will have existed at some time during our period and you can choose that time. If you want to adjust your character to the timeline of a specific show for added realism then you can.
- **A Name** ; this should be a contemporary first name followed by a patronymic based upon your family, ie. someones'SON or someones'DOTTIR. If you are a religious convert you may have taken on a new name when you were baptised. You can embellish formal names with an ekename (nickname) if you have one, but if the origin of a nickname is not obvious then you need an explanation as to why you are called by that name.
- **Previous generation family history** (or if Welsh the complete family history back to Adam and Eve). It is sufficient for low status people to only know a couple of generations, but the aristocracy would know much much more.
- **Ethnic Origins** (Saxon, or Danish, or Anglo-Danish etc etc). This is reflected in the style of your clothing, and where you live has a definite bearing so once again research is essential in order to get things right.
- **An Address** (ie where does your character live - not your modern address). Remember that most people lived on farms, but you would know what the nearest town or village was. You would also know the kingdom (if early Saxon) or earldom that governed your farm. If you live in a town then you would have a trade or be very rich and live off your country estate. You might need to describe your house, so some research into the area's local building methods wouldn't go amiss.
- **Occupation** ; everyone would do something, and generally if you aren't a soldier, and don't have a specific craft then you would be a farmer. Women can just be wives and tend hearth and home etc but they will be expected to know about spinning and weaving. Warriors are acceptable even in the village although they will need to have a full set of weaponry ; they can be a lords retinue or hired guards.
- **Religion** ; Christian or pagan – take note of the time and location in which your character exists as this may determine your religion. Ensure that your kit, especially your jewellery reflect the chosen deity.

A good rule of thumb is to keep things as close to modern reality as possible. If you are called Stephen, and your dad is called Harold, then you can be Swein Haraldson. If dad is a joiner then he remains a woodworker. By keeping things close to the modern truth you will find it easier to remember the general details and over time the minutia will fall into place.

Try to remain in character as much as possible. By having persona names that are close to real names helps this immensely because everyone forgets and will use modern names as a matter of course. Keeping in character is very difficult as the public expect us to respond to their questions in the third party ; you cannot compare now and then in the first person as that first person will have no knowledge of 'now'.

## **VILLAGE ACTIVITIES**

### **DEALING WITH THE PUBLIC**

Whilst the society actively encourages participation in the village irrespective of your living history ability, it must be remembered that the public are all around us within the village. They will ask questions and anyone doing something is more likely to be asked about what they are doing.

In order to present ourselves and our period accurately you should aim to know about what you are doing. If you are asked something that you are unsure of plead ignorance ; "I'm only a servant I don't know, ask him/her" identifying someone who is likely to know, is a good way around such a problem.

Never waffle or make things up. We often forget that the person we are talking to might be more learned than we are.

At one show a craftsman demonstrating white-smithing was talking to a member of the public for 20 minutes without realising that the punter was actually the director of the York Archaeological Trust. The fact that the discussions took so long and that the punter was impressed show that the craftsman knew his stuff, but the situation could quite easily have made us look stupid if he had tried to flannel his way through.

This does not mean that you are not allowed to talk to the public, by all means we want you to talk to them, but please refer questions you cannot answer to someone who can. Simply admit that you don't know the answer rather than make something up.

As a general guideline you should also aim to have a basic understanding of the relevant history to do with the place and/or the specific time of the show ; find out which (if any) battle is being re-enacted because the public will ask you about the battles even if you have nothing to do with them. You could also be asked things like who is the king at the time, so five minutes checking about your location and timeline can probably answer most of the common questions.

In dealing with the public you will very quickly learn that they will ask the most stupid question possible, and pick up things without asking. Experience gives you an insight into the likely actions or reactions of different punters, but always be on your guard for the complete idiot, and be especially wary of children.

Whilst we want you to be historically correct of much more importance is health and safety when dealing with the public :-

- **KEEP SHARP TOOLS WELL OUT OF REACH.**
- **KEEP THE PUBLIC AWAY FROM THE FIRE AND HOT ITEMS.**
- **NEVER FEED THE PUBLIC.**
- **NEVER LEAVE WEAPONRY WITHIN REACH, OR UNATTENDED EVEN IF OUT OF EASY/NORMAL REACH.**
- **DO NOT CARRY OUT ACTIVITIES WHERE THE PUBLIC ARE PRESENT WHICH MAY INJURE THEM OR YOURSELF.**

This may at first glance stop you from doing anything, but a well set up camp and a few precautions usually cover all of the above, allowing you to go about your re-enactment without worry.

Some specific health and safety items are covered in more detail later in this document but generally speaking there is no substitute for common sense.

## **VILLAGE ACTIVITIES**

### **DEALING WITH EACH OTHER**

Our dealings with the public must extend to dealing with each other if the illusion of reality is to be kept as authentic as possible. The structure of society in our period was somewhat different than we are used to today and it is important to convey these differences if our period is to be properly explained to the public.

We should try to keep in character whilst doing anything in the village and a persons dress and status do come into the equation. It would look rather odd if a fully mailed warrior was set to chopping onions if a lowly thrall next to him was giving orders. So take notice of the overall picture even if you are trying to help.

In order to do this properly we have to appreciate the basic social differences between then and now, apply these to our characters, and take due account of how they would have interacted with other re-enactor's characters.

Much of this is to do with status, as today we are generally indifferent to someone else's position within society and are allowed to treat them as equals. This was most certainly not the case in the Viking period.

Many people would be 'slaves', who generally are not slaves as we now know them, but indentured labourers ; tied by some form of debt to a local lord. They were not free to travel abroad and were by their debt tied to the locality of their creditor. The social position of being either the debtor or creditor would be very obvious during social interaction, and our re-enactment should show this.

Similar deference should be given to members of the church. We tend to forget that obedience to mother church was rather different in our period than it is today.

Our concept of religious freedom has made us blind to the fact that Christianity in 10<sup>th</sup> C England was probably more akin to present day Islamic fundamentalism, with minority religions and any conflicting creeds within the church itself seen as heresy and therefore kept well under cover. In Cnuts reign for example England was most definitely Christian with a capitol C. Despite the fact that he was of Danish ethnic origin, anyone openly practicing the old religion would be put to death.

Personal nowadays standings within the Vikings Society must also be deferred. You might be a group leader, a jarl no less, but if a complete newcomer is set to play a noble for the acting then you must defer to him 'in character' ; for the show he is your superior.

Travel is another matter taken for granted today and which will affect our characters insight into their world. In our period only the rich, or their armies, would travel far. The exception to the rule are traders, but generally they can be considered to be rich, or at least much better off than the average farmer or craftsperson. Most of the general populace would live their lives, die and be buried within 10 miles of their birthplace.

## VILLAGE ACTIVITIES

### CRAFTS

There is sometimes a difference of opinion as to what constitutes a 'craft' as many people have different ideas of what does indeed require skills over and above 'things they can do'.

One general definition is that a craft actually produces something, for example the craft of leatherworking produces shoes, or scabbards, or belts, etc. spinning produces thread, etc. But as always there are exceptions, such as gaming, which seems to produce nothing but does require definite skills : Most games such as chess and kneftafl improve the understanding of military tactics and therefore do produce something, even if it is intangible.

As previously noted, there is no requirement to be an expert at a craft in order to try doing it within the village. In fact there is no need to have any qualification at the craft whatsoever. No one is going to stop you doing a craft unless you are giving out incorrect information.

**YOU DO NOT NEED TO HAVE BEEN TESTED AT, AND THEREFORE DO NOT NEED TO HAVE DRENGR CRAFT POINTS AWARDED FOR ANY PARTICULAR CRAFT IN ORDER TO PRACTICE THE CRAFT IN THE VILLAGE.**

The basics of many crafts may be learnt by watching others and/or from books, but there is no substitute for 'having a go' as the adage 'practice makes perfect' always bears out. The society already has many skilled crafts-persons who will generally be pleased to show you how its done and most will allow you to try your hand. By trying various different crafts you can get an idea of which, if any, you might like to pursue.

In time you will be able to demonstrate and discuss your pastime with the public, however, if you are a novice you should not let this put you off interaction with the public as you can always explain that you are a beginner and you will at least be able to discuss what you are trying to do, even if you can't do it properly yet !

Most novices in our period would have been apprenticed to an established craftsman, and therefore you should tie your character into this scenario. If you are a novice you can explain that the master has 'gone off to the alehouse', or 'gone to get some material' or something similar as explanation as to why you are there without supervision.

Once established you become the master and can change your character accordingly, but also take on board the fact that you might be too much of an expert, and if the public's eyes start to glaze over then perhaps you are being a bit too technical.

In respect of public demonstration it is important that only authentic tools (or allowable modern equivalents) are used. This is explained in more detail within the authenticity section of this document. Period tools can be quite a challenge and basis of knowledge in their own right, so spend some time discussing prospective purchases or manufacturing projects with society authenticity officers and other qualified experts before parting with your hard earned cash. The same rule of thumb applies to raw materials.

Once set up with tools and materials you need to consider other details such as where you will do the craft, what are the health and safety issues (if any), and what is it that you aim to achieve, for both yourself and for the society.

Rather obviously these all vary considerably from craft to craft. For example :

Weaving a cord with a Trelborg wheel only needs a small tool and a stock of wool, you can easily move these under cover of a tent in bad weather and there are no health and safety issues involved. Woodworking in comparison needs a rather larger toolkit, which will probably be very heavy, and a stock of wood, which is normally bulky. If it rains you need to keep these things undercover and therefore probably need an awning, as moving them all undercover quickly is impractical. On top of all of this, most tools will be sharp, and therefore need constant maintenance and keeping away from the public.

Logistics are also important as its no good wanting to demonstrate ship building if you can't get the ship to the show. Whilst this is an extreme example the principle applies to all crafts. Referring to the above illustrations, the Trelborg wheel and wool will easily fit in a small shoulder bag, but the woodworking display needs half a car.

Remember that any display is better if it is a practical demonstration of the craft, rather than a static display of the tools, materials and products, but even here you have a choice, because you can either set out to make something specific or else you can simply demonstrate how things were done.

Again as example, if you demonstrate tablet braiding on a loom, you can set up the loom to make a particular braid, which you can obviously discuss and demonstrate, but you cannot stop and show different techniques or let the public have a go themselves because the end braid will not be correct. Therefore you have to decide at the start whether you want to make a particular braid to keep or just show people how its done knowing that the end product will probably be consigned to the rubbish bin afterwards.

The list of crafts that have been demonstrated in the past is huge, and it is fairly safe to say that if it was practiced in our period then somebody somewhere within the society has either demonstrated the craft at a show, or else has done it at home and can talk about it at shows. Metalworking, leatherworking, cookery, textile crafts, boneworking, pottery and woodworking are all regularly practiced, and these generic or 'global' crafts have a myriad of specialised sub-crafts.

Generally speaking if you have a particular craft in mind and no one is doing the craft within the village at present then the best idea would be to discuss things with the LHE co-ordinator before tooling up. (also see the 'limitations' section). If you want to do a craft that someone else is doing then talk to them as well.

For further reading in respect of an overview of the types of crafts possible then the book "Anglo Saxon Crafts", by Kevin Leahy and published by Tempus Publishing is a good starting point. It covers all of the global crafts by materials rather than specific discipline, introducing the tools and working methods and including archaeological references.

## **VILLAGE ACTIVITIES**

### **DAY TO DAY ACTIVITIES**

Day to day activities generally require less skill than a craft, but are not necessarily less interesting as a consequence. Everyone goes about these tasks without thinking about them, but they play a vital role in the overall image of a village.

Things such as collecting firewood and water, preparing food, chopping firewood and tending the fire all fall into the is category. Whilst these activities are tested within the society under the practical village skills test, they are not regarded as crafts.

Such tasks are ideal for beginners who have not yet learnt a particular craft, or perhaps don't have the equipment. They are similarly suitable for those who simply don't want to do a craft, no matter how long they have been in the society, and considering that crafts-persons will be demonstrating their craft it makes sense that those who don't do this should provide the 'logistical support' required to keep the camp going.

Anyone wishing to move onto a particular craft could by agreement with a craft expert become their apprentice. The novice can then assist the craftsperson in their demonstration, providing help and logistical support as necessary.

Other ideas are general maintenance and repair of equipment. These tasks are usually relegated to be done at home, using modern tools, but with a little thought (and if necessary a little help from a craftsperson) such things as sharpening tools with an authentic whetstone, shield repairs, patching clothing and waterproofing leather can all be done at a show ; getting the job done and providing a display at the same time.

Some rather more unusual activities have in the past been practised, including washing clothing and then hanging it up on a clothes line, washing and/or cutting someone's hair using period plants to provide the soap, combing and braiding long hair ; these can be seen as personal maintenance similar to the equipment maintenance described above.

There are other activities not concerned with maintenance ; one option being to focus on a particular vocation which in itself is not a craft. Warriors for example can do weapon demonstrations, or simply stand guard. Warriors can also play games, or gamble, without actually doing a games demonstration. If a training arena is set up then weaponry training or even combat tests can be done ; but these are covered by combat regulations and are therefore not covered here.

Farming offers various activities which are difficult to categorise, but don't in themselves qualify as crafts in their own right. A few years ago one person spread a load of hay on the ground and spent all day raking it into a neat pile time and time again. Threshing and corn grinding (with small quern stones) are other possibilities.

As already stated it is possible to re-enact almost any day to day activity given enough thought.

We can all of course practice sleeping. It is astonishing that the public find a sleeping re-enactor so interesting.

## **VILLAGE ACTIVITIES**

### **ACTING**

Acting falls into two different categories depending upon who has organised the 'script', the Society as part of the contractual obligations for the show, or an individual/group of members as a voluntary display.

At most major and medium shows there will be an organised Society acting session which will generally line up the battles by explaining the background to the specific events being re-enacted. Where there is no particular battle then the acting might be relevant to the venue, or barring anything specific may be a comic scene, or a typical village scene such as a local lord holding court.

These events are organised by the Society Acting Thegn (or the officer acting - no pun intended) and the participants have been chosen beforehand and are working to a script. Subsequently the general village populace should not interfere or interact with this organised acting unless they have been asked to do so.

Sometimes prevailing circumstances force involvement which has not been prearranged, for example, the acting scene may stray into your living history set up and it might appear odd if you did not interact. Subsequently if the acting is near you then keep track of what is happening in case you need to become involved. Generally everyone should practice common sense to prevent the actors and the Society from looking stupid.

If you would like to become formally involved in the Society acting sessions then you will need to discuss matters with the Society Acting Thegn. There is an acting test which gains one dreng point and is a qualifying test for fri-hal promotion, however, there is no requirement to pass an acting test before taking part in the acting ; usually willing volunteers are warmly welcomed. These matters are explained in other Society documents and are therefore not covered in further detail here.

Other than the organised 'official' acting, anyone may act out a set cameo within the village without any permission, although, it would be prudent for anyone intending to act out such a scene to check with the Acting Thegn (or officer acting) to ensure that the proposals do not compromise any arranged Society acting session. It might also be a good idea to let the LHE co-ordinator know what is going on in case there are show specific or contractual matters that might have a bearing.

An example of such a cameo is a client complaining to a merchant about their wares; possible late delivery or the quality. Warriors could possibly quarrel about a gambling game, even to the extent of having a fight, (without weapons) although specific 'mindings' need to be set to keep the public away from the action.

Cameo pieces need not last very long. They should keep within the historical and authenticity bounds of the village and conform to accepted rules of decency and political correctness. If in doubt then ask for the Acting Thegn to vet the proposals before playing out the scene.

