

Animal Accouterments

Category Rules: The category includes any furniture, tack and trappings put on an animal for usefulness, protection or decoration. Photographs of the entry on the animal **must** be included as part of the documentation, unless the animal can be present at the A & S Faire. Photographs must be clear. Close-ups showing the details of fit should be used where possible. Some equine accouterments were severe and cruel in period. Any device that inflicts pain or severe discomfort to the animal **is strictly forbidden**, even if the device is period. Entries should state the period practice and the modern, humane substitute.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source.).
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

Methods and Materials (0 to 4 points):

- 0: Entry is completely modern with no relationship to period elements or practices.
- 1: Use of modern materials and methods to produce a work that would not have been available in period but either bears some relationship to an authentic work or which might be useful within SCA Culture (ex: caparison pieces that would not be found in period, but would be useful for equestrian pursuits within SCA Culture).
- 2: Use of **both** modern materials and methods to produce a work that looks or feels authentic to the time period it purports to be.
- 3: Use of **either** modern material **or** methods to produce a work that looks or feels authentic.
- 4: Use of totally authentic material and methods.

Scope (0 to 6 points):

Rank the ambition, **not** the success; of the entry on a scale of 0 to 6 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 5).

- Variety of materials used.
- Level of difficulty of decoration.
- Size of entry (ex: halter or collar vs. hood vs. complete bridle vs. saddle with full breeching).
- Extent of effort necessary to achieve good fit.
- Extent gone to ensure authenticity.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 4 or 5).

- Fit.
- Decoration (how well are the decorations executed?).
- Construction (is the entry well constructed for safe and active use? Will it last?).
- Utility (does the entry work well?).

If applicable:

- How well do all of the pieces work together?

Creativity (0 to 4 points):

- 0: Standard style with no innovations, use of a commercially available kit.
- 1: Logical combination of elements with some innovation of embellishment or techniques, all logical to period.
- 2: Logical combination of elements with more innovation of embellishment or techniques, all logical to period.
- 3: As in #2 above, but with much individual interpretation and interpolation logical to period.
- 4: As in #3 above, plus each element is logically innovative to itself. Elements work together in a cohesive fashion.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributor: Isabeau Pferdebandiger, 1997.

Editor: Thorhalla Carlsdottir af Bröberg, 1997, Gwyneth Banfhidhleir, 2003.

Animal Husbandry

Category Rules: The category is administered through the mail and entries should be sent to the Middle Kingdom Minister of Arts and Sciences. Since this category is administered as a mail-in category, entries in the *Animal Husbandry* category are **not** eligible for participation in a principality or regional A & S Faire. The deadline for all of the mail-in categories is announced in the Middle Kingdom newsletter, *The Pale* by the Middle Kingdom Minister of Arts and Sciences. An entry must include four typed or clearly handwritten (no calligraphy, please) copies of the documentation on which the entrant's name **does not appear**, four disposable video tapes of the performance, and a completed Entry Registration Form. Modern videotapes are permitted in this category. The entrant is on her/his honor to produce the video as if s/he were actually at an A & S Faire. The category includes entries in a large range, from feeding songbirds in their local environment, to coursing greyhounds, to falconry or hawking, to the training of a warhorse.

Period training techniques may range into the unacceptable and cruel. Knowledge of, rather than practice of, these techniques and acceptable substitutes should be stressed. The scoring under the Skill category should reflect the appropriate use and choice of animals for a given time or place. Consideration must also be given to the legality of owning certain species, namely raptors.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source.).
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

Methods and Materials (0 to 4 points):

- 0: Entry is completely modern with no relationship to period elements or practices.
- 1: Use of modern materials and methods to produce a performance that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture (ex: authentic use of an animal in a period activity. Modern or non-period breed used. Modern elements are obvious).
- 2: Use of **both** modern materials and methods to produce a work that looks, feels or sounds authentic to the time period it purports to be (ex: breed may vary culturally and chronologically. Breed may be inauthentic but is a reasonable substitute).
- 3: Use of **either** modern materials **or** methods to produce a work that looks, feels or sounds authentic (ex: some modern training techniques used, but the breed is authentic. Equipment is authentic, unless safety or humanely related. Vocabulary is authentic.).
- 4: Use of totally authentic materials and methods (ex: all training techniques equipment, breed, culture and chronology are as close to period as currently possible. Results are as close to period style and easily recognizable as such. Safety and humane treatment must be taken into account).

