

# Introduction to Entering Arts & Science Faires

Donna Serena da Riva

There are many reasons to enter an Arts & Sciences Faire, but if you want to get the most positive experience out of it that you can, it is important to understand the different types of Faires that are available to you. By having a firm grasp on the type of Faire you are entering and the style of judging that will be used you can better decide how you want to approach your entry and documentation. Hopefully you will come away from this class a little more confident that you can enter a Faire and have a successful experience by doing so. It shouldn't be scary; we are all here to have fun!

## Types of Faires:

- **Local:** takes place at a local event, either A&S or otherwise and has its own set of categories and judging rules devised by the members of the group sponsoring the event.
- **Regional:** takes place at a local event, usually an A&S event but is judged according to the rules set down for Kingdom Arts & Sciences. For some regional Faires the categories are changed from the Kingdom standard.
  - **Bi-Annual Regional Faires:** can take place at Crown Tournaments. These are not traditional Faires but instead an opportunity to obtain commentary on a person-to-person basis. Neither judging forms nor scores will be involved. You simply come to the tournament and interact with people who are visiting the display. It is a different method of providing feedback that removes all competitive issues involved in a juried format and allows for much more personal contact.
- **Kingdom:** takes place at the Kingdom level A&S event held for the express purpose of conducting the A&S Faire. Judged according to the categories and rules set down for Kingdom Arts & Sciences.
  - At Kingdom A&S a Champion of Kingdom Arts and Sciences is selected in the following manner: There will be a maximum of 12 entries, a minimum of 4 entries, and no more than 2 entries per category. The scores of the entries will be added together, and then divided by the total number of entries for that person. The entrant with the highest average score wins. In the case of a tie, the entrant with the most number of high scores will win.
- **Inter-Kingdom Faires:** two Faires take place at Gulf Wars; a Champion's Battle and the Grand Meele. For more information on these see the Kingdom A&S Website:  
<http://meridianarts.bizhat.com/index.htm>

## Styles of Judging:

- **Populace Choice:** this format usually involves setting up your entry display and a small bowl or cup is placed in front of your piece. Each member of the populace is provided with a bead or a token (this is sometimes replaced with mundane money and used as a fund raiser) and the individual that receives the most "votes" wins the competition.
- **Entrant Judged:** this variant is found primarily at the Iron Mountain event Magna Faire. Each entrant is responsible for judging every entry in each category that they enter. The judging results in multiple numerical scores which are then added together and averaged to produce a single score. Each category has a winner.
- **Kingdom A&S Rules:** provided on the attached sheets. A specific set of categories and rules developed by the Kingdom Minister of Arts & Sciences in conjunction with the Order of the Laurels. Groups of judges evaluate each entry based on the standards set by the judging sheets. A numerical score is supplied along with specific commentary on the entry.
- **Adapted Judging Formats:** different formats are explored by different groups and can have any number of permutations. Watch event flyers for variations.

### Types of Entries:

- **Display Only:** if you only wish to display your work, and do not want either a score or comments, you can set up your work “For Display Only”. Your work will be Oohed and Aahed over, but you will receive no written feedback.
- **Comment Only:** if you prefer not to have your entry “judged” and assigned a number you can enter as a “For Comment Only”. With this you will receive commentary from the judges, but you are not considered in the sense of being in the considering for any prizes, and you do not receive a score.
- **Novice Entrant:** if it is your first time entering in a category you can choose to enter as a Novice. The judges will evaluate your entry with the understanding that this is your first attempt at entering such an item and provide feedback accordingly. Even if you have entered another category many times, you can enter a new category as a Novice.
- **Entrant:** once you have entered a piece in a particular category, the next time you enter that same category you will no longer be considered a novice. The feedback provided by the judges will take into consideration the level of experience you have in the particular category.

### General Entry Categories:

- **Static Arts:** An entry that can be viewed and evaluated without the active participation of the entrant at the time of adjudication. Within the static arts category, there are many sub-categories. Each sub-category is covered in more depth further on in the hand out.
- **Performing Arts:** Covers any kind of performing art, including dance, music, and theatrical works. In performing arts, the artisan is judged on both the performance itself and its authenticity. Props such as garb, puppets, instruments, etc., may be entered in static.
- **Combination Category:** Some types of entries do not fit easily into either the Static Arts or the performing arts. It is reserved for items that combine elements from both of these art forms. Currently the only sub-category within this area is Costume Review.
- **Written Word:** Creative Writing, Research Papers and Annotated Bibliography technically fall under the heading of Static Arts, but they have their own set of considerations and judging criteria. For pieces over five pages in length you are usually required to send the work in a week or two ahead of time to ensure proper judging. Check with the individual running the Faire you are entering for more details to ensure proper consideration.
- **Special Category:** in some Faires a special category is developed to provide a challenge or accompany a theme. For specifics in this type of category you should consult the individual running the Faire.