Such small set pieces are to be encouraged, as anything played out in character adds to an event's authenticity and supports the illusion of reality that we try to create in the village.

## VILLAGE ACTIVITIES

### TRADING

Trading at any Viking event is covered by specific rules and regulations pertaining to the actual activity of trading. What follows is an overview from the LHE aspect and explains what is expected of anyone pitching a trading stall in the village.

First and foremost anyone who wants to openly trade anything must let the society know as there may be implications with contracts etc. It follows that shows do vary in respect of what is allowed and what isn't. This is especially relevant to corporate clients such as English Heritage who can have "show specific" trading regulations. At some shows trading is specifically banned and at such shows no trading at all is allowed whether authentic or not.

At some shows there are pitch fees for traders, who have to go in a 'traders row' and not in the village. Generally this does not exclude authentic traders from remaining in the village but they may still have to pay a pitch fee.

**ANYONE WISHING TO TRADE WITHIN THE LHE MUST BE SELLING FULLY AUTHENTIC GOODS FROM AN AUTHENTIC STALL, AND COMPLY WITH ALL OTHER LHE STANDARDS, RULES AND REGULATIONS.**

This may seriously reduce the number of wares a particular trader is allowed to sell, and it is for them to decide whether or not to trade authentically within the village or move to the traders row (where authenticity rules are usually relaxed). Note however that at many shows there is no separate traders area and therefore there is no other option but to be authentic.

Irrespective of any show specific rules that may be in force, no member may sell intoxicating liquor at any show (whether in the village or within traders row) without first having the necessary licence as required by Government Legislation, and without permission from the Society to sell such wares. This permission must be obtained from the High Council or the King prior to arrival at the show.

All display methods should be authentic - no glass fronted cases - and to be fully authentic no divider boxes with multiple compartments - even if they are beautifully constructed in oak. Goods should be simply spread out on table tops and the like. No heaps of the same thing are allowed for such small scale low key trading. Everything should be very discreetly displayed and stored, with bulk stocks and cash boxes kept out of view.

Price tickets are generally forbidden - let the public ask - but this has at times been waived providing that the prices are very small and as authentic as you can get them. (ie no paper) Small unobtrusive wooden 'tickets' have been allowed, but if you are doing small volumes then even these are not needed. It all depends on the level of trading you are doing.

You may note that all of the above refers to re-enactors who are "portraying" traders. Whether this is as a "professional" (ie this their livelihood) or it is simply their character, (ie done to make some pocket money but not essential to their participation in an event) then the same rules apply, however, some people may want to trade goods they make with other re-enactors only.

Rather obviously the Vikings (or anyone else) cannot prevent you from selling anything of yours to anyone else, but such private sales are still covered by the same authenticity rules as laid out above if they are carried out in the village with the public present.

This should not be a problem if you are selling authentic goods that you manufacture at shows, but if you have brought things from home and wish to display them to the assembled society then this should be done outside of the public admittance times. Alternatively some "professional" traders will sell goods for you from their stalls for a small cut of the profits.

If you have any specific queries regarding trading then they should be referred to the High Council or the King. There are special rules regarding coin making which are explained in the following section.

## **VILLAGE ACTIVITIES**

### **TRADING - MONEYPERS**

There are specific rules regarding anyone portraying a "coin maker" or "moneyer" at a Viking event and which have been imposed by the Society following specific problems at shows over the years and which arise out of the semi-commercial nature of the craft ; because moneyers always sell their coins to the public.

There are usually about only five or six moneyers active within the society at any one time, and of these only two or three undertake the craft with any frequency. Subsequently there is not usually a problem, but if all of these people wish to appear at one show then there are rules to govern the situation to prevent overexposure of the craft which was in reality relatively rare and closely controlled by the King / government of the day.

Notwithstanding the commercial overtones of money making, the craft is governed by all of the same rules and regulations as any general trader. The moneyers pitch must be fully authentic if within the LHE village, and allowing for the inaccuracy of replica die-sets all tools and equipment must be similarly authentic. If a client imposes a pitch fee for traders then moneyers who intend to sell their coins may be subject to the fee.

#### **ONLY TWO MONEYPERS ARE ALLOWED TO PARTICIPATE IN ANY SOCIETY MAJOR SHOW AT THE SAME TIME.**

At society medium shows there will only be one moneyer allowed per 15 LHE tents. Subsequently most medium shows will only have one coin maker who will probably be there by invitation only. Moneying at minor shows is at the discretion of the organising Herred.

#### **PITCHES FOR MONEYPERS WILL BE GRANTED BY THE SOCIETY LHE CO-ORDINATOR ON A FIRST COME FIRST SERVED BASIS.**

#### **ALL MONEYPERS MUST PRE-BOOK WITH THE SOCIETY LHE CO-ORDINATOR ; ANYONE WHO TURNS UP AT A SHOW AND WISHES TO UNDERTAKE MONEYPING BUT HAS NOT PRE-BOOKED MAY HAVE PERMISSION REFUSED BY THE SOCIETY LHE CO-ORDINATOR WITHOUT REASON OR RECOURSE.**

Once two moneyers have registered for a major show then no others will be allowed to take part. They will not be refused admission to a show but must not carry out moneying under pain of punishment by the King.

At some shows agreement may be reached to "job share" the post(s) of moneyer with one person doing the craft on the first day and another on the second day. This should not however be assumed and is at the discretion of the Society LHE co-ordinator and by agreement with the moneyers who have booked the first two places ; one or both of whom will need to agree to stand down on one of the days.

To prevent abuse of the booking system a moneyer must not register for a show unless they honestly intend to attend. Any moneyer who registers for a show but then does not turn up, or does attend but doesn't make coins, may be banned from moneying in the LHE for a period determined by the King.

Some client bodies have their own die-sets and allow visitors to make their own coins. Where a client intends to undertake moneying themselves then there may be a ban imposed on any other moneying. Where there is no ban then the client will count as one of the moneyers and only one other will be admitted within the LHE.

As with general trading any queries regarding moneying should be referred to the High Council or the King.

## **VILLAGE ACTIVITIES**

### **CHILDREN'S ACTIVITIES**

Depending upon the age and competency of the individual a junior member can undertake many if not most of the activities enjoyed by their adult counterparts, and it is up to a child's responsible adult to decide what is appropriate for any particular child.

Usually children will quickly find things to do with each other, and (within the bounds of supervision required under the general rules) children can quite happily spend entire shows in their own world without needing to find anything in particular to do.

Providing that these activities are appropriate and authentic then they do not require any further mention, although play fighting is obviously going to be high on the agenda as children emulate their parents, or simply copy other adults.

Arena / Combat regulations pertaining to children are not covered here except for 'personal' training and play fighting undertaken in the LHE. At some shows small arenas are set up within the LHE for the specific purpose of youth training ; the combat rules apply to these arenas and they are therefore not covered here.

A child member may participate in practice fighting and play combat at their responsible adult's discretion. The type of fighting, weapons used, and level of aggression allowed must be appropriate to the child's age and physical strength.

#### **PRACTICE FIGHTING AND PLAY COMBAT MUST BE BETWEEN VIKING MEMBERS ONLY AND MUST NOT INVOLVE ANY PUBLIC OF ANY AGE.**

Such fighting within the village is only allowed using 'toy' weapons purpose made for the activity and made from wood and/or leather. All weapons should be supplied by their parents, comply with the Society safety rules and be authentic. Do not assume that a commercially available wooden weapon will comply even if it is purchased at the Viking event. Plastic or foam toy weapons and/or knight's (heater shape) shields are not allowed.

Toy weapons must be checked on a regular basis for damage such as cracks and splinters and the like. Any weapon which is in poor condition should not be used.

Any RTT(C), the LHE Coordinator and/or his appointed officials, or the Society Armourer may inspect such weapons and confiscate any which they consider damaged or inappropriate. Confiscated weapons are to be returned to the child's responsible adult who is expected to deny further access to the child.

Missile weapons are discouraged and if a child member wants to use a 'toy' missile weapon then specific advice must be sought from the Missiles Thegn beforehand and his approval given in the presence of their group leader and responsible adult. Missiles must not be used with the public present.

All weapons must be used by the child responsibly. Any child who persistently and intentionally shows too much aggression and/or injures another child may be banned from use of weapons by the society. Fighting must not be done in public areas with the public present due to the danger of accidentally injuring a member of the public.

Youth members are allowed to handle metal re-enactment weapons within the village as part of a display but they are not allowed to fight with them. Junior members should not handle such weapons.

Crafts and food preparation etc. using sharps is allowed by child members providing that they are constantly supervised by an adult who is happy with the child's competence with the tools and tasks being undertaken. The requirement for constant supervision may be waived for a Youth member at the youth's responsible adult and group leaders discretion.

Further information in respect of craft testing for children can be found in the "society promotion" chapter of this document.

## **THE VILLAGE GUIDE**

### **VILLAGE AUTHENTICITY**

What follows is a précis of the Society Authenticity Regulations rewritten in the context of this document and specifically aimed at the LHE. This document is not intended to replace any Authenticity publication or advice, both of which will tend to be much more detailed than the information given here. In the unlikely event of there being a discrepancy between such documents then the relevant Authenticity publication takes precedence.

All members should be aware of the standing Authenticity regulations ; if you are not then contact your group leader and/or the relevant Society officials and ask to see copies of the current Society guidelines (which normally take the form of specific kit/costume guides).

The maxim of "If in doubt then ask for guidance" cannot be stressed too highly when concerned with Authenticity matters.

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- Personal Authenticity
- Camp Authenticity
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- Tableware
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## **VILLAGE AUTHENTICITY**

### **PERSONAL KIT**

**NO-ONE IS ALLOWED TO PARTICIPATE IN A SHOW WITHOUT FIRST HAVING THE CORRECT CLOTHING, WHICH SHOULD HAVE BEEN APPROVED BY AN AUTHENTICITY OFFICER.**

Correct clothing generally means trousers, leather belt, 'short' under and over-kyrtles for gents, and woven cloth belt, long under and over-kyrtles for ladies. There are regional and ethnic variations to this basic list, for example many Celtic/Welshmen do not wear trousers.

The Society publishes various kit guide booklets which advise upon how to make such kit, and setting basic rules in respect of quality and colours etc. All group leaders have copies of these books for reference. Alternatively there are kit guides for reference on the society web pages. If in doubt then you should consult your group or a Society Authenticity Officer.

Some Herreds own spare sets of clothing which new members can borrow on a semi-permanent basis until they are able to collect their own. Some clothes can be bought from Herreds or other group members. A member should aim to have their own kit within 4 months of joining a group, and/or taking part in shows. Once they have their own kit they should approach an authenticity officer for a basic costume check.

Shoes are not essential at first, although should be procured as soon as possible, as only the poorest slaves went barefoot. A warrior would always have shoes – if you can afford weapons you can certainly afford shoes.

Your first set of clothing should be fairly low status, not brightly coloured and of a general nature. After attending various shows you can decide upon your specific character and your clothing etc can be altered or replaced with suitable ethnically specific variations. As example gents can get belt pouches to suit ethnic background, kyrtles can be embroidered as Saxons, or tablet braided for Vikings etc.

One specific point to note is that women did not fight ; if a female wishes to fight then she must procure a set of 'male' clothing so that when she takes the field she is dressed and looks as far as practicable like a man. You are required to change clothing to be 'female' in the village, or else remain as a 'male' warrior.

In order to promote continuous authenticity it is recommended that an addition to the basic kit ensemble is an authentic shoulder bag in which to carry around your personal possessions. This should be procured as soon as possible after starting to attend the village. Members should also procure their own cup (or drinking horn), bowl, and spoon, which can be carried in the bag.

To start with, craft equipment can also be kept in this bag (or another one) until such time as needing a larger container like a box. If you need to go 'inauthentic shopping' then the bag can be used to conceal inauthentic items upon return to the village.

### **VILLAGE AND CRAFT EQUIPMENT SHOULD BE AUTHENTIC.**

Axes and other tools should have paint, varnish and makers names and the like removed. Carve lathe mounts out of the end of machine made handles. All wooden props must be of allowable woods, no African or South American hardwoods and no sectioned or blocked turned bowls. (with different coloured squares of timber). Ikea rubberwood goods such as bowls and plates are not permitted.

Note that actual plates were not used. There is evidence of wooden platters, without lips or rims etc, but these are usually on the large side and more associated with serving dishes rather than individual eating dishes.

If in doubt about any particular item of equipment then ask an Authenticity Officer.

## VILLAGE AUTHENTICITY

### PERSONAL AUTHENTICITY

The Society imposes various conditions upon our participation in events as part of the Vikings organisation in respect of personal authenticity and which are sometimes not immediately obvious. This section is intended to clarify matters and explain as simply as possible what is expected within the village.

**THE SIMPLE RULE OF THUMB IS THAT WHENEVER YOU ARE 'IN KIT' IN PUBLIC AT ANY SHOW, WHETHER IN THE VILLAGE OR ON THE BATTLEFIELD, THEN YOU MUST BE FULLY AUTHENTIC.**

Fully authentic means that :-

- No modern clothing, foot-ware, jewellery, spectacles or make-up are allowed. Remember to remove sun glasses, inauthentic finger rings, ear rings and watches.
- This includes ALL ear rings and other visible piercings, which are both inauthentic and can be dangerous on the battlefield ; what would be a bruise can become a bad rip if a blade catches a stud or a ring. (some ethnic groups did have ear-rings but these must be specifically agreed with a Society Authenticity Officer before being worn)
- Specifically regarding some modern "Celtic" jewellery or even chains and bracelets : If you are unsure of the authenticity of any particular item of jewellery you would like to wear then ask an authenticity officer first. Some authentic jewellery is allowed to have modern clasps/fixings providing that these are fully concealed.
- All tattoos must be covered where-ever practical. There is evidence of period body art, but multi coloured dragons or roses with 'mother' on them are not authentic.
- Mobile 'phones should be switched off or set to vibrate only and must not be answered in public view – go behind a tent.
- Smoking in public is strictly prohibited – find a hiding place.
- Valuables, mobile 'phones and car keys etc. should be either left in a secure place in the village or carried hidden in an authentic pouch.
- Larger inauthentic items such as plastic water bottles or shopping should be carried in authentic shoulder bags.
- Anyone with coloured and/or in-authentically styled hair must cover their head at all times with hat or wimple as appropriate.
- Hair bands and ties must be authentic and not use elastic. Scrunchies are not allowed.

Warriors who only take part in battles are not exempt from these regulations. You must remain authentic whilst in public view and especially when in the village. Once combat is completed you can 'go inauthentic' and get changed into modern clothing, but it is 'all or nothing'. If you are in period clothing you are expected to fully comply with the authenticity rules.

**ANY RE-ENACTOR WHO IS WEARING MODERN CLOTHING SHOULD NOT SIT AROUND THE LIVING HISTORY CAMP, OR GIVE TALKS TO THE PUBLIC OR PARTAKE IN ANY CRAFT OR OTHER DISPLAYS. THE RULE OF THUMB FOR ANYONE IN MODERN CLOTHING, WHETHER A MEMBER OF THE SOCIETY OR NOT, IS THAT THEY SHOULD BE TREATED AS A MEMBER OF THE PUBLIC.**

This is so that actual members of the public do not mistake what they are or are not allowed to do, or do not get upset at what appears to be unequal treatment ; remember that a member in modern kit looks like any other member of the public.

No one is exempt from these authenticity requirements irrespective of race, religion, age, disability, health consideration, craft being practiced, or otherwise, without the prior consent of the King and the King alone ; society officials and / or high council members do not have the authority to rescind these requirements.