Scope (0 to 6 points):

Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Scope score (Total of element scores divided by 6).

- Size and/or complexity of project (number of animals used, combination of breeds).
- Type of training (work, entertainment, produce).
- Intricacy of training (work, entertainment, produce).

- Type of animal used.
- Breeding for product (milk, wool, hunting, war, etc.).
- Extent gone to ensure conservation of breeds.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 6).

- Appropriateness of breed used.
- How the animal is used (hunter, entertainment, work, produce, etc.).
- Application of training techniques.
- Developing potential of breed.
- Handling of animal.
- Animal related product.

Creativity (0 to 4 points):

0: Uninformative with no innovation.

1: Informative with little innovation.

2: Logical combination of breeding and/or training techniques with some innovation on the trainer's part, all logical to period context.

3: Same as #2, plus much innovation on the trainer's part and logical to period.

4: Same as #3, plus each training technique is logically innovative in itself. Animal and entrant work together in a cohesive fashion, which is specific to the needs of the project.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributor: Beowulf Gordan, 1995.

Editor: Melisande of Woodcrest, 1995; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.

Brewing and Vinting

Category Rules: The category is divided into three sub-categories: are *Brewing* (Beer, Ale and Lager), *Vinting* (Wine and Mead) and *Specialty Beverages* (Cordials, Liqueurs, Vinegars, Distilled and Non-Alcoholic Beverages). *Brewing* includes fermented beverages made predominantly with malted grains and possessing lower alcohol levels, such as beers. *Vinting* includes fermented beverages made predominantly with fruits or other sugar sources and possessing a higher alcohol level, such as wines and meads. *Specialty Beverages* includes alcoholic and nonalcoholic beverages made without the direct use of fermentation, such as cordials and those made with other major steps besides fermentation, such as distilled beverage and those made with non-alcoholic fermentation, such as vinegars. Where an entry crosses styles, such as braggots or barley wines, the entrant must specify which category the entry should be judged in. Any herbs and spices used in the beverage **must** be listed in the documentation with their Latin botanical names and **must** be in compliance with the Prohibited and Restricted Herbs list. Certain materials are required for the judging this category and must be provided for this category to be judged. They are:

- Several standard wine glasses with clear, unornamented glass bowls.
- A white table cloth, either plastic or cloth.
- Taper candle with matches.
- Lemon slices, fresh white bread and/or unsalted crackers.
- Distilled water and water glasses.
- Bucket for disposal of excess liquids.
- Corkscrews and bottle openers.

The judges **must** arrange the entries in each sub-category in a loose order of light/dry to heavy/sweet. The judges do not permit smoking during the judging period or in the judging area. The judges do not need to swallow the samples during judging, they may dispose of the sample in the provided bucket. It is advisable to follow this practice to avoid intoxication during judging, particularly when there are a great number of entries to judge.

Any Brewing and Vinting judge **must** be 21 years of age and be able to provide proof of age. Documentation for entries in this category must include a copy of the recipe used and a description of the method used to produce the entry. There is no penalty for the use of modern methods or ingredients *if such use ensures the health and/or safety of the judge and the reasons for such are included in the documentation.*

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source. Digby is defined as a secondary source).
- 3: As in #2, plus a developed discussion making use of critical reference; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts or artifacts).

Methods and Materials (0 to 4 points):

- 0: Entry is completely modern with no relationship to period elements or practices.
- 1: Use of modern materials and methods to produce an item that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture (ex: Porter, Stout or Steam beers, beers made with no period materials, wines made with non-period ingredients).
- 2: Use of **both** modern materials and methods to produce a work that looks, feels or tastes authentic to the time period it purports to be.

3: Use of **either** modern materials **or** methods to produce a work that looks, feels or tastes authentic.

4: Use of totally authentic materials and methods (ex: hand prepared materials, appropriateness of piece to intended use).

Scope (0 to 6 points):

Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 3).

- Ingredients: beer or wine kit vs. malt extract or canned grape juice vs. whole grain or grapes.
- Preparation methods and/or techniques: used of prepackaged ingredients vs. grain mashing or grape crushing.
- Recipe: complexity of recipe, number of steps, etc.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 8, 9, or 10, depending on sub-category). *Note that each sub-category has its own set of judging items in this section.*

Beer (total of element scores divided by 9).