### Documentation Requirements:

- **None:** some local competitions require no documentation at all. You simply display your work and people enjoy looking at it.
- **Index Card:** the most basic level of documentation for some Faires requires that you fill out a 3 x 5 index card with the details of your entry. You must say What the entry is as well as describe When and Where the piece would have been found. Provide details as to What it is made out of and What it would have been used for in period.
- **Full Documentation:** for Regional and Kingdom A&S Faires it is necessary to have full written documentation for your entry. This should include all of the things that were found on the 3 x 5 card only with exposition reflecting the research that you have done into the subject. It should have detailed descriptions of what you did and how you reached the choices you have made. Any substitutions for period materials or techniques should be recognized and your reason for making the substitutions explained. You should have a Bibliography that includes your sources. For more detailed information on this style of documentation I would encourage you to attend a class on the subject.

On the Meridian Arts & Sciences website the Minister of Arts & Sciences has supplied guidelines for the various categories available for entry. Below I have compiled the information provided for your review. Each category has a brief description and then the specific recommendations for that category. By locating the appropriate category for your entry and reviewing the recommendations of the A&S minister you will be better prepared to create a successful project.

## Static Arts

### General Comments not specific to any category

- If there is no documentation, the item will not be judged to afford the entrant the opportunity to better exhibit their piece and re-enter the next fair.
- Information is taken from the current Arts and Sciences Handbook. Any discrepancies are resolved in favor of the official printed version found at the arts section of the Kingdom of Meridies Homepage.

**Animal Husbandry and Horticulture** - When non-period plants and animals are used, the entrant should document the variance.

- All entries must be appropriate to time, place and culture.
- Photographic documentation of non-transportable entries including an on-going record of the development of a garden is acceptable.
- Much of the entry in this category is in the background research.
- The garden should be period in as far as is possible for the area.
- Appropriate substitutes for plants are acceptable.
- Document the layout and plan for the garden.
- Modern substitutions for period labor are acceptable, but document the process.
- Cut flower arrangements are acceptable in this category.
- Display counts. There should be an appropriate and attractive display of the work.
- Also consider the non-plant components of the garden, including benches, fountains and ground dressings (ie. mulch).
- Every aspect of the garden should be addressed in the documentation.

**Armor** - Includes plate, leather, ring, and maille. Variances from period armor due to SCA combat regulations are allowed, but should be documented. The armor should be able to be set in an identifiable time and place within the SCA period.

- Variances from period armor due to SCA combat regulations are allowed, but should be noted in the documentation.
- The armor should be able to be set in an identifiable time and place within the SCA periods, which should be documented.

**Bone, Horn and Amber** - Techniques should be period and documented.

- All entries must be appropriate to time, place and culture.
- Simulated ivory (tagua nut) is acceptable due to the relative unavailability of bone ivory.
- Document the process and methods used including the use of hand or power tools.

**Brewing and Vintning** - Sanitary methods of preparation and preservation should be strictly adhered to even though they are not period. One bottle per entry. Recipes with complete ingredients/chemicals lists must be in the documentation. Style should be period and documented. Each bottle should be labeled with the mundane and SCA name of the entrant, the type of beverage (beer, wine, mead, cider), a brief description of the entry (i.e. brown ale), and for wines and meads, the sweetness level (dry, semi-sweet, sweet).

- All entries must be appropriate to time, place and culture.
- Entrants must be 21.
- Untested distilled projects will not be judged. Distilled items must be tested to certify that they contain only ethanol. You must produce a certificate from a lab to enter distillates.

**Calligraphy and Illumination** - Calligraphy refers to the actual writing itself. Illumination refers to the pictures. Do not enter photocopied pieces. Only originals of the calligraphy should be used with the illumination. Use period materials whenever feasible. Calligraphy should be produced by hand, not computer.

- All entries must be appropriate to time, place and culture.
- Only enter finished pieces.
- All pieces should be protected. A piece in a folio with a cover sheet is easiest to judge.
- Do not enter a smudged piece.
- All errors should be corrected and clean.
- Do not use markers or acrylics.
- If you use leaf, we strongly encourage the use of real gold or silver leaf.
- Use archival materials whenever possible.
- Do not use fake parchment.
- Use a dip pen instead of a cartridge pen. The need for ink can affect the flow and appearance of the text.
- Scale should be appropriate to the piece. Miniatures should be done in miniature.
- Document color by pigment name to allow for color shift over time.
- Document paper type to weight and composition.
- Calligraphic and illumination styles should be consistent to time period and culture.
- Speedball calligraphy books are not acceptable as documentation. Try to use period manuscripts.
- With very few exceptions, work on paper or skin is Illumination, work on a panel or canvas is Fine Arts.
- Do an exemplar of the alphabet you are using to help you establish a rhythm and flow to your work.
- Items containing mercury or lead are not allowed.