## **VILLAGE AUTHENTICITY**

### **CAMP AUTHENTICITY**

#### **ALL EQUIPMENT USED TO CONSTRUCT AND FURNISH A LIVING HISTORY ENCAMPMENT SHOULD BE AUTHENTIC.**

To ensure this the LHE administration and Society Authenticity officials have a standing remit to inspect the living history encampment and advise as appropriate. In addition to ongoing inspection and advice, the intention is that one or more group will be randomly selected at a Society Major and their LHE inspected.

Any new group joining the Society, or any existing group participating in the LHE for the first time or after a reasonable leave of absence, will be subject to an initial inspection which may be followed up by a check inspection a couple of shows later.

Any equipment which is deemed to be inappropriate is to be replaced, with the timescale for replacement being agreed with the inspecting officials.

Small items are expected to be replaced immediately considering that the cost implications should be similarly small. Larger equipment which will take some time to afford can be deferred until the end of the season (or perhaps longer) unless the inspecting officials insist otherwise.

Any grievances can be referred to the Society LHE Coordinator and/or the King for a final decision.

Generally considering the cost of tents and camp furniture anyone considering making or buying anything substantial or expensive is advised to discuss matters in detail with a Society Authenticity Officer or at least the LHE Coordinator before placing any orders. Do not assume that anything being sold at a show will automatically be authentic ; even from a period trader within the LHE.

Notwithstanding this advice, in accordance with standing Society authenticity rules, anyone is allowed to use any tent, furniture or artefact for which they can prove historical precedence which is accepted by the Society Authenticity team.

Tent frame and furniture material will in almost all circumstances be wood and care must be taken to ensure that only English hardwoods or pine are used. It is good practice to oil all woodwork once a year to prevent the inevitable constant wetting and drying cracking the timber. This is especially relevant where woodwork is stored at home in a well heated house.

## **VILLAGE AUTHENTICITY**

### **TENTS AND FURNITURE**

#### **TENTS.**

Tents must be of a design that is accepted by the Society Authenticity officials as being authentic or at least permissible. Generally this includes :-

- "A" frame "Gokstad" or "ship" style Viking tents,
- bell ended "goalpost" frame Saxon tents, and
- sail tents and awnings supported on posts.

Tee-pee type conical tents and medieval campaign tents (generally with vertical sides) are not acceptable.

Tent materials must also be authentic or permissible. Tents made from modern canvas and cotton/calico are acceptable despite the fact that these are not authentic materials. Very brightly coloured cloths and multi coloured tents are discouraged. Bright colours may be allowed providing that they fade out within a suitably short period of time ; any which do not fade adequately may be subsequently forbidden and it is at your risk as to whether any particular bright colour will or will not fade. This also applies to bright white tents, as modern bleaches were not available and a pure white cloth would be very expensive to produce.

Any modern cloth with synthetic fibres is specifically forbidden ; any cloth with printing visible is not acceptable. Manufacturers tickets and labels must be removed although it is recommended that they are kept or copied for future reference regarding cleaning etc.

Special dispensation for use of a particular tent may be given by the Society Authenticity Officials and/or the King in extenuating circumstances, although such dispensation is to individuals and does not confer approval of a tent type.

Tents and/or awnings which are used to cover a fire are strongly recommended to be fire proofed using suitable proprietary chemicals. For further advice regarding fire precautions regarding tents see the 'health and safety - fire precautions' chapter of this document.

#### **FURNITURE.**

Generally furniture of the period is of simple design and will not comprise more than tables and stools ; Backed chairs were not common and should be restricted to one per Herred. (if not less) Considering that we all have to travel to shows most furniture will be of a transportable, generally demountable or flat pack type.

All constructional joints which are left exposed once furniture is erected should be authentic or at least acceptable under Authenticity rules. Generally mortice and tenon joints are fully acceptable for demountable furniture.

Where non demountable joints need securing exposed screw and/or bolt heads are not permitted. Large nails were not used in the same way that we now use modern nails and should therefore be used sparingly and in locations where they could be clasped / used as rivets with back plates. If appropriate joints should be 'tree-nailed' using wooden pegs glued in place. Small round headed nails can be used to secure leather to wood ; carpet tacks are a good compromise. Metalwork must not be galvanised ; where possible metalwork should be 'smithed' and must not show machining marks.

Trestles to support tables are fully acceptable but should be constructed using authentic leather or iron hinges, although modern hinges are permitted if they are fully concealed beneath the table or the hinges themselves are disguised with leather covers.

Stools can be flat pack bench type seating or three legged "milking" stools. There is evidence for both types ; notably from Viking Dublin for the bench type.

Fire boxes can be considered to be furniture and are subject to these requirements but are covered in more detail under the 'health and safety - open fires' section of this document.

## **VILLAGE AUTHENTICITY**

### **STORAGE**

#### **BOXES AND CHESTS.**

The same basic rules for furniture outlined above apply to boxes and chests for storage and transport of goods and equipment, however, special attention needs paying to the design and construction details which can be quite specific to our period.

Generally most boxes should be based upon the "Mästermyr" tool chest or "Gokstad" sea chest design, with ends sloping inwards towards the top and with the bottom tenon jointed into the ends. Most boxes were constructed with 6 single large planks for each side, each end, top and bottom ; although jointed boxes are allowed.

Hinges and other metal fittings should be authentic wrought ironwork. Boxes were often held together with iron fittings or bindings and did not rely on jointed timberwork. Leather strap hinges should be avoided as the whole point of having a box was that it was to keep valuables in. Whilst a timber box could be broken into with an axe this was noisy and in effect acted as assort of 'burglar alarm'. Leather straps can be easily cut through quietly making the security aspect somewhat redundant.

Boxes other than the 'Mastermyr' style are allowed and their authenticity can vary depending upon use. A transport and /or storage box kept within a tent or at the back of the camp can be a modern style box but must still be in authentic materials and should be disguised as much as possible so that it looks authentic in use. If absolutely necessary inauthentic features should be covered with a blanket or similar authentic covering.

One note is that barrel topped boxes, sometimes called sea chests, are not authentic for our period. These have a semi circular lid built usually with several small width planks over shaped ends. They are readily available at car boot sales etc and are sold by several re-enactment traders but are not permitted in the LHE.

Most larger boxes would have locks. These can be hasp and padlock, or built in plate locks. Again the Gokstad and Oseberg ship burials have good examples, copies of which are available commercially. If you have a period lock it is recommended that you have a copy of the key and keep it at home or somewhere safe as it is easy to lock keys inside boxes, especially with padlocks, thereby making it impossible to open the box without breaking it or the lock.

A locking box is a good solution to keeping sharp tools and knives secure when away from the camp (for example to participate in a battle). Do not let the public open a box which has sharps stored in it, or any box which could trap fingers etc due to the design of the lid etc.

Smaller boxes were made from birchbark, with the most common being the Kneppa-Tine style oval box with a snap lock lid. These are commercially available from Norway but are very expensive being aimed at the tourist market rather than poor re-enactors.

Small versions of larger chest type boxes are also permissible. These would normally be made to house specific valuables, possibly jewellery or salt and spices, which would be expensive and therefore treasured.

Specific boxes made for the church to house saints relics were highly decorated and had a specific style of lid like a house roof. Known as reliquaries these would only have been owned by churches, Bishops, or possibly the King.

## **VILLAGE AUTHENTICITY**

### **STORAGE**

#### **BUCKETS AND BARRELS.**

The Saxons and Vikings used coopered buckets and barrels in great quantities. These should be properly constructed, using stave construction and with authentic banding in either metalwork or hazel.

Metalwork can be copper or iron ; inauthentic shiny steel or galvanised metalwork should be appropriately disguised or dulled down.

A version of a bucket with the top narrower than the base is called a firkin. These are also authentic ; the Budha Bucket from the Oseberg ship find is in fact a firkin and not a bucket.

The costs of buckets is not as high as possibly expected considering their complicated construction. If properly researched a good bucket that will be watertight and last years will cost no more than £50-60. Cheaper ones are available but don't expect them to be as watertight or last forever.

Lidded buckets were used to store food and it can be considered that wood is a reasonable insulator and can therefore be used as an impromptu modern cool box – see the 'Health and Safety – Food Storage' section of this document.

The Oseberg ship has an example of a lidded bucket with a locking lid, and which was used as a work box for a lady. It contained her embroidery and seamstress tools which were obviously prized possessions being stored locked away.

Barrels are seriously under represented in our present village considering that they were THE storage vessel for all bulk liquids such as water, oil, mead, milk, wine and beer, but were also used to transport dry goods such as corn, flour, beans and the like.

Stave built vessels were also used for specialised purposes, a good example being butter churns to make butter, or small one handled ladles found in ships and taken to be used for bailing out the bilges. On a smaller scale stave built butter and jam dishes are still sold in Norway but again being for the tourist market are very expensive. (approx £40 for a butter dish about 4" diameter)

Buckets etc should be constantly maintained if they are to last a long time. Water buckets must be kept damp because otherwise they dry out and at least will leak and at worse will crack. Storing an empty but just used bucket in a sealed plastic bag or container will prevent it drying out between shows. Unfortunately this usually means that if not cleaned regularly the bucket can become mouldy.

It is good practice to oil buckets etc bi-annually as the oil takes longer to dry out and prevents water getting into the wood to start with. Unfortunately an oiled bucket will impart oil into whatever liquid is stored in it, so use cooking oil if this could be a problem. (linseed oil will give you.. er.. digestion problems !!).

## **VILLAGE AUTHENTICITY**

### **TABLEWARE**

#### **POTTERY**

Both Saxons and Vikings used much more pottery than we usually portray, the mass of pottery found at most archaeological sites being witness to the volume of pottery that must have been in use. Pot vessels were used as crockery, for storage and for transport of goods.

Our lack of pottery is understandable as we are a mobile encampment and pottery is both heavy and fragile compared with wooden counterparts, and this can be used as an explanation should anyone question why we have so little pottery on display. Even today we do not go camping with our best china but instead use plastic.

It follows that authentic pottery is to be encouraged within the LHE although we must be careful about styles, shapes and colours of individual pots. There are some authentic potters who will supply pots to order, and commercially produce some stock items. If in doubt consult an authenticity officer before you buy.

One specific item to consider is health and safety as period pots were unlikely to have been glazed. However unglazed pots can harbour bacteria within the fabric of pot itself as most pottery is not inherently watertight. Glazing is therefore allowed but it should only be to the inside of the pot and be yellow or cream in colour. Pottery made from stoneware clay is perhaps more authentic as it does not require a glaze to seal the pot and can therefore be used unglazed. Please note that this IS NOT Victorian stoneware which is totally inauthentic, and in any case does have a glaze.

One use for pottery again highly evidenced within the archaeological record but poorly represented in our village is the use of pottery bowls to hold candles or used as oil lamps. This is understandable as we don't usually hold shows at night but such a lamp is useful to keep burning if you don't want to leave the fire on all day and will need an authentic light when you do want to start a fire.

#### **GLASS**

Contrary to popular belief glass was used in reasonable quantities by the Vikings and Saxons.

Typical of our period are glass trumpet shaped glasses called cone beakers. One find from Birka is a glass tumbler that is exactly the same as a modern whiskey glass. There are even drinking horn shaped glasses.

Special note should be made regarding early Saxon glasswear, as the claw style beakers they used ARE NOT authentic for our period and therefore should not be used. (these are however OK for early Saxon shows such as West Stow or Bede's World).

This however is not an open invitation to all and sundry to use glassware. The volume of finds suggests that these items were very expensive and therefore only used by the rich. They would be prized possessions and almost certainly not taken away on campaign or when travelling unless you were extremely affluent. The same practical considerations regarding transporting fragile glassware applies as for pottery.

Glassware is available commercially from several companies but one note to consider is that several of the Viking glasses are supplied with metal stands. Whilst the glassware is authentic reproduction the metal stands are not and are intended as a display stand for collectors and not for re-enactors. (you can however use them at Banquets). Subsequently once filled the period glasses have to be emptied before you can put them down.

## **TABLEWARE CONTINUED**

### **WOOD**

As already noted much of the tableware in use was made from wood, especially for a travelling encampment.

There is a large amount of evidence for wooden bowls and cups. The finds from Coppergate in York prove that the production of wood turned items was a small industry in our period ; Coppergate coming from the coopers street, and the finds of bowls and cups from York are a good example of what is expected.

Generally bowls should have a rounded profile and not square. All turned vessels must have been able to be produced on a pole lathe, so very small and/or intricate woodwork is rare and therefore to be discouraged. Lathe marks should correspond to a period lathe ; modern jaw grooves or marks and the like should be carved away.

Whilst bowls are usually fully round, there are examples of 'footed' bowls. These have a thicker bottom section with a vertical side called a foot, and can readily be made on a pole lathe, especially considering that leaving the foot in place reduces the amount of wood you need to remove and therefore makes the job quicker.

Many modern wooden bowls have a similar foot but this is used to conceal an internal dovetail or similar groove for a modern chuck jaw mounting onto the lathe. Whilst a flat or slightly dished foot is acceptable a modern chuck mount is not and the modern mount section should be carved away, although take care as you may go through the bottom of the bowl. As always there are specific exceptions to this general rule, but anything not fitting this general description should be cleared with an authenticity officer.

All wooden props must be of allowable woods, no African or South American hardwoods and no sectioned or blocked turned bowls. (with different coloured squares of timber). Modern bowls such as Ikea rubberwood plates etc are not permitted.

Note that actual plates were not used. There is evidence of wooden platters, without lips or rims etc, but these are usually on the large side and more associated with serving dishes rather than individual eating dishes. Some from the Gokstad ship find have heavily sculpted shapes, again suggesting a serving rather than eating purpose.

Wooden carved eating troughs were common as an alternative to turned bowls. These come in all sizes from one person eating troughs to much larger serving troughs, and really big (3ft long) bread making troughs.

Coopered or stave built items are also permitted and are covered in the buckets and barrels section above.

Care of wooden crockery is the same as for other wooden goods such as buckets. Remember that oiled wood will impart an oily residue into liquids and most woods will impart a taste if liquids are left standing in them. Generally speaking many wooden cups actually leak like sieves because water will travel through the grain, so they were intended to be filled and drained straight away and not left standing.

Wooden items can be washed the same way as modern crockery, even in the dishwasher on a quick cool setting, providing that they are oiled after each wash. Even with good care wooden crockery will not last forever, hence the need to constantly replace it and the immergence of the industry at York.

Regarding taste, one wood does not impart any noticeable taste into food and that is Sycamore. There is however a particular problem with Sycamore in that it is not an indigenous hardwood. It is believed that the Romans possibly introduced the tree to England, and it is certainly prevalent by the 1400s, but whether it existed in any quantity during our period is questionable. (especially to be used specifically for making tableware). If you are questioned about this specifically then Sycamore can be passed off as Field Maple, which is an English hardwood and is from the same family as Sycamore.

## **TABLEWARE CONTINUED**

### **HORN**

Horns are perhaps THE item associated with the Vikings because of the mythical horned helmets, so the public are usually very interested in any horns on show. For table ware the use of horn for straight forward drinking horns is obvious but other uses include spoons and bowls.

Horn becomes pliable when heated in oil and can be shaped over formers. Subsequently spoons and bowls can be formed. These are available commercially and are permitted despite the fact that no bowls have been found in the archaeological record ; they could have been made and are therefore allowed.

Horns are also commercially available made into cups with side handles. These are not so authentic and therefore to be discouraged, especially considering the alternatives such as pot or wooden cups. This does not mean that they are banned, but think twice or talk it over with an authenticity officer before buying one.