- Clarity (appropriate to style) (0-2).
- Color (appropriate to style) (0-1).
- Head Quality (0-2).
- Lacing (0-1).
- Malt and Hops/Fruit Aroma (appropriate to style) (0-6).
- Absence of Off Odors (0-6).
- Taste (appropriate to style) (0-10).
- Aftertaste (appropriate to style) (0-10).
- Body (appropriate to style) (0-8).
- Absence of Off Tastes (appropriate to style) (0-8).

Wine (total of element scores divided by 10).

- Presentation (0-2).
- Clarity (0-4).
- Color (appropriate to type) (0-4).
- Legs (appropriate to type) (0-2).
- Bouquet (appropriate to type) (0-6).
- Absence of Off Odors (0-6).
- Acid (0-3).
- Tannin (0-3).
- Sugar (0-3).
- Alcohol (0-3).
- Taste (appropriate to type) (0-8).
- Body and finish (appropriate to type) (0-8).
- Aftertaste (appropriate to type) (0-8).

Specialty Beverages (total of element scores divided by 8).

- Presentation (0-2).
- Clarity (0-4).
- Color (appropriate to type) (0-4).
- Legs (appropriate to type) (0-2).
- Bouquet (appropriate to type) (0-6).
- Absence of Off Odors (0-6).
- Alcohol (appropriate to type) (0-4).
- Sugar/Alcohol Balance (appropriate to type) (0-4).
- General Flavor (appropriate to type) (0-6).

- Body and finish (0-6).
- Aftertaste (appropriate to type) (0-4).

Creativity (0 to 4 points):

- 0: Rote-copied item with mistakes added.
- 1: Rote-copied item with no innovations or documented knowledge of the range of period style.
- 2: Logical combination of ingredients with more innovation of recipe or techniques, all logical to period context.
- 3: Same as #2, plus much individual interpretation and interpolation logical to period. Obvious effort to emulate period styles or practices.
- 4: Same as #3, plus elements logically innovative to themselves. Elements work together in cohesive fashion which is specific to the period of the product. Extensive effort to recreate period styles and practices.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributors: Gerald Goodwine & Bronwyn ferch Gwyn ap Rhys, 1984; Ali Al-Ahmed Abdallah, 1985; Phillip the Pilgrim, 1997; Aiden Blackstone, Arundel the Falconer, Badger Bagbane, Lancelet of Windhaven & Priscilla the Hun, 1997.

Editors: Bronwyn ferch Gwyn ap Rhys, 1987; Thorhalla Carlsdottir af Bröberg, 1997; Arundel the Falconer 1999; Gwyneth Banfhidhleir, 2003.

Basket Weaving

Category Rules: The category includes all types of woven baskets created from natural materials.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source.).
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

Methods and Materials (0 to 4 points):

- 0: Entry is completely modern with no relationship to period elements or practices.
- 1: Use of modern materials and methods to produce an item or performance that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture.
- 2: Use of **both** modern materials and methods to produce a work that looks or feels authentic to the time period it purports to be.
- 3: Use of **either** modern materials **or** methods to produce a work that looks or feels authentic.
- 4: Use of totally authentic materials and methods (ex: hand prepared materials, appropriateness of piece to intended use).

Scope (0 to 6 points):

Rank the ambition, **not** the success; of the entry on a scale of 0 to 6 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 5).

- Complexity of the basket's design elements.
- Type of materials used in construction (reed vs. ash splint vs. willow).
- Construction techniques
- Number and complexity of techniques used.
- Extent gone to ensure authenticity.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 4).

- Application of techniques (do the elements of the basket, base, upset, sides, rim or turndown and handle flow together?).
- Use of material appropriate to the design element of the basket (ex: thicker/larger stakes used for spokes, thinner/smaller stakes for weavers).
- Finishing and neatness of the basket.
- Functionality of the basket.

Creativity (0 to 4 points):

- 0: Rote-copied item with mistakes added.
- 1: Rote-copied item with no innovations or documented knowledge of the range of period style.
- 2: Logical combination of period elements with some innovation of embellishment or techniques, all logical to the period context of the persona for whom the costume is constructed.

3: As in #2, plus much individual interpretation and interpolation logical to the period context of the persona for whom the item is constructed; that is, within the range of possible styles with innovative combinations which appear to fit together.

4: As in #3, plus each element/layer shows such consideration and choice. Elements work together in a cohesive fashion which is specific to the needs of the persona for whom the item is constructed.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributor: Dorothea van der Zee, 1997.

Editor: Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.