**Ceramics, Glass and Sculpture** - Techniques should be period and documented. No copper foil on stained glass. Stained glass colors should be consistent with the period of the piece.

- All entries must be appropriate to time, place and culture.
- No copper foil or tiffany style stained glass.
- Do not enter completed kits.
- No miniaturization. Piece should be appropriate to period usage. A study on a pattern or technique is acceptable.
- Glass beads must be appropriate to scale and culture.
- Unpainted stained glass pieces must have appropriate documentation.
- No diacrotic glass.
- Painted decoration must be appropriate for time period, culture and piece.
- The use of modern food-safe pigments and glazes is strongly recommended. If you create your own glazes and or pigments, please be aware of federal guidelines for any item that could be used to contain food.
- Molded ceramic ware is acceptable if the use of molds is documented and the shape is appropriate and period.

**Children's Open** - Includes any item or activity by a child under the age of twelve. Categories follow those in the adult section. A reasonable attempt at documentation is expected.

- A child should include some form of documentation describing where they got their idea and how they executed them.

**Cooking and Cordials** - Includes entrees, breads, desserts, subtleties, cooking aids, and flavored wines where the entrant has not made the wine. Though not period, entrants should strictly adhere to sanitary methods of preparation and preservation. Ingredient lists should be in the documentation. Ingredients should be consistent with the time and place of the dish.

- Entries without recipes and ingredient lists will not be judged.
- All entries must be appropriate to time, place and culture.
- Documentation must include the final redacted recipe. Include the original period recipe if available. Document individual ingredients and techniques, if no period recipes are available.

- Document your process, explaining how the dish is prepared.
- Items containing raw eggs, seafood or nuts must be labeled clearly and appropriate safety precautions must be taken.
- Original recipes based upon appropriate research are encouraged.
- Cooked entries should be fully cooked. Cold entries should be cool and hot entries should be warm. It is the responsibility of the entrant to see to this.
- Presentation should be appropriate to the entry. Since this is generally a very large category, please consider space limitations in designing your presentation.
- Highly acid foods should not be cooked or served in reactive cookware.
- Simple dishes can increase in complexity by doing a survey or study.
- The use of non-period liquors in cordials is strongly discouraged. Documentation should be pre-17th century and follow all other cooking guidelines.
- Do not use Sure-Jel or other artificial pectins in period jellies.
- Any edible flowers used should be organically grown – no pesticides.
- Taste everything before you serve it.

**Costume Accessories** - Includes items such as shoes, hats, purses, gloves, pomanders, fans, etc. Documentation should include how the accessory was worn/used in period.

**Fine Arts** - Includes drawing, painting, and any sculpture whose medium is not represented in any other category. Work should be a recognizable period style and documented. Use period materials whenever feasible.

- All entries must be appropriate to time, place and culture.
- Items containing lead and mercury are not allowed.
- Document any substitutions of materials.
- Your documentation should address the following topics:
- Style
  - Specific dates and locations
  - Related or similar artists
  - Methods of production
- Subject matter
  - Symbolism
  - Narrative
  - Saints & other people
  - Appropriateness
- Materials
  - Materials used in originals
  - Supports (paper, canvas, wood, etc.)
  - Size of original
  - Color
  - Appropriateness
- Purpose of original
  - For a specific patron
  - Is it religious, secular or political?
- Originality – is this a copy of a period piece or an original in a period style?

**Hair Dressing and Cosmetics** - Techniques should be period and documented. Use period, safe materials. Depending upon the focus of a skin preparation, such as a lotion, it may be more appropriate to place it in Herbs Non-Culinary.

- All entries must be appropriate to time, place and culture.

**Heraldic Display** - Documentation should be geared towards period heraldry. The medium, techniques, etc. should also be period and documented.

- All entries must be appropriate to time, place and culture.

- Heraldic blazon or appropriate description must be included in the documentation. If the piece contains an SCA device, indicate if it has been submitted to the Laurel King of Arms.
- Appropriate substitutions are acceptable.
- Display must be on a period item to enter.
- Items containing an SCA device must be distinguishable at the appropriate viewing distance.

**Herbs – non-culinary** - Includes candles, soaps and natural dyes. Entry complexity is based on production and/or research. When non-period materials are used, the documentation should explain why and document the variance.

- All entries must be appropriate to time, place and culture.
- Do not enter kit projects.
- If the item is intended for internal or external use, the documentation should include the complete recipe, including a complete ingredient list.
- Test the product before entering it in a competition, except for those which are known to be poisonous or toxic.
- If using products which can cause harm (i.e. lye), follow all appropriate safety precautions.
- Any items which are poisonous or toxic should be prominently marked on the item, not just in the documentation.
- Items containing lead or mercury are not allowed.
- The complexity of the projects in this category are more often reflected in the research and presentation than in the items themselves.