Horns can have a wooden lid fitted so that they can be used as storage containers. This is a straightforward adaptation of a drinking horn. The lid can be a simple plug, but a more secure version has a slot cut into one side of the horn that the lid slides through and via a small hole in the lid it can be pegged in place.

### **METAL**

Metal work was so expensive that it was only used where necessary, and therefore rarely made its way onto the table.

Whilst cooking kit is almost all ironware the only table implement (other than knives) in common use was a flesh fork ; and even these would only be owned by reasonably well off Jarls and above. Similar to a toasting fork the flesh fork is used to hold down the meat whilst it is carved ; it is too large to use as a personal eating fork as we do today, although the very rich may have used them to eat large cuts of meat and avoid the need to pick up greasy meat with their fingers.

There is some evidence of metal spoons being in existence if not daily use. The Sutton Hoo burial has two matching silver spoons and doubtless the use of spoons carried through from this early date. It must however be stressed that this is a kings burial mound and it is not known how the spoons were used ; they may have been communion spoons as they were inscribed Paul and Saul (bible characters). Subsequently unless your character is a king (or possibly a Bishop) then you should avoid the use of metal eating spoons.

## **VILLAGE AUTHENTICITY**

### **COOKING EQUIPMENT**

Cooking kit requires special mention because almost every Herred, and quite a few provincials and other individuals have fires and cook at shows. Subsequently cooking ware is perhaps one of the most represented props in the LHE.

Cooking equipment falls into two categories ; pots & pans and utensils. Pots & pans can be either pottery or metal.

All metalwork, as for other equipment must look wrought or smithed and not be modern cast, pressed or machined. As we work over open fires, many modern-ish pans can be used with discretion as the fire will blacken things over time. Even very shiny steel can be blued using oil as many a wok owner will tell you.

Storing iron cooking kit perhaps needs a mention as it will invariably go rusty unless oiled. One trick is to oil the pans with a piece of paper kitchen towel, and leave the paper in the pan. This keeps the oil where you want it, and also means that you have a few oily pieces of paper to start the fire with at the next show.

### **POTTERY COOKING POTS**

Pottery is in the minority but special large cooking vessels exist with internal lugs from which suspension cords can hang the pot over a fire ; the internal location of the lugs protects the cords and prevents them burning through. These 'pottery cauldrons' are specific shapes and you should consult a pottery expert and/or an authenticity officer before buying one.

Smaller jugs and jars can also be used to heat liquids by sitting them in the fire's embers without needing to hang them over the fire. These however are ordinary tableware pots used for a different purpose.

### **METAL COOKING POTS : THE CAULDRON**

Metal is by far and large the material of choice for cooking pots, and THE main style of pot is the cauldron.

Made from sheet metal riveted together, the cauldron can range from relatively small to absolutely huge. Small cauldrons can be as little as 6 or 8 inches diameter. Large cauldrons can be up to three feet wide. All cauldrons should be circular at the top and half round in section. So in essence they are half a ball in shape. All have a solid bar semi circular handle fixed to opposite sides of the pot, sometimes using highly decorated mounts.

Cauldrons are commercially available or can be purpose made by a blacksmith, but the latter can cost several hundred pounds depending on size. There is one pattern of cauldron which is readily available and reasonably priced. It is therefore well represented within the society despite the fact that it is not actually authentic. (note however that it is not banned).

The type in question has a more than half round section, with a straight top part so that the section through the pot looks a bit like a traditional magnet. This design is actually Turkish and came back to England after the Crusades, so it is too late for our period. This is however not the disaster that it might sound, because with judicious use of a hacksaw and a little riveting to re-attach the handle the offending item can be transformed into a truly Saxon cauldron.

Cauldrons can be made from sheet iron or sheet copper alloy, but cast pots, such as Victorian jam pots (usually in copper) are not authentic and should not be used.

Sheet metal cauldrons inevitably leak when you first buy them and various suggestions as to how to seal them have been made, the most recommended being to make porridge in it and allow the porridge to seal the leaks for you. You then don't fully clean the pot out otherwise you clean out the seals. Obviously you have to clean the pot and reseal it from time to time otherwise you die from food poisoning !

Cauldrons can also have lids. Made from wood these help keep the heat in and allow things to cook quicker.

## **PANS**

Pots and pans other than cauldrons are allowed but should generally be in reasonably thick iron sheet which has been worked or wrought into shape. The most surprising of these is the traditional flat bottomed shaped frying pan, with an integral straight side handle, one of which was found at York.

A variation on the same theme is a round bottomed 'frying pan', but modern shaped 'sauce' pans are not authentic are therefore not allowed. Note that modern cast or shiny steel frying pans are not allowed.

The frying pan shape is also allowable in sheet metal, with cauldron style semi circular hinged handles, essentially a cross between a frying pan and a cauldron.

## **SKILLETS**

Another pan type well represented within the LHE is the skillet. Essentially a flat piece of iron with a handle, but there are several variations.

Skillet handles can be fixed or hinged to drop flat, but all are essentially made out of thick iron strip bent into a round shape from each side of the flat cooking surface, and rigid enough so as not to flex.

The cooking surface is traditionally a straight forward flat iron plate. Variations include lipped skillets with varying sizes of lips to stop food sliding off the flat plate.

## **HANDLED SKILLETS**

Although not true pan, being a cross between a utensil and a pan, the handled skillet is effectively a skillet on a stick. The stick can be in iron and part of the 'pan', or in wood with the 'pan' attached with a socket in the same fashion as a spear head. The modern equivalent is perhaps the tool used to get pizzas out of the oven.

A further variation of the flat plate skillet and usually only found in the handled variety is a spiral of metal strip wound to form a flat plate. Obviously this has small gaps between the windings and which allow heat through from the fire, and if the food being cooked is fatty, then fat will drain through... the Viking version of the George Format grill !!

## **SPITS**

Almost every household would probably have a version of a spit, because otherwise you cannot prepare roasts over an open fire. The spit is essentially nothing more than a couple of uprights with a bar between them, and which supports the meat and can be turned to rotate the meat and ensure an even cooking.

There are a multitude of variations which have refinements to ensure the meat goes around on the split, can be placed at varying heights over the fire, have different ways to rotate the meat... and so on. If you are contemplating making a spit then have a look at what others have already, and talk to an authenticity officer first.

## **TRI-POD**

In order to suspend cauldrons and other pans over the fire you need some sort of device to hold them there. The most used is a tri-pod. Rather obviously the size of your tri-pod must suit the size of your cauldron. (or largest pot/pan)

A very simple version can be made with three sticks stood in a Tee-Pee shape with the tops tied together with cord. This is obviously a makeshift device, probably used by hunting or raiding parties, and not meant to survive very long. If the fire gets too high then your tri-pod will burn as well.

A more permanent tri-pod can be made out of three iron rods as legs, starting vertical at the ground then curving in to meet at the top, and secured together with a huge rivet. The rivet base is often forged into a hook from which to hang pots via a chain or using S hooks. The Oseberg ship burial has two magnificent examples, with elaborate claw feet to the legs.

## **TRIVETS**

A trivet is a metal stand, with an open ring or triangular top supported by three legs. These are used pan stands, with the trivet stood in the fire, as alternatives to suspending from a spit or tri-pod.

One very good use of a trivet is as a pan / cauldron stand away from the fire, as this keeps the hot pans away from the ground. It is a little known fact that a hot pan can destroy underground archaeological evidence to a significant depth, so where we have to use fireboxes we also need to keep hot pans off the ground.

## **COOKING UTENSILS GENERALLY**

In general terms everyday cooking utensils are the same as tableware, with spoons and knives etc all the same as eating utensils, only bigger.

Spoons and ladles could be in wood or metal.

Horn cooking spoons are rare because the size of the original horn and the lamellar nature of the material limits the size of spoon that can be successfully manufactured. Bone spoons are limited by the size of bones available, but scoops for grain can be made from cow shoulder blades.

Ladles in wood would be carved from a piece of timber cut from a branch junction with the main tree trunk, so that the natural grain of the branch forms the handle, whilst the grain of the main trunk forms the ladle bowl. (or vice versa depending on sizes)

With continuous use in hot cooking pots timber spoons and ladles would not have lasted long, and the more affluent would probably have replaced them with metal versions. Again all metalwork should be forged and not be modern.

Drainers or colanders could be made by drilling holes in wooden spoons, and a shoulder blade of a cow found similarly cross drilled has also been taken to be a drainer.

Other kitchen specific items are short metal double ended hooks, or 'S' hooks, which are used to suspend pots and pans over the fire. These can vary widely in size and design. For longer drops from high tri-pods a chain can be used, sometimes with a hook on the end. Chains should be forged and not have modern spot welded links.

A handled single ended hook can be useful to rescue pan handles that have dropped into the fire or with bad designs into the pan itself. It can also be used to lift pans off the suspension hooks etc without needing to touch the invariably hot handles with the hand. (although a damp cloth also works).

Other utensils that have been seen around the LHE and are all allowed are fire pokers and rakes. The rake being used to spread the fire embers evenly over the hearth to give a better control of the fire for cooking.

## **VILLAGE AUTHENTICITY**

### **TOOLS AND OTHER IMPLEMENTS**

It can be considered that with one or two exceptions almost all hand tools in use today were invented and in use by the Viking period. This applies almost across the full spectrum of crafts and also applies to general household implements for cooking.

The big change over the years has been in methods of manufacture of tools in respect of mass production and use of different materials ; we now use steel whereas the Vikings would have used iron with a work steeled edge, we can have plastic handles where the Vikings would have wood, bone or antler.

One very important fact is that the screw thread had not been invented so there were no screws, bolts, or twist drills etc. Subsequently tools such as vices and clamps cannot have screw operated tightening designs. As there are no screws there are no screwdrivers !!

The general comments on camp authenticity apply to all tools, especially regarding quality of metalwork considering that most tools will employ metal in some shape or form. Ironware would be forged and smithed and not cast or machined. Chrome or enamel finishes are not permitted.

For example modern pliers are not allowed as they are almost certainly going to be machined, however, equivalent forged pliers are available commercially from most re-enactment blacksmiths.

There are some exceptions : Modern files are allowed providing that they have authentic handles, period files were very inefficient and took forever to use. For leatherwork modern steel needles are permitted as there is no practical alternative available.

Axes and other tools should have paint, varnish and makers names and the like removed. Carve lathe mounts out of the end of machine made handles ; replace any obviously machine made handles.

All wood for handles etc must be of allowable types, generally English hardwoods or pine, no African or South American hardwoods, although original hickory handles to some commercially available tools such as axes are allowed, but please try to replace them with ash when they break.

For guidance perhaps the best and certainly most well known toolkit from the Viking period is the Mästermyr find, the archaeological report for which is an excellent reference. This was found in Sweden, but there are other tool finds throughout this country and which are documented in their dig reports.

Once again if in doubt ask an authenticity officer, although established craft experts within the society should also be able to help as they should already have tools should know the archaeological references for them.

This guidance is not limited to 'male' tools, for wood or metal working and other male orientated crafts. The same applies to 'female' crafts, where the same vigilance must be exercised. Some equipment might not even be regarded as being tools, and yet are still subject to these same authenticity rules.

Nailbinding for example should use proper bone needles and not crochet hooks. Tablet braiding must not use cardboard or plastic tablets, and if a loom is used then this must also be suitable for the period ; later medieval looms usually with a wind up mechanism to allow long braids to be made on a short loom are not appropriate.

Materials are also to be considered. Leatherworking should not use chrome tanned leather. Thread should not be kept on modern wooden bobbins or reels, and wool should be hand-wound hanks or balls and not machine-wound balls and cones.

## VILLAGE AUTHENTICITY

### AUTHENTIC FOOD

There is a separate society booklet specifically covering authentic foodstuffs and their preparation ; here it is intended to précis this information to give a basic understanding of what is allowed, expected, or should be known.

Whilst we closely monitor and control personal and camp authenticity, cooking generates enormous public interest and we must therefore have a similarly vigilant attitude towards the authenticity of the materials we use, and how we use them. This may seem over the top but take notice in future and you will be amazed at the crowd that simply cooking bacon over an open fire will attract.

The base requirement is that you do not use any foodstuff which was not available during our period. Of equal importance but harder to establish is that such foods should be used authentically.

A further and important point to consider is SEASONALITY. In our period many vegetables and other foodstuffs would only be used when they were available ; ie ripe and ready to harvest, or at least within the period that they would keep before spoiling. For example leeks would only be available from about August to the middle of April. Nowadays food is generally available throughout the year due to the speed of international transportation and trade, so we are unaware of seasonal variations in availability.

As a rough guide the following should not be used :-

- Potatoes ; remember a chap called Raleigh ?
- Tomatoes
- Sugar ; the sweetener of the day is Honey, although this was mainly the preserve of the rich with most being used to produce mead.
- Fruit Jam ; is not authentic in its modern form as this is based upon loads of sugar, although, natural fruit jams or compote from rendered down fruit were probably used as a method to both preserve fruit and make a semi-sweet alternative to honey.
- Minced meat ; the mincing machine had not been invented. All meat should therefore be in chunks, rashers or steaks etc. Sausages and Fricadela (beefburgers) were made with finely diced meat.
- Rice
- Broccoli and Cauliflower ; are modern developments of the cabbage family.
- Swedes ; Turnips yes – Swedes no.

Please also note the following :-

- Most cheeses would have been soft or semi-hard, and almost certainly white. Yellow and orange cheeses are a modern result of standardising the cheese colour using vegetable dyes. The best compromise for authenticity is to buy soft cheese or a hard white cheese such as Wensleydale, Lancashire or Caerphilly.
- Milk would be thin 'skimmed' milk, or at best semi-skimmed ; as the cream (and fat) would have been skimmed off to make cheese and butter. Most milk was probably from goats or sheep.
- Carrots were generally white and some were purple. Yellow carrots are the result of years of genetic breeding to increase carotene levels.
- Beans ; Peas, broad beans and field beans are acceptable. Runner beans, baked beans and soya beans all come from America and so would not have been available. Chick peas and lentils are Asian and are unlikely to have been available either.

- Pork does not keep well un-refrigerated and was therefore probably not used as meat throughout spring and summer. This could be why pork was the preferred meat for celebrations such as Yule/Christmas.
- Salt ; is THE preservative of the day, is therefore reasonably expensive and was not used as a condiment. A lot of meat (and cheese) would be preserved by salting and therefore there would be much more salt already in food than we are used to today – hence there is no need to salt it further at the table. Salt would be coarse sea salt and probably not as white as we are used to.
- Pepper ; black pepper is mentioned by Bede in his will. It is imported and therefore very expensive and subsequently rare.
- Mushrooms ; are available but very seasonal. July to October.
- Eggs were smaller than modern ones and did not have a red lion stamped on them. Go for free range eggs where possible and again buy the smaller sizes. Larger eggs can be passed off as goose eggs. All eggs were seasonal as the modern practice of keeping the hens permanently in season had not been discovered.

It should be considered that all period vegetables and fruit were probably smaller and less uniform than we are used to. When buying these go for the smaller varieties if you are going to display them.

Bread whilst essentially similar to modern oven bottom buns, and wholemeal loafs, was much coarser than today due to the methods used to grind the flour. Flour was not white for the same reason, and therefore white bread as we know it did not exist.

Meat was probably much leaner than modern produce as all of the animals were free range and most would be working animals at the end of their useful lives. Subsequently meat whilst leaner of fat, would also be tougher, and subsequently much was stewed. Much stored meat was probably rather “high” for the modern palate, bordering on what we would call rotten.