Cooking: Multiple Dish

Category Rules: The category is for entries consisting of one course which contains four or more dishes. Only four dishes are to be judged. These must be labeled in the documentation. This requires 4 original recipes to be researched and translated, and 4 working versions created. Additional work should be completed regarding a menu and historical place of foods in a menu. The combination and choice of all 4 dishes will be considered. The authenticity of a multiple dish entry is considered both with regard to each dish, its individual documentation, documentation that all 4 dishes would have been served or are appropriate to the same historical area or time period, season of the year, and region or level of household or are found in the same source. You may combine two recipes to create a dish, such as a meat with sauce and count that as one dish. Or you may count that as two dishes out of the four required. Other examples include entering a soup, meat, vegetable and sweet but not the bread, cheese or butter needed to complete the meal.

Documentation addresses the scholarship of the entry. It must contain certain elements that address the historical origins of the dish and development of a modern version versus the historical or original dish. It should:

- Demonstrate an understanding of pre-1600 historical foods, methods of cookery, philosophies, etc.
- Discuss the intended environment for the dish (ex: royal feast, manor house, holiday feast), what occasion the dish is created for as well as presentation and serving method appropriate to the period.
- Include the original recipe and translation if not in English as well as the modern working recipe. Indicate if it is an original redaction or if was developed by someone else.
- Provide clear instructions, procedures, and method of working that can be followed.

Any herbs and spices used in the dish or decorating a dish **must** be listed in the documentation with their Latin botanical names and **must** be in compliance with the Prohibited and Restricted Herbs list.

Materials: 100 per cent food-grade materials must be used. Sanitary methods of preparation and preservation should be strictly adhered to even though they may not be authentic or period in terms of history. Ingredients lists must be provided with the documentation. Generally, all ingredients should be consistent with historical time and place of the entry. Substitutions should be explained in documentation. Do not use non-food grade materials or ingredients in the edible portions because they are “period.”

Commercial molds are allowed, provided they are food-safe or intended for use with food. Molds should be brought to the event to be displayed with the entry, if the judges request. The entrant may develop their own molds using 100 per cent food grade materials.

Considerations should also be made for acquisition and preparation of materials. For example, a 16th century London cook would not be expected to grow or grind their own wheat or butcher their own meat.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: Minimal information consisting of time, place and style, plus use of general sources; reliance on tertiary sources with one or two secondary sources (ex: use of encyclopedia articles with additional use of a book or article that refers to a period source.). Materials and methods of construction used in the entry are described.
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views). Materials and methods of construction used are described and the reasons for the choices made are discussed.
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources (if available) and scholarly secondary sources are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings

or artifacts). All points in the criteria are discussed briefly and clearly, with relation to this entry. Appendices are clearly marked to show what aspect of the entry they are intended to illustrate.

Methods and Materials (0 to 4 points):

0: Entry is completely modern with no relationship to period elements or practices.

1: Use of modern materials and methods to produce a work that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture. Entry is inconsistent to period, location and persona.

2: Use of **both** modern materials and methods to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.

3: Use of **either** modern materials **or** methods to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.

4: Use of materials and methods entirely documentable to the period for which it was constructed, or the use of modern materials in a way that does not detract from the appearance and feels appropriate to the persona for whom the item was constructed. Substitutions of modern components and embellishment materials for materials which are no longer readily available will not be penalized so long as an effort has been made to substitute materials with a close appearance to the original. For example, the entrant may even have combined elements from several original contemporary recipes to create a new dish, provided that the documentation and research supports the entire final product.

Scope (0 to 6 points):

Rank the ambition, **not** the success; of the entry on a scale of 0 to 6 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 4 or 5).

Entrants who say they cannot physically do something due to handicaps will not be penalized. (picking fresh fruit; gardening; hand-grinding if arthritic, etc.) Complexity is a factor here. (Judges will consider the degree of preparation needed for the menu.)

- Ingredients: consider preparation (modern commercial substances vs. hand gathered, home grown or home prepared), number and difficulty of use. Source of ingredients. Where obtained, if not local. Were they ordered from abroad? Difficulty of finding. Attempt made to get best heirloom or artisan variety. History and understanding of the ingredient.
- Preparation methods: number and difficulty of techniques and strategies (boiling vegetables vs. baking in a brick oven). Little or no preparation required. Degree entrant went to or considered in best method of preparation.
- Presentation: How complex was the visual effect to achieve? How many elements to this presentation are there? How hard is to do what was done? Easy or very complex?
- Extent gone to ensure authenticity of techniques used.