**Historical Technology** - Includes experimental work in any medium. Examples include "from the ground up" projects and architectural models demonstrating period building methods. The quality of the research is the focus of the judging, not the finished product. However, if the finished product DOES turn out well, it may also be entered in an appropriate category in addition to this one. Extensive documentation is expected in this category.

- All entries must be appropriate to time, place and culture.
- Include a picture of extremely large projects.
- Document the process as well as the finished item.

**Jewelry** - Includes experimental work in any medium. Examples include "from the ground up" projects and architectural models demonstrating period building methods. The quality of the research is the focus of the judging, not the finished product. However, if the finished product DOES turn out well, it may also be entered in an appropriate category **in addition to this one**. Extensive documentation is expected in this category.

- Techniques should be period and documented.
- Cuts of stones should be consistent with the period of the overall piece.

**Leatherwork – non-armor** - Includes tooled work, constructed leather, and cobbling. Where the piece is dyed and/or painted, an attempt should be made to use pigments which approximate those used in period. Decorative work should be appropriate to the item on which it is displayed, and documented.

- All entries must be appropriate to time, place and culture.
- All leather construction should be done by hand.
- Glue should not be a primary construction medium, and should be cleaned sufficiently that it is unseen.
- Synthetic sinew that appears period is acceptable, synthetic leather is not.
- Enter finished pieces only, no kit projects.
- Stamped and carved leather techniques are both period. Documentation should support the piece.
- Tandy-style tooling is not period.
- Gilding should be done with real gold.
- Decoration on a piece should be documentable to the style of the piece. Decorative items and garment accessories had different decorative styles in most time periods.
- Fastenings and hardware should be period and appropriate to the piece.
- Edges should be finished in an appropriate manner and knots should not be used.

- Do not paint leather without appropriate documentation.

**Metalwork – non-armor** - Includes constructed pieces, casting, chasing and repousse, cold forging and hot forging. Techniques should be period and documented.

- All entries must be appropriate to time, place and culture.
- Document your technique and tools.
- No kit projects.
- No mercury, lead or arsenic projects.
- If using hazardous materials, follow appropriate safety precautions.
- Materials should be period or a reasonable substitute.

**Miscellaneous** - This is only to be used if the entry truly fits no other category. **Every** attempt will be made to place a miscellaneous entry into another category before it is considered eligible for this category.

- Only to be used if the entry fits no other category.

**Printing Sciences** - Includes printmaking, paper making, inks, paints, pigments, pens, and brushes. Use period materials whenever feasible.

- All entries must be appropriate to time, place and culture.
- Linoleum blocks are acceptable, but carved wood blocks will get a higher score due to the inherent difficulty in the carving.
- Choose period subjects and styles.
- At least one print must have been pulled from the block, and a print should be entered along with the block.
- Document the paper used to pull the print.
- It can be a plus to see the tools used to carve the block.
- No kit projects in papermaking.
- Printing on fabric is included in this category and enough fabric should be done to establish the repeat.
- Commercial ink is acceptable, unless you are entering the ink.
- Document whether the print is hand-pulled or done with a press.

**Textile Arts Application** - Refers to the end process of textile work, how the textile components were actually used. For example, an embroidery or a printed cloth. Includes embroidery, lace making, fabric decoration, and beadwork. Period materials should be used whenever possible. Documentation should include accurate descriptions of fiber types (i.e. silk thread on linen).

- All entries must be appropriate to time, place and culture.
- No Aida cloth for projects.
- Design style, motif and materials should be consistent and appropriate for the finished piece.
- It must be a finished piece. The back of the piece will not be judged unless it is meant to be reversible (i.e. blackwork).
- Knots are not important unless it affects the appearance of the piece.
- We strongly encourage the use of period materials and strongly discourage the use of modern cotton embroidery floss.
- We discourage the “hang-tag” style tokens. (Make a more period-style token, for example a pouch, a glove, etc.).
- Provide documentation on your inspiration. A design from a different medium adapted to embroidery is acceptable.
- The use of stabilizers and/or stitch witchery is acceptable if it does not affect the look and feel of the finished piece.
- Meridies uses a period cut-off of 1600. Techniques from after this period are not appropriate.
- Flat sequins are period, cup sequins are not.
- Synthetic materials are acceptable as long as they give an excellent period appearance.
- Do not use iridescent beads.
- Only gold and silver colored metal threads were used in period.

- The pattern source should be appropriate for the style, time period and culture. The pattern book is insufficient documentation, additional supporting sources are needed.
- In quilting projects, the batting materials should be made of natural fibers.

**Textile Arts Construction** - Refers to the actual construction process of textile work, how the textiles were made. For example, tablet weaving, knitting, and woven cloth. Includes spinning, weaving, knitting, and sprang. Documentation should contain accurate descriptions of fiber types used (i.e. wool, cotton, etc.).