In times of shortage normal foodstuff was bulked out. There are references to use of tree bark to bulk out stew, and nettles, dandelions and other such plants that we consider weeds would have undoubtedly been used.

A final comment is that this list is not exact or exhaustive. For more information please refer to the society food booklet mentioned at the start of this section or specialist books on the subject such as Anglo Saxon Food (two volumes) by Ann Hagen and published by Anglo Saxon Books.

## **THE VILLAGE GUIDE**

### **HEALTH & SAFETY**

What follows is a précis of the Society Health and Safety Regulations rewritten in the context of this document and specifically aimed at the LHE. This document is not intended to replace any Society Health and Safety publication or advice, and in the unlikely event of there being a discrepancy between such documents then the relevant H&S publication takes precedence.

All members should be aware of the standing H&S regulations ; if you are not then contact your group leader and/or the relevant Society officials and ask to see copies of the current Society H&S guidelines.

### **CONTENTS**

- First Aid
- Medical Conditions
- Fire Precautions
- Fire Fighting
- Open Fires
- Wood Chopping
- Food Storage
- Food Preparation

## **HEALTH AND SAFETY**

### **FIRST AID**

Every group / lethang / herred is required to appoint a First Aid Thegn, who is responsible for advising their group on Society first aid issues and other H&S requirements and the appointed person should wherever possible hold a current approved first aid certificate from a recognised testing body such as the Red Cross, St Andrews Ambulance Association, or St. John's Ambulance. (this is not exhaustive – there are other approved bodies).

Each group is required to own a first aid kit suitable for their membership numbers and such kit is usually within the ownership of their first aid thegn. The Society H&S regulations lay down the minimum requirements for the equipment to be included within the first aid kit. The appointed first aid thegn should maintain the kit as appropriate. Out of date bandages and dressing must not be used. Out of date and used materials etc should be replaced as soon as practicable.

First Aid kits must not contain drugs, pills and/or medicines. The first aid thegn must not administer any drugs or medicines in any circumstances, and should not administer any treatment for which he is not qualified.

The first aid kit must contain a treatment record book in accordance with prevailing legislation and every treated incident must be recorded in the book. All incidents must be reported to the Society H&S Officer. In respect of combat injuries the Society Training Thegn must also be advised of the incident causing the injury.

The group first aid kit should be present at all shows where the group has an LHE encampment and should be kept in a readily accessible (but authentic) location within their encampment. Individual members should accustom themselves with the location of the group's first aid equipment so that anyone can readily locate it in an emergency.

If your group first aid kit is not present at any show then find out where your neighbours kit is stored and agree access to their kit. Return the compliment to other groups who may not have their first aid kit with them.

In addition to individual group first aid cover, at every show the Society will appoint a Duty First Aid Officer, who will have access to the Society First Aid kit. This person will be identified by a green and white armband, which should be worn so as to be readily visible whilst the wearer is on duty.

A member of the Vikings, whether a part of the society first aid team or not, SHOULD NOT treat members of the public unless it is an emergency situation, and only where they hold a current first aid certificate, and only when the show first aid cover (eg St, Johns etc) is either not available or will take too long to respond.

All first aid incidents, however minor, are to be recorded in the record book contained within the first aid kit used for treatment. All incidents must additionally be reported to the Duty First Aid Officer who is required to report such incidents to the Society First Aid Thegn.

## HEALTH AND SAFETY

### MEDICAL CONDITIONS

With the current legal environment becoming ever more litigious, it could be considered negligent if the Society did not take steps to prevent anyone from injuring themselves, their colleagues or the public from any incident which might arise out of a known illness.

Concerning any member's medical conditions we must therefore try to ensure that we maximise the safety of all concerned, whilst ensuring that individuals do not compromise the enjoyment of the public or other re-enactors in the normal course of a public show.

Subsequently any person who suffers from any medical condition whether permanent or temporary and which :-

- can reasonably be considered to affect a person's normal abilities
- or which requires ongoing special medication (which if not taken may result in a medical incident ; eg insulin, inhalers)
- or which may be considered to be a hazard to any other person (including those who may need to treat an injury)

must make the condition known to their group leader and their group first aid officer. In general any condition which is normally discloseable for life insurance or is notifiable to the DVLA (for driving purposes) should be disclosed to their Herred.

If in doubt about any particular medical condition or temporary medication then please discuss matters with your own doctor first to see if they consider that the Society need to know. If we do need informing then a brief description of the condition, the symptoms when something is wrong, and what to do about it, may assist the Society's decisions.

The group leader and first aid officer will decide whether any special precautions or conditions are required to be imposed, and will decide whether the condition needs to be disclosed to the relevant Society officials.

If special medication is required then the person must ensure that they have such medication with them at all times. If appropriate spare medication could be provided to be kept separately by the group first aid officer as a back up in case the member's medication is lost, forgotten and/or runs out unexpectedly.

If the member wishes to take part in combat then the condition must also be disclosed to the group RTT officer. The RTT officer may impose whatever conditions as seem reasonable to ensure that safety is not compromised.

**A PERSON MAY NOT TAKE PART IN COMBAT OR LHE ACTIVITIES USING SHARPS (SUCH AS WOOD CHOPPING) IF THEY ARE ON MEDICATION WHICH SHOULD NOT BE TAKEN WHILST DRIVING.**

Personal medical information provided to the Society as above will be treated in confidence if so requested, save that the information may be disclosed to any other society official acting in an appropriate capacity and on a need to know basis. For example if considered appropriate the information may be disclosed to the appointed first aid official at any national society show.

Our policy is in concert with most large company H&S policies ; it is not intended to discriminate but to enable those with medical conditions to enjoy our chosen past-time without undue disruption or concern for all involved, including themselves.

## HEALTH AND SAFETY

### FIRE PRECAUTIONS

The use of open fires to cook and or undertake crafts such as dyeing and smithing inherently gives an increased risk of fire within the village. The fact that the village is comprised of fabric and wood tents increases the risk.

We must therefore always be on our guard in respect of fire prevention. This is in reality the only option as authentic tents can burn so quickly that once alight it would be rare that the fire can be extinguished before the entire structure had been lost.

Consequently adherence to the health and safety rules in respect of setting out the village and in respect of fire control are paramount. Special attention should be given to open fires and considering their importance they are covered separately in their own section of this document.

The following setting out and fire precaution rules apply :-

- **A 2.0M/6FT GAP MUST BE MAINTAINED BETWEEN LHE UNITS, WHERE A UNIT IS EITHER A SINGLE TENT OR A GROUP OF TENTS BELONGING TO ONE 'FAMILY' OR GROUP/LETHANG/HERRED.**
- **IN SETTING OUT ALL MEASUREMENTS ARE TO CLOTH AND DO NOT INCLUDE GUY-ROPES, AND/OR ROPES USED TO CONTROL PUBLIC ACCESS. FIRE BREAK ZONES MUST BE KEPT CLEAR OF ALL COMBUSTIBLE MATERIALS.**
- **ANY OPEN FLAME MUST BE A MINIMUM 1.25M/4FT AWAY FROM ANY TENT FABRIC MEASURED IN ANY DIRECTION, INCLUDING VERTICALLY.**
- **COMBUSTIBLE MATERIALS MUST NOT BE STORED WITHIN 1.25M/4FT OF ANY OPEN FIRE.**
- **ALL ACCESS AND EGRESS ROUTES MUST BE KEPT CLEAR OF OBSTRUCTIONS AT ALL TIMES**
- **ALL CANDLES OR OTHER NAKED FLAMES MUST BE PROPERLY MOUNTED IN A STABLE HOLDER. IF SUSPENDED THEN THE SUPPORT MUST BE NON-COMBUSTIBLE AND ANY SECURING HOOK MUST BE MORE THAN A SEMI-CIRCLE IN PROFILE.**
- **COOKING WITH LARGE QUANTITIES OF OIL IS PROHIBITED.**
- **STORAGE OF FLAMABLE CHEMICALS (EG METHS) WITHIN THE LHE IS LIMITED TO SMALL QUANTITIES (UNDER 500ML) WHICH MUST BE KEPT IN APPROPRIATE CONTAINERS AWAY FROM OPEN FLAMES, AND OUTSIDE OF SLEEPING TENTS SUITABLE DISGUISED. THE LHE CO-ORDINATOR IS TO BE MADE AWARE OF THE PRESENCE OF SUCH CHEMICALS.**
- **STORAGE OF PETROL WITHIN THE LHE IS PROHIBITED.**
- **GAS CYLINDERS FOR STOVES SHOULD BE SMALL SCALE ITEMS ; LARGE BULK GAS CYLINDERS ARE NOT ALLOWED IN THE LHE. ALL CYLINDERS SHOULD BE STORED AWAY FROM OPEN FLAMES, OUTSIDE OF SLEEPING TENTS AND SUITABLE DUSGUISED. THE LHE CO-ORDINATOR IS TO BE MADE AWARE OF THE PRESENCE OF ALL GAS CYLINDERS.**

## HEALTH AND SAFETY

### FIRE FIGHTING EQUIPMENT

Under normal camp site H&S regulations, and in order to protect ourselves and the public we must provide adequate fire fighting equipment within the LHE so that should an incident occur then it can be dealt with appropriately.

As these regulations apply to any size of encampment (and not just to Society shows) the only sensible approach is to ensure that every LHE unit is self contained in respect of fire fighting ability.

The following rules apply :-

- **EVERY OPEN FIRE MUST HAVE A WATER STORE OF APPROX 10 LITRES (2 GALLONS), SPECIFICALLY DESIGNATED FOR FIRE CONTROL AND STORED NOT MORE THAN 2.0M/6FT FROM THE FIRE, IN AN IMMEDIATELY ACCESSIBLE PLACE.**
- **FIRE-FIGHTING WATER MUST NOT BE USED FOR OTHER PURPOSES.**
- **A SMALL BOWL OR CUP IS TO BE KEPT WITH THE WATER TO ADMINISTER SMALL QUANTITIES OF WATER LOCALLY AND ACCURATELY TO SMALL FIRES.**

It is strongly recommended that every LHE unit whether they have a fire or not have a store of fire fighting water. Group members should be made aware of the fire fighting water so that they do not use it for other purposes. Note that water is required per fire – if you have two fires you need 4 gallons of water etc.

It is strongly recommended that every LHE unit with a fire also has a min 2kg dry powder extinguisher or a fire blanket, which must be kept in a readily accessible (but authentically disguised) place. The recommended rating of the powder extinguisher to be used is 8A 34BC or better [the higher these numbers, the higher the rating].

Fires within tents have special consideration. For the purposes of the regulations a differentiation is made between enclosed tents and awnings. An awning (or sail) is defined as any structure which is open on at least three sides and is a minimum 1.8m/6ft high. Tents with opening sides are classed as tents when closed and awnings when 3 sides are open :-

- **AN OPEN FIRE MUST NOT BE SET WITHIN ANY TENT UNLESS IT IS A SAIL OR AWNING TYPE STRUCTURE WITH AT LEAST THREE OPEN SIDES.**
- **WHERE CANDLES OR OTHER NAKED FLAMES ARE USED WITHIN ENCLOSED TENTS (BUT NOT SAIL TENTS OR AWNINGS WITH THREE OR MORE OPEN SIDES) THEN A 2KG DRY POWDER EXTINGUISHER MUST BE KEPT WITHIN THE TENT AT ALL TIMES, AND ONE DOORWAY MUST BE KEPT CLEAR AND UNSECURED AT ALL TIMES.**
- **NO NAKED FLAMES ARE ALLOWED WITHIN ANY TENT OCCUPIED BY A CHILD.**

It is strongly recommended that any fabric structure of any style or kind and which is to be used with any fire, candle or naked flame under or within it has the material treated with fire retardant chemicals. These are commercially available but it should be noted that they may compromise the waterproofing of the fabric ; if waterproofing is important it is suggested that a test piece is treated first.

## HEALTH AND SAFETY

### FIRE FIGHTING

If a fire breaks out we need to know what to do about it. Every member should learn what their group uses as the fire-fighting water and where it is normally kept. Also learn where your Herred stores any other fire fighting equipment BUT NOTE –

**NO ONE IS ALLOWED TO USE ANY FIRE FIGHTING EQUIPMENT UNLESS THEY ARE TRAINED IN ITS USE. THIS APPLIES TO FIRE BLANKETS AND EXTINGUISHERS.**

An incorrectly used fire extinguisher can spread a small contained fire over a large area. Basic fire fighting rules must also be appreciated ; a water extinguisher must not be used on fat fires (from cooking), a CO2 extinguisher should not be used on fabric or wood fires. Herreds are therefore strongly recommended to have a person trained in general fire fighting using the equipment as described above.

In the event of a fire common sense must prevail as appropriate action will ultimately depend upon individual circumstances.

Raise the alarm by shouting "FIRE, FIRE, FIRE," or as well as/alternatively three shorts blasts on an air horn will warn of an incident.

Upon the fire alarm someone from each fire within the LHE should take their fire control water to the scene of the incident and stand by to assist with fire fighting ; but remember that if you have a fire set then someone must stay with that fire, or else put it out before leaving.

Anyone not taking water to the incident should retire to a safe distance and help clear the area of public as quickly as possible ; once again remembering to tend your own fire appropriately.

It should be considered that the general public will not appreciate that the fire may be real and will assume that it is a part of the show. Even if they do think its real they will most likely want to watch. Be firm and forceful (but not rude or offensive) in getting the public to clear the area.

If the fire is in your camp, you must assess the fire. Remember that speed is of the essence in bringing any fire under control. Send someone to notify the LHE co-ordinator and/or contact the emergency services if necessary.

If deemed practical the fire can be tackled with the fire fighting water and/or fire fighting equipment, but do not take personal risks.

If the fire has spread to a tent then adjacent tents should be quickly collapsed so as to form a fire break, providing always that it is safe to do so. In all events prevention or mitigation of personal injury take precedence over loss of goods and equipment.

**AT NO TIME SHOULD ANYONE BE PUT AT RISK TO SAFEGUARD PROPERTY. PERSONAL SAFETY IS PARAMOUNT.**

Once a fire is out assess damages and damp down as necessary. Attend to injuries first and ensure that the incident is reported to the society health and safety officer.

## HEALTH AND SAFETY

### OPEN FIRES

The use of open fires at our events is governed by normal health and safety regulations which are generally common sense, (and are covered in the preceding two sections of this document). However, considering that these fires are perhaps the most dangerous prop we use they require special mention.

This information is written with LHE fires in mind, however, the same principals apply to any open fire within the modern camp-site. It should not be assumed that permission for fires in the LHE automatically allows fires in the modern camp.

Fires generally must be set on purpose made fire boxes to prevent heat damage to the ground ; remember that many of our shows are on historic sites and, even where they are not, clients don't like us digging up their lawns.

**THE RULE OF THUMB IS THEREFORE TO USE A FIRE BOX UNLESS SPECIFIC PERMISSION HAS BEEN GRANTED TO DIG PITS. IF IN ANY DOUBT THEN USE A FIRE BOX.**

These come in two forms ; either a raised box structure in either wood or steel which lifts the fire a reasonable distance from the ground, or a metal water insulated fire tray type which can be disguised with sand and/or turf to represent a fire pit.

Historical precedent for raised fire boxes is very weak but the public may enquire why you are using one – the usual two answers being that the box could be used on board a ship without setting fire to the deck ( ie a sort of brazier) or else it is a method of setting a fire and leaving no trace to give away your presence.

Fire boxes must be properly constructed and set up so as to remain stable. Herreds who attend LHE on a frequent basis as a group usually have one communal fire box - check with your companions and learn how to set up your group fire box properly.