If applicable:

- Use of wit, fanciful illusions, symbolism, puns with food.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score Consider the elements of Appearance, Aroma, Flavor and Creativity as follows. (Total of element scores divided by 5).

- Physical result: APPEARANCE. Does it look good? Does it taste good? FLAVOR Does it smell good? AROMA Do the separate components hold together?
- Presentation: Again APPEARANCE. A suitably medieval menu of dishes, presented in or on an appropriate dishes, attention to visual detail (finishing elements). Well thought out.
- Appropriate CREATIVITY the combination of different elements: Is the selection of dishes appropriate to the occasion?
- Handling of ingredients: seasonings; initial preparation (grinding, dicing, crushing, whipping, shredding, etc.); temperature regulation (hot stays hot, cold stays cold).

- Integration: how well do the dishes combine, given period menu planning and styles (note combinations of seasonings and taste, looks; food types according to the cultural context and time, proportions, serving vessels and utensils, etc).

Creativity (0 to 4 points):

Consider the originality of the display and presentation.

0: Rote-copied item with mistakes added.

1: Rote-copied item with no innovations or documented knowledge of the range of period style.

2: Logical combination of period elements with some innovation of embellishment or techniques, all logical to the period context when the item is constructed.

3: As in #2, plus much individual interpretation and interpolation, all logical to the period context in which the item is constructed; that is, within the range of possible styles with innovative combinations which appear to fit together. The combination of materials and techniques to produce a clever authentic meal. Something very unusual.

4: As in #3, plus each element/layer shows such consideration and choice. Elements work together in a cohesive fashion which is specific to the needs of the period culture for which the item is constructed. Creative innovations in the combination of materials and techniques to produce a truly unique meal.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributors: Aube de Bois Fees & Malutka sep Srebenitska, 1983; Catlin Siobhan McNulty of Mountain Bridge, 1997, Johnnae Lynn Lewis, 2003.

Editors: Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987; Thorhalla Carlsdottir af Bröberg, 1997, Gwyneth Banfhidhleir, 2003.

Cooking: Single Dish

Category Rules: The category is for entries consisting of a single dish which might be part of a larger meal or served on its own. This entry requires that an original recipe be researched and translated, and a working version created. Additional work should be completed regarding a menu and historical place of the dish or food in a menu. This category is for 100 per cent edible entries. It should not be used to submit Illusion Foods. Those entries should be entered in the *Cooking: Illusion Foods* category. Likewise do not enter *Brewing and Vinting* entries in this category.

Documentation addresses the scholarship of the entry. It must contain certain elements that address the historical origins of the dish and development of a modern version versus the historical or original dish. It should:

- Demonstrate an understanding of pre-1600 historical foods, methods of cookery, philosophies, etc.
- Discuss the intended environment for the dish (ex: royal feast, manor house, holiday feast), what occasion the dish is created for as well as presentation and serving method appropriate to the period.
- Include the original recipe and translation if not in English as well as the modern working recipe. Indicate if it is an original redaction or if was developed by someone else.
- Provide clear instructions, procedures, and method of working that can be followed.

Any herbs and spices used in the dish or decorating a dish **must** be listed in the documentation with their Latin botanical names and **must** be in compliance with the Prohibited and Restricted Herbs list.

Materials:

100 per cent food-grade materials must be used. Sanitary methods of preparation and preservation should be strictly adhered to even though they may not be authentic or period in terms of history.

Ingredients lists must be provided with the documentation.

Generally, all ingredients should be consistent with historical time and place of the entry. Substitutions should be explained in documentation. Do not use non-food grade materials or ingredients in the edible portions because they are "period".

Commercial molds are allowed, provided they are food-safe or intended for use with food. Molds should be brought to the event to be displayed with the entry, if the judges request. The entrant may develop their own molds using 100 per cent food grade materials.

Considerations should also be made for acquisition and preparation of materials. For example, a 16th century London cook would not be expected to grow or grind their own wheat or butcher their own meat.

Documentation (0 to 4 points):

0: No documentation provided with entry.

1: Minimal information consisting of time, place and style.

2: Minimal information consisting of time, place and style, plus use of general sources; reliance on tertiary sources with one or two secondary sources (ex: use of encyclopedia articles with additional use of a book or article that refers to a period source.). Materials and methods of construction used in the entry are described.

3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views). Materials and methods of construction used are described and the reasons for the choices made are discussed.