- All entries must be appropriate to time, place and culture.
- Material substitutions must be appropriate to ply, weight, texture and culture.
- The project must be finished.
- If doing a sampler, it must be appropriate to the project.
- Inkle weaving should be documented to the appropriate culture and style. Do not document as tablet weaving.
- Color must be appropriate.
- Document the pattern and include a copy of the pattern for judging.
- Crocheting is not currently documentable to period.
- If you are spinning on a wheel, document this to the appropriate time and culture.
- Spun thread should be appropriate to use as far as strength and texture.
- Selvages should be straight.

**Woodworking** - Includes constructed pieces, furniture, musical instruments, and treen (useful objects carved of wood, such as spoons or combs). No kit projects. Nails were not in furniture or most other small woodwork projects in period. Joins should be consistent throughout the piece.

- All entries must be appropriate to time, place and culture.
- Appropriate substitutes for period woods are acceptable.
- No kit projects.
- No factory pre-finished wood.
- Document the process and tools used at each stage.
- Hardware should be appropriate and period.
- Finishes should be period or a reasonable substitute.
- Pictures of period pieces are encouraged.
- Ornament should be appropriate to the time and place of the item.
- Modern materials such as plywood and MDF are strongly discouraged.
- Document all joinery to period.

**Writing: Creative** - Includes poetry, prose, and musical composition that is not performed. A composition may ALSO be performed. No filk. Piece content and style should be set in a time and place within the SCA period. Avoid the three categories of bad SCA poetry : Unicorns and rainbows, I love my lord/lady sooooo much, Meridies, right or wrong

- Works should be set in a time and place in both style and content.
- Avoid the three categories of "bad SCA poetry," : (1) Unicorns and rainbows, (2) I love my lord/lady sooo much, and (3) My (SCA) Kingdom, right or wrong.

**Writing: Research Papers**

- If it is not in the form of a research paper, this should be clearly stated in a brief introduction, along with the form and purpose of the paper.
- Have your paper proofread by a qualified person before entering it in the fair.

**Writing: Annotated Bibliography** - An annotated bibliography includes all the background research that would allow someone to produce a project. It is a project –in-a-box. A beginner should be able to use an annotated bibliography as an “armchair director” that would allow him or her to produce the actual item. In other words, an annotated bibliography is the research package. If you are interested, it is also an opportunity to enter project documentation ahead of entering the actual project itself.

**Organizational Format for Annotated Bibliographies:**

Subject tabs that divide the sections are highly encouraged.

- Cover Page:** Theme/Title, Category, SCA Name, Mundane Name, Contact Information, SCA Group
- Summary:** Description of the bibliography's focus which highlights two or three of the most important points.
- Bibliography:** List one source at time with a detailed description of what information was used and from where it came.
- Conclusion:** Wrap up thoughts and draw conclusions. If you have any personal thoughts or opinions which you wish to include in your bibliography, this section is where those ideas belong.

**Pictorial Examples or Text Sources:**

Pictures of extant items which exemplify characteristics the support the research. If at all possible, it is important to include pictures of actual items (not copies of the book covers) so that a beginner knows what the final product would look like. Highlighted copies of important text sources that support any conclusions or opinions may be included as well.

**Category guidelines for Annotated Bibliography**

**Narrow focus:** Bibliographies should focus on a specific topic. An annotated bibliography should have a fine focus because it is not intended to be a compendium or an encyclopedic project. A bibliography that focuses on a general category is too broad, a specific style or theme is more appropriate. For example, bibliographies with the themes of embroidery, costuming, or illumination are not specific enough. The focus needs to be much narrower than that. Good examples of a narrow focus are: Elizabethan Blackwork, Spanish Farthingales, or 14th Century French Gothic Manuscript Illumination.

**Number of Bibliographical Entries:**

Generally, most entries should have at least six to eight sources listed. If the focus occurs in an area in which it is difficult to find information, fewer sources may be acceptable. Individual Sources should be varied and each should contribute something different or unique. Please be careful when researching a topic that seems difficult. Before you assume that you have chosen a difficult subject to research, be certain to dig further and exhaust all possible avenues before assuming that you have found all the information that is available. Make certain that you have adequately documented a particular point or aspect. Normally, two or three different sources will provide the needed validity or reinforcement. You should use the same variety of sources that you would use for any project. As always, stay away from tertiary sources.

**Citation of Sources:**

Use an established writing guide and follow the bibliographical format. There are several different writing guidelines available. The different styles developed from the individual needs of various academic disciplines. The main purpose of writing style guide is so that the information and citations are provided in a consistent format. Scholars in the SCA are not pursuing graduate style work. So, all a entrant needs to do is pick one of the writing styles and follow it. Some possibilities are: Chicago Manual of Style (Turabian), Modern Language Association (MLA), or American Psychological Association (APA).