If pits are allowed then the show broadsheet or the Runestaff will give specific permission. Fire pits must be carefully dug, first remove the turf in large sections and set aside to recover the pit when the show is over. (If it is a dry day then water the turf to keep it alive). Line the perimeter of the pit with large logs or rocks if available. Fully extinguish the fire when finished and remove all rocks and logs before recovering with the original turf, which once replaced should be watered.

Position fires so that they do not constitute a hazard taking regard of how the public will approach your camp. Ensure a minimum 2m/6ft gap to all tents and structures, except for any designated cooking shelter, but in all cases an absolute minimum of 1m/3ft must be maintained. Where possible keep a 'natural' 2m/6ft gap between the public and the fire. If necessary rope off the fire to prevent the public gaining access.

Before a fire is set the required fire precautions must be in place and the fire fighting equipment must be present as described above.

Cooking shelters such as sail tents and awnings and the like should be treated with flame retardant and any fire under a shelter must be carefully controlled so that the flames do not reach the fabric, which should be periodically checked for temperature. Lower the fire or remove the shelter if it becomes too hot.

The shelter must be properly erected and remain stable whenever a fire is set under it. If high winds give cause for concern then either the fire must be extinguished or the shelter taken down. The person in charge of the fire should periodically check that the shelter is secure.

Once the fire is properly positioned, the shelter over it secure, and the fire fighting equipment and control water etc. is all in place then the fire can be lit. This can be done inauthentically if the public have not been admitted. If the public are present then lighting the fire must be done authentically.

There are many ways to authentically light a fire, however, these take the average re-enactor a long time, and therefore the approved method is to take a metal ladle to an adjacent fire and ask them for a burning ember. Whilst carrying an ember avoid the public, do not rush, and try to anticipate public movements. This should be practiced by new members whilst the public are not around. If possible use two people ; one being a 'blocker' to clear the way.

**ONCE ALIGHT FIRES MUST NOT BE LEFT UN-ATTENDED UNDER PAIN OF PUNISHMENT BY THE KING. ANY UN-ATTENDED FIRE MAY BE EXTINGUISHED BY THE VILLAGE CO-ORDINATOR OR ANY OTHER SOCIETY OFFICER.**

Make suitable arrangements to have at least one person in charge of the fire at all times. This person must be an adult member who has appropriate experience and is au-fait with the society health and safety risk assessment for LHE fires (see appendix 1 to this document) and appropriate rules ; the society Basic Villager and/or Practical Village tests being the preferred benchmark. Ask the neighbours to tend your fire if absolutely essential for you to leave it, and return the compliment if necessary.

**IF LEAVING THE LHE CAMP FOR ANY LENGTH OF TIME, OR AT THE END OF THE DAY WHEN THE FIRE IS FINISHED WITH, ENSURE THAT ALL FIRES ARE PROPERLY EXTINGUISHED ; THOROUGHLY DOUSE FIRES TO BE EXTINGUISHED WITH WATER, REMOVE ALL UNBURNT FUEL, AND SPREAD THE ASHES AND ALLOW TO COOL BEFORE YOU VACATE THE CAMP.**

**FIRES MUST NOT BE LEFT TO BURN THEMSELVES OUT.**

Do not let fires become too large for the fire box. Frequently check that any wooden fire box has itself not caught light.

When the public are present be on guard for children (or even adults) getting too close to the fire or anything which may have become hot such as cooking utensils and suspension chains etc.

Keep fabrics and other flammable materials away from fires. Constantly check for cinders especially when the firewood causes spitting. Check your own clothing and hair as well ! Note that natural wool is inherently self extinguishing to a degree and subsequently wearing a wool kyrtle around the fire is safer than linen.

Do not use any firewood which causes excessive spitting as flying cinders may injure the public. (we don't count !). Chop firewood safely as described in the Wood Chopping section of this document.

Smoke can also be a problem. We invariably end up using firewood that is not dry and which therefore smokes considerably. Wood smoke can be very acrid and can cause intense stinging to the eyes and some dizziness in extreme cases. Be especially aware if you use contact lenses. Even in severe discomfort you must remember that you are near an open fire ; ask for help if necessary. Do not rub your eyes with dirty hands especially if you have been tending the fire as rubbing ash particles into your eyes will only make things worse.

Learn to anticipate the end of the show (or first day) and allow fires to burn out whenever possible ; do not add fuel near the end of the day if the fire is to be extinguished.

When shows are over ensure that the fire is completely out before trying to dismantle the fire box (or fill in the pit). Remember that fire box parts can become very hot. Find out from the show LHE co-ordinator where to deposit the ashes from fire boxes. Make a final check that the ashes are extinguished once discarded. Water down the ash dump if necessary, even if it is not your ashes that are still smouldering.

Wash down the fire box metal fire tray and ensure that it is cool before packing the fire box away and finally return any unused wood, sand and/or turf to the stockpiles.

## **HEALTH AND SAFETY**

### **WOOD CHOPPING**

One activity that everyone in the village will invariably end up doing at some point is chopping fire wood.

This is such a fundamental issue that the task is covered within the society PRACTICAL VILLAGE SKILLS test, which must be completed after the BASIC VILLAGER test if a member wishes to progress to any craft test. As the name implies the test includes a practical test in chopping wood aimed at proving that you are safe with a sharp axe.

Wherever possible only those who have passed the test should chop firewood when the public are present.

Only use wood for fires that has been designated as fuel by the show organisers. A stockpile of wood should be collected for individual fires from the show communal woodpile as soon as the camp is set up, and stored under cover where possible. This avoids the need to carry large logs around with the public present.

At most shows the supplied fire wood is damp. Take care when chopping damp logs as they can 'grab' the axe and tend to be very variable in the ease to split. It is good practice to dry out logs by placing them next to the fire before they are needed to be burnt (or chopped) but periodically check that such logs do not ignite. It is also a good idea to take some dry wood to shows in order to get the fire started.

Before starting to chop wood, choose an axe which you are comfortable with and can physically handle safely. Always check that the axe head is firmly fixed and never use an axe with a loose or suspect head. Periodically check the axe head during use. Also check that the blade and the axe butt or hammer striking point does not have any loose flakes or chips of metal which may come loose.

Always cut wood on a sound and secure chopping block away from the public to avoid injury from flying sticks. If you do not have a dedicated chopping block try to make a temporary block using a large log split and dressed to suite.

Wherever possible use a small hand axe and a hammer rather than having to swing a larger axe. This is much more controlled, uses less effort and is much safer.

Try not to hold a log whilst you swing an axe at it, as if you miss or the log slips or the axe bounces you will easily lose fingers ; balance a log on end, or if necessary hold the log upright with a stick held at a distance. Get someone to help if considered safer.

If larger baulks of wood need chopping and you need to use a large axe then position the wood and yourself so that should you miss then the axe will strike ground before it strikes you. Always check behind you before swinging an axe, and where possible have a second person ensure that no-one walks behind the axe man.

Sharp axes should be stored towards the back of the LHE away from the public and not stuck in the ground. (there is a risk of tetanus if cut with a dirty axe). Laid flat under a table or stored in a box (preferably locked) are good options. Having an axe buried in a log is also common practice but ensure that the handle is not a trip hazard as the axe may flip out of the log if struck by someone walking into it.

## **HEALTH AND SAFETY**

### **FOOD STORAGE**

Food storage at a show can be a problem considering that we are away from home, camping, and sometimes there for several days, although such adversities can easily be overcome with the appliance of common sense.

Basic food hygiene convention is to keep risk foods cool (below 4°C) and in order to do this within the LHE all that is required is a hiding place for a modern cool box. If bought frozen, food can be kept sufficiently cool within a cool box for several days.

If you are really into camping then a car based / 12v mini fridge would be useful, although these are expensive and everyone will want you to store their drink in it.

Food can be bought once the LHE is set up. This means that food is not needed to be stored for as long, and is not subjected to a sometimes long (and warm) car journey. A bag of frozen vegetables (authentic ones of course) will allow the cool box to operate quite adequately for a day or two without needing to use the usual freezer bricks.

Alternatively if food is bought on a day to day basis it can be stored in wooden boxes or lidded buckets. Wood is a reasonable insulator and providing that the box/bucket is kept away from the fire and in the shade then food will readily keep ok for at least a day. The frozen vegetable bag trick can also be used with wooden stores.

Always follow the standard safety conventions for food as anywhere else. Never store cooked meat in the same cool box and under raw meat, and similarly keep dairy produce away from meats etc.

Keeping foods in their sealed packaging as long as possible prevents some cross contamination and can help preserve food for longer.

Once food is set out on display before being prepared for consumption keep different food types apart in separate dishes and where practical cover them either with other upturned bowls or cloths kept clean for the purpose. Having colour coded embroidery on such cloths will help identify them for specific foodstuffs.

Liquids can be decanted into jugs or the like and covered with an upturned bowl.

Water should be kept in suitable camping containers. Do not use old pop bottles and the like as these sometimes do not have secure or watertight lids once opened ; you will only discover that you have no water left at the moment you need it. Remember that cooking can use large quantities of water for both food stock and washing etc. Ensure that you have sufficient supply before starting the cooking because you will inevitably end up making do with what you have and compromise hygiene guidelines in the process.

If in any doubt about any foodstuffs fitness for consumption then err on the side of caution and do not use it. Remember that you are away from home and sometimes at a distance from full medical assistance.

If leaving camp for any reason ensure that food is stored away from the public's reach. We are not allowed to feed the public and this includes taking reasonable precautions against them helping themselves.

## **HEALTH AND SAFETY**

### **FOOD PREPARATION**

Again food preparation follows the same basic day to day modern hygiene rules for handling foodstuffs. Basically keep your hands clean and prepare individual food types separately. Cook everything thoroughly and discard anything which is suspect before, during and after cooking.

Wash your hands before preparing any food and between different food types to prevent cross contamination.

Ensure that knives and chopping boards are clean ; ensure that knives are sharp enough for the job at hand. Be careful when handling sharp knives especially with the public and/or children present. Store sharps away from the public and wash/clean after use.

Use separate cutting boards for meats and vegetables, or else wash the board between food types, and sterilise by scalding with boiling water. Always cut up the meat last.

If you don't have a chopping board then a makeshift board can be fashioned from firewood ; remember to scald the wood before use. If different chopping boards are used on a regular basis then they can be marked or even colour coded (with a small paint mark – using non toxic paint) to the relevant use.

Wash vegetables before cutting them up even if they don't appear dirty.

Use separate knives to do the cutting, or else again sterilise the blade between food types. This can be done with boiling water from the cauldron or else by running the blade over an open flame, but do not get the blade too hot as this can ruin the temper of the metal.

Discard anything that is dropped even if this means no dinner. Our camp sites are often fields used for agricultural purposes and there is no guarantee that the ground is clean. Even non agricultural grassland is used by people walking dogs.

Check that cooking pots and cauldrons etc are clean before starting to cook. It is easy to overlook the fact that the cauldron wasn't properly cleaned before it was put away and has stood for a couple of weeks since the last show.

Once food is cut up and/or prepared it should be placed straight into the cooking pot. If to be stored a short while ensure it is covered and treat as any other stored food as above.

Whilst cooking ensure that meats, especially chicken etc, is properly cooked through before serving. Once ready serve hot and do not re-heat anything that has gone cold.

Cooking over an open fire is covered generally within the open fires section of this document, but in respect of food preparation note that it is difficult to estimate the cooking times required as exact cooking temperatures are not known. If in doubt over estimate, a slightly well done meal is better than one that will poison you.

Notwithstanding this advice, generally most authentic recipes do take account of the fact that the cooking methods are not exact and allow for proper cooking of the food.

Whilst working around an open fire with metal pots remember that fire box parts and your cooking kit will get very hot. Keep a cloth handy as an insulating wrap for hot handles etc. A good idea is to have a short metal hook handy to retrieve a cauldron or skillet handle that has dropped into the pan or the fire etc.

Remember that hot cauldrons and cooking equipment will burn the grass, so have something near the fire to place them on. Bits of firewood or extra fire turfs will suffice for flat bottomed pans. If you don't have a metal trivet for round bottomed cauldrons etc, then a triangular support can be fashioned from firewood or a small mound of turf can have the centre cut out to form a dedicated cauldron stand.

Finally remember that we must not serve any food to the public no matter how much they pester us to have a taste. We are allowed to poison ourselves but not the public.

## **THE VILLAGE GUIDE**

### **SOCIETY PROMOTION**

The route for promotion within the Society for villagers is not always fully understood, and this section intends to explain the system and what is required to achieve promotion from first joining the Society through to Dreng by the village route.

Generally some of what is contained here is part of the Society constitution, although it is repeated here as background to the village promotion system. If any discrepancy is found between this document and the Constitution then the Constitution takes precedence.

Conversely, this document is the guide and rulebook for the "Village Tests", which are not described within any other current Society document. In respect of these tests, and the description of the promotion structure within the village system, this document takes precedence over all other, and replaces all previous information published on these matters, all of which is hereby deemed to be superseded.

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## **SOCIETY AND PROMOTION**

### **SOCIETY STRUCTURE : GENERALLY**

When you join the Vikings you will usually be a complete novice in the art of Viking re-enactment and as such you are given the rank of Thrall. This technically translates as slave, although (unless you want them to) no-one is actually going to treat you as a slave.

You are encouraged to work your way to promotion, which is offered as an incentive to greater participation and as a thank you from the Society for time served and work done. There is however no mandatory requirement to get promoted and as such each individual member is allowed to progress at their own pace.

There are two promotions within an individuals power to achieve. These are Fri-hal and Drengr ; other higher promotions are at the Kings discretion and awarded for specific achievement, and are not covered here.

### **FRI-HAL**

Fri-hal raises a Thrall from complete servitude to a position of indentured labour. This is achieved by passing a society 'basic' test and a 'basic' costume check. The basic tests are :-

- Basic Combat,
- Basic (single handed) Spear,
- Basic Archery,
- Basic Villager,
- Basic Acting.

No other test is eligible for this promotion and as such no other test should be referred to as a 'basic' test – as the word implies that it is a requisite to Fri-hal promotion.

The costume check is a simple inspection to ensure that you are authentic, and providing that you comply with the guidelines set out under the section of this document entitled "basic personal" kit then you should readily pass such a test. (Note that the costume check is given the adjective 'basic' as it is part of the promotion to Fri-hal)

The only other Society requirement towards Fri-hal promotion being that the candidate must have been a member for at least three months.

It is worth noting at this point that a warrior by default must be at Fri-hal standard before they are allowed on the battlefield, as they must have passed both a basic combat test (or spear or archery) and must have had their costume checked. They may not have had the promotion confirmed but they must have passed all of the tests needed to achieve the promotion.

In the village things are somewhat different ; whilst a new villager must have passed a basic costume check before they are allowed in the village, they will almost certainly not have passed the basic villager test. It should also be noted that whilst a warrior has a choice of three basic tests to access the battlefield, a villager only has one - the basic villager test. (acting is open to either villagers or warriors).

Once you have passed the necessary tests for Fri-hal your group leader should automatically promote you. Note that this is a group level award, decided upon by the group leader and as such the group may have certain other requirements towards achieving the promotion but these should not be onerous, and should be achievable by a novice within three months of joining the Society.

The Fri-hal promotion is marked by presentation of a cast pewter axe head necklace, which is provided by the Society. How the groups present the award, and what ceremonies surround the promotion are up to each individual group.

One thing to remember is that the Fri-hal axe head is a mark of rank within the society, however, it is not actually authentic. As such it should not be worn in the village. This may seem odd, but viewed in another way, it would be very strange for an entire village to all have the same piece of jewellery.