4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources (if available) and scholarly secondary sources are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts). All points in the criteria are discussed briefly and clearly, with relation to this entry. Appendices are clearly marked to show what aspect of the entry they are intended to illustrate.

Methods and Materials (0 to 4 points):

0: Entry is completely modern with no relationship to period elements or practices.

1: Use of modern materials and methods to produce a work that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture. Entry is inconsistent to period, location and persona.

2: Use of **both** modern materials and methods to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.

3: Use of **either** modern materials **or** methods to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.

4: Use of materials and methods entirely documentable to the period for which it was constructed, or the use of modern materials in a way that does not detract from the appearance and feels appropriate to the persona for whom the item was constructed. Substitutions of modern components and embellishment materials for materials which are no longer readily available will not be penalized so long as an effort has been made to substitute materials with a close appearance to the original. For example, the entrant may even have combined elements from several original contemporary recipes to create a new dish, provided that the documentation and research supports the entire final product

Scope (0 to 6 points):

Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 3 or 4). Entrants who say they cannot physically do something due to handicaps will not be penalized. (picking fresh fruit; gardening; hand-grinding if arthritic, etc.)

- Ingredients: consider preparation (modern commercial substances vs. hand gathered, home grown or home prepared), number and difficulty of use. Source of ingredients. Where obtained, if not local. Were they ordered from abroad? Difficulty of finding. Attempt made to get best heirloom or artisan variety. History and understanding of the ingredient.
- Preparation methods: number and difficulty of techniques and strategies (boiling vegetables vs. baking in a brick oven). Little or no preparation required. Degree entrant went to or considered in best method of preparation.
- Presentation: How complex was the visual effect to achieve? How many elements to this presentation are there? How hard is to do what was done? Easy or very complex?

If Applicable:

- Wit: plays on medieval meaning, fanciful illusions, symbolism, puns with food.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score Consider the elements of Appearance, Aroma, Flavor and Creativity as follows. (Total of element scores divided by 5).

- Physical result: APPEARANCE. Does it look good? Does it taste good? FLAVOR Does it smell good? AROMA Do the separate components hold together?
- Presentation: Again APPEARANCE. A suitably medieval dish, presented in or on an appropriate dishes, attention to visual detail (finishing elements),. Well thought out.
- Appropriate CREATIVITY the combination of different elements: Is the selection of these dishes appropriate or representative to the occasion?
- Handling of ingredients: seasonings; initial preparation (grinding, dicing, crushing, whipping, shredding, etc.); temperature regulation (hot stays hot, cold stays cold).
- Integration: how well do the ingredients combine, given historical menu planning and styles (note combinations of seasonings and taste, looks; food types according to the cultural context and time, proportions, serving vessels and utensils, etc.)

Creativity (0 to 4 points):

Consider the originality of the dish and presentation.

0: Rote-copied item with mistakes added.

1: Rote-copied item with no innovations or documented knowledge of the range of period style.

2: Logical combination of period elements with some innovation of embellishment or techniques, all logical to the period context when the item is constructed.

3: As in #2, plus much individual interpretation and interpolation, all logical to the period context in which the item is constructed; that is, within the range of possible styles with innovative combinations which appear to fit together. The combination of materials and techniques to produce a clever authentic meal. Something very unusual.

4: As in #3, plus each element/layer shows such consideration and choice. Elements work together in a cohesive fashion which is specific to the needs of the period culture for which the item is constructed. Creative innovations in the combination of materials and techniques to produce a truly unique meal.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring. The judge may want to consider the research the entrant has done into the history of the dish and the overall quality and organization of the material presented.

Contributors: Enid Aurelia of the Tin Isles, no date given; Catlin Siobhan McNulty of Mountain Bridge, 1997; Johnnae Ilyn Lewis, 2003

Editors: Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987; Caroline de Mercier & Bronwyn ferch Gwyn ap Rhys, 1990; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003

Cooking: Subtleties, Sotelties, and Illusion Foods

Category Rules: The category defines Subtleties or Sotelties and Illusion Foods as examples of dishes that imitate or counterfeit another dish, foods which play on symbolism; foods that involve puns or wordplay; and foods that might have been served or given as presentation gifts to royalty. These are the special one of kind or one of a series of special dishes that might have a graced a Coronation or royal wedding.

An entry in this category consists of one or more dishes of illusion food and must be at least 50% edible. All inedible portions **must** be noted in the documentation. Non-edible parts should be limited to forms or support portions.