**Chicago Manual of Style (Turabian)**

History: Documenting Sources. ChicagoStyle.  
<http://www.dianahacker.com/resdoc/history/sample.html>

**MLA - Modern Language Association**

Humanities: Documenting Sources. MLA Manuscript Format.  
<http://www.dianahacker.com/resdoc/humanities/manuscript.html>

**APA - American Psychological Association**

Social Sciences: Documenting Sources. APA Manuscript Format.  
[http://www.dianahacker.com/resdoc/social\\_sciences/manfor.html](http://www.dianahacker.com/resdoc/social_sciences/manfor.html)

**Annotation or Description:**

It should include a description of the informational content as well as an evaluation of that information. If using an entire book, be specific about which chapters or pages were used to obtain the information.

If a source seems to have a cultural bias or some type of slant, be certain to include this information in your evaluation of its content value.

Things to consider when deciding which sources to use: Is the author reputable? Is there a bibliography included in the book or article? Is there a slant or bias? What is the quality of information provided? Is the information primary, secondary, or tertiary? How much of the information relates to period?

As always, be careful with web pages. Be certain to include the date that you used when citing information from a web page. The internet is very dynamic and web pages frequently change or even disappear.

**Writing: Research Papers** - Papers longer than five single-sided pages must be received ahead of time. Scores are given at Kingdom A&S. Start with a brief introduction, including the purpose of the paper. Have your paper proofread by a qualified person before submitting it.

- If it is not in the form of a research paper, this should be clearly stated in a brief introduction, along with the form and purpose of the paper.
- Have your paper proofread by a qualified person before entering it in the fair.

## Combination Category

**Costume Review** – No obvious machine stitching showing on the exterior of the garment. The garment should properly fit the model wearing it. Mundane closures (zippers, hook tape, etc.) should be avoided. Actual garb that was made in period and the items that were used to accessorize that garb. Costume review is considered a static art; however, it is judged on the body and does require some active participation. For example, an Elizabethan Dress.

- All entries must be appropriate to time, place and culture.
- Do not enter a piece that shows obvious wear and tear.
- Use authentic materials or reasonable modern approximations
- Silk and linen embroideries
- Linen, wool and silk fabrics
- This does not include modern printed fabrics as a substitute for specific woven patterns
- Early period (pre-1066) costumes should be all hand-sewn. The stitching affects the finished drape and construction.
- On late period costumes, all visible stitching should be done by hand.
- If it impacts the silhouette of the costume, period undergarments are required. Do not wear mundane foundation garments that may distract from the fit or that may show.
- Pictures are not necessarily required, however, if you are doing something unusual, they may be useful.
- If you are doing a garment for which there is no primary documentation, include specific processes used to extrapolate the costume.
- Avoid mundane closures. Do not use zippers, and cover metal grommets with thread.
- Include documentation for pattern and cut, where available.
- Accessories, hairstyle and makeup should not detract from the costume.
- Gold lame is not an adequate substitute for cloth of gold.
- Color, pattern and motif should be documentable.
- Trim should be appropriate for type.
- With rare exceptions, the costume model should be the person the garment was made for, since Kingdom A&S judging is done on the body.

## Performing Arts

**Performing Arts:** Covers any kind of performing art, including dance, music, and theatrical works.. In performing arts, the artisan is judged on both the performance itself and its authenticity. Props such as garb, puppets, instruments, etc., may be entered in static.

**For the first three categories, performances are limited to 15 minutes, including introduction.**

## 1. Music

- Vocal, instrumental, or both.
- No filk.
- Entries in a foreign language should be shorter and a translation should be provided in your documentation.
- Do not feel obligated to fill the time. A short piece that is good is better than a long piece that is boring. Don't go over the allotted time.
- Original pieces should be set in a period style and performed in a period manner.
- Give a brief introduction explaining the piece.
- Costumes should be appropriate to the piece.

## 2. Dance

- See above.
- Costumes should be appropriate to performance.

## 3. Dramatic Presentation

- Includes recited poetry, storytelling, and theater.
- Stick to the time limit.
- Give a brief introduction explaining the piece.
- Costumes should be appropriate to the piece.

**Vocal:** Can be a single artist's work or a group effort.

**Instrumental:** Can be a single artist's work or a group effort.

**Vocal and Instrumental Combination:**

**Dramatic or Theatrical Works:** Including such things as magic shows, puppetry, and other demonstrations that can be documented as a performance activity in the appropriate period.

## Judging Sheets

Another way to move towards a more successful project is to understand how the project will be judged. Below you will find copies of the Judging sheets used in Kingdom A&S. Knowing what guidelines the judges will be applying to your entry can only be a benefit. These are the forms that were used for Kingdom A&S 2005. They may change by next year – but they are good guidelines. The guidelines for Research papers are very extensive, and if this is an area you are interested in, I encourage you to consult the Kingdom A&S website.