## **DRENGR**

The Drengr award raises a Fri-hal from all obligations of service to the position of Free Person, and as such can be seen as the fundamental aim of most of our period's society.

This is achieved within The Vikings by a points towards promotion system. First a person must achieve Fri-hal, and thereafter points are awarded by passing skill tests, which are either combat or craft/village based.

To qualify for Drengr promotion a person must :-

- Attend sufficient shows to achieve 21 attendance points. 3 points being awarded for each Major show, and 1 point being awarded for all others. A society training weekend counts as a major show.
- Have 2 Drengr level costume checks. Each being a different ethnic and/or class base, and each having a character upon which the costume is based. Further detail on this matter is however not within the remit of this document ; for further details please refer to other Society literature or discuss matters with an authenticity officer.
- Achieve 7 promotion points from skill tests.

Your first skill point is the 'basic' test you undertook to achieve Fri-hal and therefore only a further 6 are required towards Drengr, however, before any person can obtain specific skill or craft points there are other mandatory 'initial' tests to be taken...

- For combatants before any advanced weapons test can be taken a person must also pass the Show Combat test and the Formation Combat test.
- For non-combatants before any craft test can be taken a person must also pass the Society History Test and the Practical Village Skills test.

Each of these additional mandatory tests provides one promotion point, so once you are ready to take advanced weapons or craft tests you will already have at least three points. (Note that if someone does the initial tests for both combat and village then they may only need one further point).

This document does not cover the combatant side of the Society further. Please refer to the RTT(C) handbook or talk to an RTT(C) for further information.

Every time you pass a test the testing officer should give you a test slip. This should be copied to your group leader for their records ; the testing officer should notify the Society Membership officer.

The Membership Officer keeps track of all Drengr points awarded within the Society and will automatically generate a Drengr promotion form once a person has achieved the necessary points, kit checks and show attendance. To confirm a promotion the group leader must complete the Drengr promotion form and return it to the Society.

Once a year, usually at renewal of memberships, the group will receive a full list of members with a record of their test passes ; group leaders should check this list with their own records to ensure that nothing has been overlooked.

Drengr promotions are made by the King, who has final decision upon whether to promote a person to Drengr or not. Promotions are usually only made at Banquets or Althings, although from time to time a field promotions ceremony will be held at a major show.

The Drengr promotion is marked by presentation of a bronze Thor's Hammer necklace, which is numbered. Similar to the Fri-hal axe head the Drengr Hammer is not authentic. It is a badge of rank only and should not be worn in the village.

## **CHILDREN**

Any child member may take promotion tests in crafts and acting at the appropriate RTT(V)'s discretion, but the test standard will be the same as for adult members. A child member may be promoted to Fri-hals and can accumulate points towards Drengr but accreditation of the points and subsequent promotion to Drengr will not be made until the child becomes a full adult member at the age of 18.

## **SOCIETY AND PROMOTION**

### **VILLAGE TESTS : GENERALLY.**

Before arranging a test of any description the candidate must discuss the proposed test and agree the basis for the same with the RTT(V) who will administer the test. Village testing workshops and/or talks are normally available at major shows.

For all of the initial villager tests the syllabus is already set (as follows). For an established craft there will probably be some form of test already set ; for unusual or uncommon crafts there may not be an existing test format and the details of what and how the test will cover will need agreeing first.

**IN ORDER FOR A PERSON TO UNDERTAKE CRAFT TESTS TOWARDS DRENGR PROMOTION POINTS, THE CANDIDATE MUST HAVE FIRST PASSED THREE INITIAL TESTS ; THESE ARE THE BASIC VILLAGER TEST (BVT), THE PRACTICAL VILLAGE SKILLS TEST (PVS), AND THE SOCIETY HISTORY TEST.**

Any Villager or Craft test may be carried out by any RTT(V) who is not from the candidate's own Herred. All tests other than the History test must be overseen by a second RTT(V), although this second officer may be from the candidate's Herred.

The History test only requires one RTT(V) as the written test paper is retained by the testing officer and may be examined by other Society officials at a later date.

If an RTT(V) believes that a candidate is weak in any particular subject, or section of any test, then they have the right to extend the test by additional questions or other means as appropriate in order to determine whether or not the candidate does or does not have adequate knowledge to warrant a pass or a fail.

### **Transition rules :-**

- Any person who had passed ANY History test within the Society before the introduction of these rules and regulations is deemed to have already passed the present History test.
- Any person who had passed any craft test before the introduction of these rules and regulations will retain their craft test points ; but must complete the initial tests before taking further craft tests.

### **When tests can be taken :-**

- Basic Villager tests are normally only possible at society major shows due to the requirement of a village guided tour being part of the test.
- Practical Village Skills tests are only possible at a society major show with a spare day, or else at a training weekend. This is due to the amount of kit required and the nature of the tasks to be undertaken. (note that this is similar to Formation Combat where a formation is required and therefore has similar limitations as to when it can be done)
- History Tests can be administered at any time. During shows with the public present the test can be done in a closed tent.
- Craft tests are only possible at shows (of any size) due to the requirement of actually demonstrating the craft to the public.

## **SOCIETY AND PROMOTION**

### **VILLAGE TESTS : BASIC VILLAGER TEST.**

The intention is to assess whether a candidate is capable of being left unsupervised within a Herring size living history encampment, successfully run that display, and competently interact with the public.

This is a qualifying test for Fri-Hals promotion and is therefore a substantial test ; the test gains one Dreng promotion point.

Five sections are described, although generally the first four all happen together as one question and answer session, so the test is in two phases.

The fifth part of the test is a guided tour around the Village. In order to adequately test a candidate the village encampment as a whole should not be less than 10 tents / structures, and at least half must have significant or at least different craft works being undertaken. Subsequently it is not usually possible to carry out a complete Basic Villager Test at a local show, and many medium shows might not qualify either.

#### **1 Personal Character**

The candidate must devise a character or persona and be able to act out this character role in the village set up. In order to demonstrate this knowledge the candidate will be asked to tell the assessors all about themselves and whilst remaining in character they must describe themselves, their family and their home, giving character information as listed within the "Village Activities – Who Are You" section of this document.

In order to validate the candidates chosen persona in context to their chosen timeline the RTT(V) may ask questions in respect of the locality and historical context of the same. These questions can be historically biased but should be used in context to prove a candidates knowledge of who they are and what they are doing, taking regard of their character and their adopted date. They are not intended to test a candidates specific or general historical knowledge which is the job of the History Test.

In order to pass this section the candidate's persona must be historically accurate, credible, and believable.

#### **2 Personal Equipment**

The candidate should attend the test in full costume which should be appropriate for their character as part 1 above. Costumes should have already passed a basic costume check and comply with the requirements of the "Village Authenticity – Personal Kit" and "Village Authenticity – Personal Authenticity" sections of this document. A candidate must have their own eating utensils : Bowl, cup (or horn), spoon. (preferably in cloth shoulder bag)

Candidates should be accompanied by equipment and props to support their chosen persona and occupation. Such props should comply with the relevant sections of the "Village Authenticity" parts of this document. Only two or three items are required as a minimum, but bring your entire tool kit if you have it. If you are a warrior you need your weapons, although being in a village setting these should be peace tied.

In order to pass the candidate must have appropriate costume and props, and sufficient of the latter to adequately support their persona's occupation. All equipment must be authentic and comply with the relevant parts of the "Village Authenticity" chapter of this document.

Additionally a candidate should have a background knowledge of :-

- why their clothing and kit are appropriate for their character and ethnic origins
- what materials etc the clothing and kit is made of.
- how these materials are made (or at least where their character got them).
- basic dyeing colours (e.g. madder for red, woad for blue etc.)

In order to demonstrate such knowledge the candidate will be asked approx. 10 relevant questions by the assessors and in order to pass the candidate must correctly answer at least 70% of the questions.

### **3 Health and Safety**

The candidate will be asked questions in order to demonstrate their awareness of current legal and society guidelines as described within the "Health & Safety" chapter of this document. All aspects of Health and Safety will be covered, including matters specifically covered by practical testing within the Practical Village Skills test. Up to 20 questions will be asked and the candidate must successfully answer at least 70% in order to pass.

### **4 Basic Village Awareness**

The candidate will be asked questions in order to demonstrate their knowledge of basic village matters in respect of general rules and regulations within the Society, through to the context of the historical setting of the village and the show. All of these matters are generally covered within the "General Information" and "Village Activities" chapters of this document (and which are not specifically covered by other parts of this test). Up to 20 questions will be asked and the candidate must successfully answer at least 70% in order to pass.

### **5 Guided Tour of The Village**

The candidate is required to take note of the crafts and traders present in the village on the day of the test, then acting as a guide show the RTT(V) around the LHE as if he/she was a member of the public.

The candidate is required to advise the assessor about what is happening within the village, especially what each individual craftsman is doing. The candidate is to remain in character throughout and not allow any modern phraseology or slang to enter into their dialogue. Do not leave character irrespective of whatever modern distractions that the assessor may wish to introduce.

As part of this process the candidate may be required to demonstrate their general knowledge of village matters. The Assessor may ask questions such as :-

- what are we all doing at the show
- do we really live in tents
- what is the difference between Saxon and Viking tents
- why do we use fireboxes
- what do we drink
- what is a typical / usual meal

In order to pass the candidate must not leave character (or at least not significantly) and must demonstrate an acceptable level of general knowledge in respect of the village set up. A candidate need not know everything and need not get every question correct but must have at least an appreciation of what is going on around them and be able to convey this information to the public.

### **Summary**

In order to pass the test overall the candidate must pass each individual section as described.

If a candidate does not pass a section then the RTT(V) may at their discretion continue the test and advise the candidate that they will need to retake the failed section again. In these circumstances it will depend upon which section was failed, how well the candidate performed at other sections, and time remaining at the show as to whether a retest can be done at the same show or will require deferring to another date.

RTT(V)s have the power to issue a partial pass if they feel that this would be fairer to the candidate, but the issued paperwork must clearly state that the pass is partial, what remains to be tested, and note that the test is itself not completed and therefore no dreng points are awarded and/or promotion to Fri-hals is not allowed until the entire test has been completed and passed.

## **SOCIETY AND PROMOTION**

### **VILLAGE TESTS : THE PRACTICAL VILLAGE SKILLS TEST**

The intention of the practical village skills test is to prove a candidates ability to undertake commonplace village tasks in a competent, authentic and safe way. It is therefore essentially a health and safety test.

The need for the test was proven by the admission of far too many Basic Villager Test candidates who claimed to have never tended a fire, chopped firewood or helped with the cooking. As almost everyone does these things on a regular basis, or more importantly will at some point have to do them, then it is sensible to ensure that they can be done safely.

This test achieves one Dreng promotion point.

The test may be undertaken in sections but the same RTT(V) should aim to administer the whole of the test, or at least must witness all of the sections if a different RTT(V) administers some sections.

Due to logistical requirements it is expected that at least some parts of the test will need to be undertaken at training weekends or at shows before the public are admitted, but not during the course of a show when the public are present.

A candidate is required to demonstrate the following activities :-

- Erecting a tent or awning, with assistance, but essentially directing the tent assembly.
- Assemble a piece of furniture, for example a flat pack demountable stool or a table. The furniture must be properly put together and be fit for purpose after assembly.
- Chopping firewood. Using an axe that they are happy with a candidate must chop a log selected at random from the woodpile and chop it into usable pieces for a fire. At least some of the pieces should be sticks suitable for starting a fire.
- Starting a fire. The candidate must demonstrate their ability to set a fire on a fire box and get a fire started authentically.
- Fill a Water Bottle. The candidate must take an empty water container from the camp and fill it with water for cooking.
- Prepare Food. The candidate must provide either some meat or vegetables for the test and is to prepare the same ready for cooking. The preparation must require the use of an authentic sharp knife, which as part of the test they must show how they would sterilise between food types.
- Boiling water. The candidate must set and bring a pan or cauldron of water to the boil successfully without incident, keeping the fire suitably fed and under control. Once boiling the candidate must successfully remove the cauldron from the fire and set it down adjacent the hearth without spilling the contents or damaging the ground.
- Fire Safety. The candidate will need to demonstrate what to do in the event of a fire, which may at the RTT(V)'s discretion be simulated for the test.

A candidate who is physically incapable of undertaking any of the test sections may still pass if they can prove their knowledge of the task and direct a third party to do the task for them. Where appropriate consideration may be given to prevailing weather conditions which may prevent the task from being successfully completed ; providing that the candidate makes a reasonable attempt and can prove that they know the proper procedures. Where props are required they may be the candidate's own or any other suitable for the purpose.

In addition the candidate will be asked approximately 10 health and safety related questions, which can be done during the practical tests or as a separate question and answer session at the discretion of the RTT(V).

In order to pass the candidate must be able to successfully complete at least 7 of the above practical tests to the RTT(V)'s satisfaction, completing the task whilst remaining safe and authentic throughout, and must answer at least 7 of the 10 H&S questions correctly. Notwithstanding this the candidate will automatically fail the test if they injure themselves or any other person whilst carrying out the test.

Note :-

In order to carry out this test either the candidate or the tester must have at their disposal :-

- an authentic tent,
- one piece of collapsible furniture (which may be the firebox).
- at least 1 sharp axe, a selection is better,
- a chopping block,
- firewood in log form to be chopped up,
- a firebox,
- some means of starting a fire authentically,
- a sharp authentic knife,
- a cutting board or similar surface,
- meat or vegetables to cut up (to be supplied by the candidate)
- a water container (authentic or modern),
- a cauldron or other suitable pan to heat water,

The test will take some time to administer considering the number of tasks and the requirement to start and tend an open fire for sufficient time to heat water.

## **SOCIETY AND PROMOTION**

### **VILLAGE TESTS : SOCIETY HISTORY TEST**

This History test supersedes all other previous versions of history tests which have at times been administered through the Vikings ; for the avoidance of any doubt the Basic History Test and/or the Herred/Group leader/Society Jarl administered History Tests are no longer in force. The current history test described here is the ONLY history test recognised by the Society towards Dreng promotion.

The test achieves one point towards Dreng promotion.

Note that the test title is just 'History' test and not 'basic' history test. Generally anything described as a basic test, such as combat and or villager etc. is a qualifying test towards Fri-hals promotion. The history test is not and should therefore not be referred to as a basic history test.

The test is open to any society member who has not already passed a previous version of a history test. Note that a pass at any other version of a history test also qualifies towards progression to craft testing. The test is not confined to only villagers, despite its requirement in order to progress towards craft points.

The test may be taken at any society event where a RTT(V) is present, although it must be pre-booked with the RTT(V) so that they bring the relevant documentation to the event. Do not presume that a RTT(V) will automatically have history test papers with them.

Essentially the test comprises about 50 questions all of a simple nature and relevant to general knowledge regarding the Saxons and Vikings between roughly 500 to 1100 AD. The questions will be on both local, national and international topics. A candidate is allowed to choose which geographical regional test they wish to take in order to 'select' their local knowledge questions.

The regions available are generally based upon the early Saxon kingdoms (eg Northumbria, Mercia, Wessex) and geographical areas (eg Wales, Scotland, East Anglia and South-East England). These may change from time to time as the historical database is expanded in respect of the history test question bank.

The difficulty of the questions will vary but generally speaking most answers will be able to be found within the Ladybird book of the Vikings or similar 'school' level history books. Approximately 10% of the answers require dates, the remainder being general knowledge and social history questions.

Note that there is not a set question sheet ; each region has several different question sets and selection of the actual question sheet to be used is purely random. In order to avoid continual rewriting of the test sheets they are kept by the RTT(V).