Documentation addresses the scholarship of the entry. It must contain certain elements that address the historical origins of the dish and development of a modern version versus the historical or original dish. It should:

- Demonstrate an understanding of pre-1600 historical foods, methods of cookery, philosophies, etc.
- Discuss the intended environment for the dish (ex: royal feast, manor house, holiday feast), what occasion the dish is created for as well as presentation and serving method appropriate to the period.
- Include the original recipe and translation if not in English as well as the modern working recipe. Indicate if it is an original redaction or if was developed by someone else.
- Provide clear instructions, procedures, and method of working that can be followed.

Any herbs and spices used in the dish or decorating a dish **must** be listed in the documentation with their Latin botanical names and **must** be in compliance with the Prohibited and Restricted Herbs list.

Entries in the category should be displayed as to allow suitable viewing.

Materials:

100 per cent food-grade materials must be used. Sanitary methods of preparation and preservation should be strictly adhered to even though they may not be authentic or period in terms of history. Ingredients lists must be provided with the documentation.

Generally, all ingredients should be consistent with historical time and place of the entry. Substitutions should be explained in documentation. Do not use non-food grade materials or ingredients in the edible portions because they are "period".

Commercial molds are allowed, provided they are food-safe or intended for use with food. Molds should be brought to the event to be displayed with the entry, if the judges request. The entrants may develop their own molds using 100 per cent food grade materials.

Considerations should also be made for acquisition and preparation of materials. For example, a 16th century Parisian confectioner would not be expected to grow or grind their own wheat or process their own sugar from raw materials.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: Minimal information consisting of time, place and style, plus use of general sources; reliance on tertiary sources with one or two secondary sources (ex: use of encyclopedia articles with additional use of a book or article that refers to a period source.). Materials and methods of construction used in the entry are described.
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views). Materials and methods of construction used are described and the reasons for the choices made are discussed.
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources (if available) and scholarly secondary sources are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts). All points in the criteria are discussed briefly and clearly, with relation to this entry. Appendices are clearly marked to show what aspect of the entry they are intended to illustrate.

Methods and Materials (0 to 4 points):

0: Entry is completely modern with no relationship to period elements or practices.

1: Use of modern materials and methods to produce a work that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture. Entry is inconsistent to period, location and persona.

2: Use of **both** modern materials and methods to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.

3: Use of **either** modern materials **or** methods to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.

4: Use of materials and methods entirely documentable to the period for which it was constructed, or the use of modern materials in a way that does not detract from the appearance and feels appropriate to the persona for whom the item was constructed. Substitutions of modern components and embellishment materials for materials which are no longer readily available will not be penalized so long as an effort has been made to substitute materials with a close appearance to the original. For example, the entrant may even have combined elements from several original contemporary recipes to create a new dish, provided that the documentation and research supports the entire final product

Scope (0 to 6 points):

Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 4). Entrants who say they cannot physically do something due to handicaps will not be penalized. (picking fresh fruit; gardening; hand-grinding if arthritic, etc.)

- Appropriateness of ingredients. Consider source of ingredients. Difficulty of finding. Attempt made to get best heirloom or artisan variety. History and understanding of the ingredient.
- Number of techniques used.
- Difficulty of techniques used (boiling vegetables vs. baking in a brick oven). Little or no preparation required. Degree entrant went to or considered in best method of preparation.
- Presentation: How complex was the visual effect to achieve? How many elements to this presentation are there? How hard is to do what was done? Easy or very complex?
- Wit: plays on medieval meaning, fanciful illusions, symbolism, puns with food.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score Consider the elements of Appearance, Aroma, Flavor and Creativity as follows. (Total of element scores divided by 3).

- Physical result (execution of technique):
- Appearance Does it look good?
- Flavor: Does it taste good?
- Aroma: Does it smell good?
- Structure: Do the separate components hold together (ex: it isn't crumbling, melting or in imminent danger of falling apart.). Can it survive normal room temperature for two hours?
- Presentation: Again appearance. A suitably medieval subject, presented in or on an appropriate vessel, attention to visual detail (finishing elements), successful use of decorous wit.
- Appropriate creativity in the combination of different elements: Is the illusion appropriate to the occasion? Is the food chosen a successful medium to complete the illusion?

Creativity (0 to 4 points):

Consider the originality of the display and presentation.

0: Rote-copied item with mistakes added.