## CREATIVE WRITING JUDGING FORM

**AUTHENTICITY:** As supported by documentation. Please assess a score of 1 - 5

- Please consider whether structure, theme, styles, subjects are used period, or used in a period manner.
- How consistent is the application of structures, themes, styles, subjects? Are they consistent to both the type of writing and the time/place context or occasion?
- Is there proper use of period language and vocabulary (or *REASONABLE EQUIVALENT* if style would have required a foreign language)?

**TECHNIQUE :** As supported by documentation. Please assess a score of 1 – 5

Take into consideration the success of the entry, based on techniques, form and design, function and mastery of period styles.

Some things you might wish to consider:

- Plot (with regard to subplots and intricacy)
- Supporting detail and background
- Characters (depth, use of minor characters)
- Structure
- Scope and size of work
- Language and style.

**COMPLEXITY :** As supported by documentation. Please assess a score of 1 - 5

Please take into consideration the ambition of the attempt, rather than the workmanship

Some things you might wish to consider:

- Variety of techniques attempted (as appropriate to the genre)
- Scope and length. Keep in mind that a short piece can be highly complex depending on what the author is trying to convey in a minimum of words, while a long piece may simply lack effective editing.
- Use and understanding of period idioms, etc.

**CREATIVITY :** As supported by documentation when possible. Please assess a score of 1 – 5

You may wish to consider any or all of the following, although this is not an all inclusive list.

- Is the piece a blatant copy or rehash of existing pieces (either period or modern)?
- Source interpretation: Has the entrant drawn logical conclusions from their sources, and supported their conclusions?
- Socio-economic context of the piece.
- Combination of period elements with innovations of embellishment or techniques: Are they logical to context of the piece? Did the entrant use stylistic elements within the style of the piece?
- Obscure studies, unusual viewpoints or variations of actual pieces?

**Total Score (4 – 20)**

## PERFORMING ARTS JUDGING FORM

Please note, documentation is not a separate category for Performing Arts. Instead, the various elements are to be evaluated “as supported by documentation.”

**AUTHENTICITY:** As supported by documentation. Please assess a score of 1 - 5

- Entry is completely modern with no relationship to period elements or performance
- All modern materials/methods/elements, and without sufficient support for substitutions, **BUT** creates a period-feeling performance.
- Authentic materials/methods/elements, **OR** reasonable substitution of modern materials/methods/elements, **BUT** with major inconsistencies that detract from overall authenticity of performance
- Authentic materials/methods/elements, **OR** reasonable substitution of modern materials/methods/elements **BUT** with minor inconsistencies that do not significantly detract from overall authenticity of performance.
- Totally authentic materials/methods/elements **OR** reasonable substitution of modern materials/methods/elements, with **NO** inconsistencies or flaws apparent.

**COMPLEXITY/DEGREE OF DIFFICULTY:** As supported by documentation. Please assess a score of 1 - 5

Each piece is to be judged by its genre and not against any other genre. (i.e. Within each category are genres – European Dance is the category 15 th Century Italian dance is a genre)

- The piece is simple and easy to perform for its genre
- The piece is of below average complexity or degree of difficulty for its genre
- The piece is of average complexity or degree of difficulty for its genre
- The piece is of above average complexity or degree of difficulty for its genre
- The piece is highly complex and difficult to perform for its genre

**TECHNICAL MERIT:** As supported by documentation where possible. The items listed below are examples; all items may not apply and the list is not all-inclusive. Please assess a score of 1 - 5

Vocal / Instrumental	Drama	Dance / Miscellaneous
Memorization	Memorization	Memorization/Firm Knowledge of Steps
Intonation / In Tune	Pacing	Rhythm
Diction / Clarity	Diction	Precision
Phrasing / Dynamics	Phrasing / Dynamics	Grace / Control
Projection	Projection	Appropriate use of space
Blending / Balanced Performance	Balanced Performance	Balanced Performance

**ARTISTIC MERIT:** As supported by documentation where possible. The items listed below are examples; all items may not apply and the list is not all-inclusive. Please assess a score of 1 - 5

- Appropriate Costume and props when needed
- Presence and Polish
- Overall Performance (include Entrance, Intro, exit)
- Interpretation
- Overall Impression
- Period Performance Style

**TOTAL SCORE** 4 - 20

## STATIC JUDGING FORM

The guidelines below for each element are not all inclusive, and each guideline may not apply to every entry. Judges are encouraged to use their own discretion and flexibility in applying the guidelines, as and when necessary.