The test is a written exam style test which will be administered by a RTT(V) upon request, usually after the public have left at the end of a show. The test takes approx. 30 minutes and the results will be known almost immediately. The pass mark is 70%.

For anyone who for whatever reason has difficulty with written exams, they can request that the test be administered verbally. This may take longer than 30 minutes but the same criteria will apply, all that changes is that the candidate is asked the questions by the tester and their answers are recorded by the tester.

In exceptional circumstances the RTT(V) may allow a test to be done in sections or may decide to administer the test in whatever ways they deem appropriate should, for example, a candidate have difficulties with exam conditions. Notwithstanding this allowance the criteria for passing the test and the fundamental intention of proving a candidates historical knowledge must be preserved.

## **SOCIETY AND PROMOTION**

### **CRAFT TESTS : GENERALLY**

All craft tests are 'advanced' tests under the Drengir promotion system.

Craft tests fall into two categories.

- The first are common crafts which have a test structure or syllabus already written for them. These may not exist as official society documents, but the craft has been tested before and a procedure and test format therefore exists. These tests are not covered in detail in this document and reference should be made to Society Craft test documentation.
- The second group are those uncommon crafts which because of their scarcity have not been tested before, or at least do not have a suitable test available, possibly because of the way the candidate approaches the craft. These tests require agreement as to exactly how and what will be tested, as essentially the first person to take such a test will help write the test for that craft. Once a test has been done then the craft becomes reclassified into the first group as above.

Irrespective of which category a craft falls into there are set requirements governing the syllabus of the test and which are laid down in the following section. Reference can be made to this section to determine the general requirements of any craft test, whether a specific test exists for it or not.

Craft tests are also graded by difficulty. A candidate can request a one, two or three point test, although the testing RTT(V) is allowed to award whatever number of points that they consider appropriate for the candidates level of achievement. As a general classification of difficulty :-

- A one point test requires the person to be competent at the craft, demonstrate it practically and know about what they doing.
- A two point test requires that the candidate know more about the craft and associated matters than they can readily demonstrate.
- A three point candidate must be an expert and know 'everything' about the craft. These experts may be called upon by the RTT(V)s to assist with future craft tests in their discipline. Many potential three point candidates do not want this responsibility and therefore settle for a two point award instead.

It is worth noting that the level of complexity, and number of tools and the like associated with a particular craft may limit the number of points that can be awarded. A good example is Trolle or Trelborg cord weaving, where the simplistic nature of the craft, and the fact that it only requires one tool, of which only one has been found, render the craft unsuitable for even a one point test, unless it is combined with other cord making skills.

It can also be taken on board that many 'global' crafts encompass many smaller specific crafts. As example leatherwork is an all encompassing global craft ; within this framework can be placed shoemaking, leather embossing, beltmaking, bag/pouch making to name a few specific leatherworking based crafts. A person who does all of the 'sub' crafts can be considered to be an expert in the global craft, and therefore a person may not gain more than three points in any group of 'sub' crafts to one global craft.

Such global crafts are leatherwork, woodwork, bonework (which includes horn and antler), blacksmithing, whitesmithing, pottery, cordmaking, and weaving.

The exact definitions of particular crafts and how they apply to any individual candidate's methods of undertaking them is at the Society Craft Training Thegn's discretion considering that there are many variables to take into account.

## **SOCIETY AND PROMOTION**

### **CRAFT TESTS : GENERIC CRAFT TEST REQUIREMENTS**

All craft tests are 'advanced' tests under the Dreng promotion system.

Where an established craft test is available then this should be used, unless it is not entirely specific to the candidates proposed specialised subject. In this instance the established test may be modified as appropriate by the RTT(V).

Where no relevant established craft test exists a basic syllabus and appropriate evidence assessment criteria should be established, and which should satisfy the test requirements as laid out below. As such this document is intended to be used to establish a test and should not be used to actually undertake the test.

Once a test is devised the same rules and criteria for undertaking any craft test apply. The agreed test should be documented and submitted to the Society Craft Training Thegn and thereafter will become available as an established craft test.

#### **NOVICE CRAFT TEST - 1 POINT.**

##### **1 Tools and Working Methods**

The candidate must demonstrate their knowledge of the working techniques applicable to the craft including knowledge of the tools used by their Character. How to use these tools, how they were made or obtained, and maintained. Where applicable historical differences between tools and how they were used then and now should be understood.

The candidate must own and present a set of basic tools comprising all those necessary to make the submitted examples (see 4 below).

##### **2 Products, Materials and Sources**

Basic knowledge about materials used and products made by the candidate's Character. Where they came from or how they were obtained.

##### **3 Archaeological Prominence**

Understanding of the fundamental historical evidence for the craft.

Knowledge of at least three 'well known' finds associated with the particular craft. One find must be related to the tools used by the candidate. One find must be related to products being manufactured by the candidate. Other find of any related subject, tools, products, or associated matters.

If archaeological evidence is limited then alternative documentation and research may be presented to prove historical basis for craft. (This should be agreed when arranging the test as noted above.)

##### **4 Practical Examples**

Provide minimum of 2 finished examples of work prepared to relevant standards for examination. The examples should have taken an estimated 30 hrs to produce.

Alternatively evidence can be produced to substantiate candidate's suitability for approval. Such evidence may include written documentation, witness statements, demonstrations, time as an apprentice, copies of research materials, photographs, book references, designs and drawings, material costings, research material etc.

Demonstrate working craft within village during at least one half day of one major show including the use of the presented tools ; interact with the public during demonstration.

##### **5 Health and Safety**

Understanding of Health & Safety matters relevant to the craft and the Character, including both aspects of personal safety and considerations especially relevant to 'public' demonstration of the craft. Eg. Are sharp tools required, is fire involved etc. For any craft using fire then the candidate must demonstrate their knowledge of the society 'fire safety guide-lines for LHE shows'.

## **INTERMEDIATE CRAFT TEST - 2 POINTS.**

In addition to the basic requirements the candidate must additionally demonstrate :-

### **1 Tools and Working Methods**

Knowledge of tools applicable to the craft / trade, over and above those specifically used by the candidate's character. Submitted toolkit should contain more tools than those necessary for the manufacture of the submitted examples. Tools must be presented in authentic storage ; eg, tool roll or chest for large tools, needle box for needles, etc.

### **2 Products, Materials and Sources**

Knowledge about products and materials applicable to the craft / trade, over and above those specifically made by the candidate's character. Detail knowledge about materials used. Where they came from or how they were obtained. How materials were prepared and stored.

### **3 Archaeological Precedence**

Knowledge of 6 finds instead of 3, including 2 re tools and 2 re products.

### **4 Practical Examples**

Upgrade from basic test : Provide additional 2 examples of work. The examples should have taken an estimated additional 45 hrs to produce. Original examples should be re-presented at the same time. Demonstrate working craft within village during an additional half day at a major show.

Instant 2 Point Assessment : Provide 4 examples of work which should demonstrate 75 hrs of work in total. Demonstrate working craft within village during at least 1 full day or 2 half days of major show(s) using presented tools.

## **EXPERT CRAFT TEST - 3 POINTS**

In addition to the basic and intermediate requirements the candidate must additionally demonstrate :-

### **1 Tools and Working Methods**

Detail knowledge of any tool applicable to the craft. Submitted toolkit should be reasonably comprehensive.

### **2 Products, Materials and Sources**

Detail knowledge about products made by crafts person as presented and in general. Detail knowledge about materials used. Where they came from or how they were obtained. How materials were prepared and or stored.

### **3 Archaeological Precedence**

Knowledge of 9 finds instead of 3, including 3 re tools and 3 re products.

### **4 Practical Examples**

Upgrade from basic test : Provide additional 4 examples of work. The examples should have taken an estimated additional 90 hrs to produce. Original examples should be re-presented at the same time. Demonstrate working craft within village during an additional full day or two half days at a major show.

Upgrade from intermediate test : Provide additional 2 examples of work. The examples should have taken an estimated additional 45 hrs to produce. Original examples should be re-presented at the same time. Demonstrate working craft within village during an additional half day at a major show.

Instant 3 Point Assessment : Provide 6 examples of work which should demonstrate 120 hrs of work in total. Demonstrate working craft within village during at least 2 full days or 3 half days of major show(s) using presented tools.

Demonstrate working craft within village including the manufacture of a particular item. Item may be completed over several shows but should be essentially completely manufactured in the living history village.

## **SOCIETY AND PROMOTION**

### **HERRED TESTS : GENERALLY**

Before a group can apply for any village based Herred Test, the group must have appointed a Village Training Thegn, who must be registered with the Society LHE Coordinator. The group's Village Training Thegn is responsible for arranging the test(s) with the LHE administration team.

Tests will normally be undertaken at a major show because of the availability of RTT(V), although by prior arrangement a test can be administered at a smaller show. All tests need to be done at a show as part of the procedure is to assess a candidate group's ability to interact with the public.

The Vikings constitution gives three possible 'village' tests for a Lethang to undertake as part of the process of promotion of the group to Herred status. A group has to complete nine out of a possible 27 options in order to gain promotion. The village orientated options are :-

- Possession and set up and operation of props for a living history exhibit
- Craft display in the living history exhibit
- Having five Advanced Villagers

Whilst the first two of these may at first glance appear to be the same, and no one can deny that they do have similarities, there are essential differences. Effectively the first is a test of whether the Herred can successfully set up and run a sizeable LHE display, and competently interact with the public. This can include craft demonstrations but they will not be the main emphasis of the display, which instead is centred upon the encampment itself.

The second option is a detailed craft display, rather than a simple demonstration, the difference being that whilst it must be completed in kit and context, it does not necessarily require a full LHE encampment to be successful. The display needs to be much more comprehensive than similar presentations given as part of a village set up. Consequently this second option can be completed by a group that might not have any LHE tents or other such equipment but nevertheless has several very competent craftsmen as members.

It must be remembered that these tests should be on a par with other promotion options and therefore comparison with these options is worthwhile. The options can be divided into actual tests and simple achievements.

- Most tests (or assessments) require that some significant contribution towards the entertainment of the public is provided ; and which in itself confirms the participants skills at whatever is being done to accomplish this entertainment.
- Achievements require the attainment of a certain level of skill by the group members, usually measured as a target number of bodies to have passed specific skill tests.

The third 'village' option above is such a straightforward achievement ; for the purpose of the test the definition of an Advanced Villager is someone who has passed all three initial village tests and at least one craft test. The craft test need only achieve one dreng point, the candidates do not need to have passed an advanced level craft test. If the group has five such people in its ranks then it has successfully completed this option towards promotion.

The two test or assessment options are expanded upon on the following pages.

## **SOCIETY AND PROMOTION**

### **HERRED TESTS : THE LIVING HISTORY EXHIBIT OPTION**

In order to successfully complete this option the group or Lethang must show that it has the ability to stage a significant and competent living history exhibit on its own and without any outside assistance.

The test lasts for an entire day, commencing at 10 am and finishing at 5 pm. These times usually coincide with show opening / village authentic times ; they can be altered to suit a particular show but should not provide a significantly shorter test. A minimum of two RTT(V), and preferably more will observe the group throughout the test (although not continuously) and will assess by asking questions and observance :-

- The overall competency of the group as re-enactors ; are the characters being portrayed credible, how do they interact with each other, are they enjoying it ?
- Is the display engaging for the public ; is there enough activity and is it entertaining, are there enough props and equipment, do the public stop look and listen or walk straight past.
- The group's ability to talk to the public ; are people happy to talk to the public, is the information provided accurate, how is it presented.
- The authenticity levels achieved (and maintained)
- Are Health and Safety rules and regulations followed

As a pre-requisite the group itself must own certain pieces of 'communal' equipment, or at least the bulk of the groups equipment must be owned by several different members, as the requirement should remain attainable without reliance upon one or two specific members. A group should consider whether the loss of any individual member would compromise this requirement, and if necessary take steps to ensure that they would still be able to provide a decent LHE if someone did leave.

For the purposes of the test the definition of a significant living history encampment is deemed to consist of (at least) three authentic structures, two of which must be tents, and at least one of which must be owned communally by the group. These must be erected in such a fashion as to provide a village setting which would be acceptable for a minor show where no other groups were present. In order to achieve this a group wishing to undertake the test must make arrangements with the show LHE co-ordinator to ensure that they are given a suitable pitch. Tents must be fully authentic inside and out and be left open for display.

The group must own and have on display a suitable authentic firebox and sufficient cooking equipment for the numbers present. The fire must be lit and tended for a significant part of the test. A meal must be prepared for the group members present.

Throughout the day there should be not less than 3 members present within camp at any one time, and overall not less than 8 people present on the day. All members must be fully authentic and occupy themselves within the camp doing something. This activity can be craft based, acting, or day to day activities, but no trading is allowed during the test.

In order to pass the assessment the group must convince the RTT(V) that they are able to stage a credible and acceptable LHE display which is authentic, safe and entertaining.

## **SOCIETY AND PROMOTION**

### **HERRED TESTS : THE CRAFT DISPLAY OPTION**

In order to successfully complete this option the group or Lethang must show that it has the ability to stage a significant and competent craft exhibit on its own and without any outside assistance.

The event must take part in an LHE encampment but there is no requirement for the candidate group to own any part of the encampment tents, awnings or other equipment, except for the kit required to stage the craft display.

This may itself involve significant amounts of equipment depending upon the crafts to be demonstrated. As a minimum some sort of table or display bench would seem appropriate ; and as further example some crafts such as tablet braiding may require looms.

The test duration will depend upon exactly what the craft display encompasses, which crafts are being displayed, and details of the contents and timing of displays must be agreed with the testing RTT(V) beforehand. The display may require completing more than once if it is of short duration. A minimum of two RTT(V), and preferably more will observe the group throughout the test and will assess by asking questions and observance :-

- The overall competency of the individual craft demonstrators as re-enactors ; are the characters being portrayed credible, how do they interact with each other, are they enjoying it ?
- Is the display engaging for the public ; is there enough activity and is it entertaining, are there enough props and equipment, do the public stop look and listen or walk straight past.
- The group's ability to talk to the public ; are people happy to talk to the public, is the information provided accurate, how is it presented.
- The authenticity levels achieved (and maintained)
- Are Health and Safety rules and regulations followed

As with the LHE option, the group itself must own certain pieces of 'communal' equipment used for the craft demonstrations, or at least the bulk of the equipment must be owned by several different members, as the ability to stage a craft display should remain attainable without reliance upon one or two specific members. A group should consider whether the loss of any individual member would compromise this requirement, and if necessary take steps to ensure that they would still be able to provide a decent craft display if someone specific did leave.

For the purposes of the test the definition of a significant craft display is deemed to consist of (at least) three different crafts which must be demonstrated to advanced / expert level, including giving a running commentary to the public about what they are doing. Information must be accurate and entertaining. The demonstrators need not have passed any society tests in respect of their crafts (although it would help) but they must obviously have in depth knowledge about their subject.

The display should aim to advise or educate the public in respect of the craft generally, using the act of doing the craft as a tool to explain things. It is not sufficient to simply sit and do the craft as one would within the LHE as a pastime.

Wherever practical the display should try to produce something, with the talk culminating with this something's completion. As most period crafts take quite some time to produce a finished article, the use of the "here's one I made earlier" technique is acceptable.

A group wishing to undertake this test must make arrangements with the show LHE co-ordinator to ensure that they are given a suitable location in which to set up the display.

In order to pass the assessment the group must convince the RTT(V) that they are able to stage a credible and acceptable craft display which is authentic, safe and entertaining.