**DOCUMENTATION** : Documentation describes the printed and/or copied resources that accompany an entry and provide information on how the item was constructed, its style, and the materials used. Things you should consider when assessing documentation include:

- Is there documentation? If not, the entry is disqualified per published rules.
- Is there a bibliography of sources used and/or cited?
- Are websites effectively documented and appropriate for the entry?
- Are primary, secondary, and/or tertiary sources used appropriately and effectively?
- Has the artist given credit to all sources used, both for narrative and for visuals?
- Are the sources appropriate to support the entry? (For example, has the artist used at least one or two of the “best” known sources in the area?)
- How well does the documentation support the major and minor points/elements of the piece? (Does the artist cover all the basics, such as a style, color, material, and so on by referring to certain sources or his/her own experiments?)
- Is the documentation coherent, legible, and easy to follow? (At the minimum, there should be some clearly labeled visuals as well as narrative descriptions.)
- Is it well organized?
- Is there too much or not enough information?
- Did the documentation answer any/all questions you had?
- If there is minimal extant evidence or source material available to directly document the piece, did the entrant use peripheral sources well? Were theories and logic leaps well supported and documented?
- Could the documentation have been improved? If so, how?

Please assess a score from 1 - 5

**AUTHENTICITY** : Authenticity describes how “period” the entry is. An entry may well have logical and reasonable substitutions of modern materials or methods instead of period ones (for purposes of cost effectiveness, material availability, handling/disposal of hazardous materials, time and/or labor constraints, etc.)

Things you might consider with the authenticity portion of scoring include:

- Does the piece have a period “feel” and appearance, with no blatant modernities?
- Is the piece “internally consistent” (i.e., are the construction and themes consistent to a specific culture, time, era, and style? An example might be “Late Elizabethan Silk Coif with Blackwork, circa 1588”)?
- Were period tools/methods/materials used (i.e., quill pens rather than fountain pens; appropriate hand tools rather than power tools; and so on)?
- Does the use of authentic tools/methods/materials detract from the overall appearance and feel of the piece, or do they enhance it?
- Are authentic tools/methods/materials used correctly?
- Are there *good and reasonable* substitutions made? Has the artist fully explained why the substitution was made and why he/she chose that substitution over other possible choices?
- Does the use of modern tools/methods/materials detract from the overall appearance and feel of the piece, or do they enhance it?
- Could the authenticity of the piece have been improved, within *reasonable and safe* limits? If so, how?

Although the use of substitutions, when done correctly, should not be grounds to reduce a score, entrants are advised that they should strive to be as authentic as they possibly can to the limits of their resources and the media with which they work. (This is not a license to substitute a 50 cent skein of Red Hart acrylic yarn for fine wool when doing your weaving, for example.)

Please assess a score from 1 – 5

**TECHNIQUE AND ARTISTRY** : This aspect of evaluating an entry looks specifically at the construction of the piece – how it was produced and how successful the artist was at constructing the item. Factors you might consider in assessing the entry within this parameter include:

- Consider the materials the artist used. Have they been used neatly and with precision?
- What about the form and design of the entry? Would it have been aesthetically pleasing in its period (based on the body of work available for study)?
- Is the piece functional as intended? For example, if it is a piece of combat armor, would it have offered protection as expected?
- Does the entry show mastery, skill, and knowledge of the period style?
- Is the construction sound?
- Were the processes used to create the entry identical or similar to period processes? If not, are there good and reasonable substitutions of modern for period processes, styles, designs, color choices, and so on?
- If there was extrapolation, was it logical, reasonable, and well supported?
- Is the piece well balanced, proportioned, and properly finished?
- Could the technique and/or artistry of the piece be improved? If so, how?

Please assess a score from 1 – 5

**COMPLEXITY** : Complexity describes the difficulty and challenge in creating the piece of art. It encompasses the skill and detail of the **ATTEMPT** more than the actual execution and workmanship. An attempt to produce a highly complex piece perhaps deserves a greater recognition, but this varies among the arts. Keep in mind that the complexity of the piece should be considered within the context of its genre, NOT the complexity of other entries in the faire. Things you might consider when looking at complexity include:

- What was the attempted level of ambition?
- Were there many steps, techniques, and/or processes involved?
- Were the materials, techniques, and/or processes individually challenging to use?
- Were the composition and design elements difficult or intricate to employ, requiring skill and attention to detail?
- Was extensive preparation required in one or more of the production processes?
- Were a variety of skills and a breadth of knowledge and competence evident in the entry?
- Seemingly “simple” elements or pieces may require a high level of skill, patience, discipline, and craftsmanship. Look beyond the surface, and do not dismiss “simple” elements or pieces out of hand as lacking complexity. Years of practice and training to achieve a final result may be considered.
- In period, many finished pieces were completed by a team of artisans. Do not fault an artisan for NOT completing every single step in the finished piece, IF the artisan has documented which processes he/she performed, not performed, and why.
- Evaluate complexity with regards to the specific period genre, processes, designs, etc., not to the complexity of other pieces entered.
- Could more complexity have been included in the entry? If so, how?

Please assess a score from 1 – 5

**TOTAL SCORE** (4 – 20, whole numbers only)