1: Rote-copied item with no innovations or documented knowledge of the range of period style.

2: Logical combination of period elements with some innovation of embellishment or techniques, all logical to the period context when the item is constructed.

3: As in #2, plus much individual interpretation and interpolation, all logical to the period context in which the item is constructed; that is, within the range of possible styles with innovative combinations which appear to fit together.

4: As in #3, plus each element/layer shows such consideration and choice. Elements work together in a cohesive fashion which is specific to the needs of the period culture for which the item is constructed.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributors: Enid Aurelia of the Tin Isles, no date given; Catlin Siobhan McNulty of Mountain Bridge, 1997; Johnnae Ilyn Lewis, Bogdan de la Brasov, 2003.

Editors: Bronwyn ferch Gwyn ap Rhys, 1987; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.

Herbcraft

Category Rules: The category encompasses all useful, pleasant and comfortable preparations of herbs. There are three broad subcategories which will be judged:

- Culinary: teas, seasonings, herb candies, preserves, etc.
- Comfort and cosmetic: perfume, soaps, lotions, green salves, etc.
- Ornamental: dye stuffs, potpourri, pomanders, rose beads, etc.

Any herbal preparation that is used for medical, magical or poisonous uses will **not** be eligible for entry into the A & S Faire. Any herbs and spices used in the entry **must** be listed in the documentation with their Latin botanical names and **must** be in compliance with the Prohibited and Restricted Herbs list.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source.).
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

Methods and Materials (0 to 4 points):

- 0: Entry is completely modern with no relationship to period elements or practices.
- 1: Use of modern materials and methods to produce an item or performance that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture.
- 2: Use of **both** modern materials and methods to produce a work that looks or feels authentic to the time period it purports to be.
- 3: Use of **either** modern material **or** methods to produce a work that looks or feels authentic.
- 4: Use of totally authentic materials and methods.

Scope (0 to 6 points):

Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 3).

- Manner in which ingredients were acquired (commercially prepared, homegrown or foraged).
- Steps in preparation.
- Extent gone to ensure authenticity of techniques used.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 4).

- Sensitivity to materials and selection of highest quality ingredients.
- Care taken in processing, including properly drying herbs, combining ingredients and careful straining.
- Balance and harmony of ingredients.
- Skill of construction: (Does the finished product appear to be well done? Does the entry have a pleasant texture, taste (if applicable), and aroma? Is the container appropriately functional?).

Creativity (0 to 4 points):

- 0: Rote-copied item with mistakes added.
- 1: Rote-copied item with no innovations or documented knowledge of the range of period style.
- 2: Logical combination of period elements with some innovation of embellishment or techniques, all logical to the period context when the item is constructed.
- 3: Shows much imagination and personal creativity. A recipe which shows a good understanding of the period involved. Not necessarily prepared from a single recipe, but with authentic ingredients and with authentic processes such as a creative person of the period would have improvised and elaborated.
- 4: A highly imaginative and personal interpretation of period recipe and practices. Evidence of both period knowledge and processes is found in this product.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributors: Bess of Umber thorn, 1982; Tamara Am althea of Romany, 1986; Catlin Siobhan McNulty of Mountain Bridge & Alyson de Roost, 1997.

Editors: Myrra de Blackwood, 1984; Bronwyn ferch Gwyn ap Rhys, 1987; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.

Miscellaneous Domestic Arts and Sciences

Category Rules: The category is for any of the domestic arts and sciences that do not have an existing category, such as felting, soap making, candle making, etc.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source.).
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

Methods and Materials (0 to 4 points):

- 0: Entry is completely modern with no relationship to period elements or practices.
- 1: Use of modern materials and methods to produce an item or performance that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture.
- 2: Use of **both** modern materials and methods to produce a work that looks or feels authentic to the time period it purports to be.
- 3: Use of **either** modern material **or** methods to produce a work that looks or feels authentic.
- 4: Use of totally authentic materials and methods.

Scope (0 to 6 points):

Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 for **each** of the following elements and average for the total Scope score (Total of element scores divided by 4, 5, 6 or 7).

- Complexity of item.
- Type and variety of materials used.
- Number and complexity of techniques used.
- Extent gone to ensure authenticity of techniques used.

Optional Elements, If applicable:

- Pattern or design.
- Type of finishing required.
- Texture and scent.

Skill (0 to 6 points):

How well is the entry made? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 2, 3, 4, or 5).

- Realization of design (how well does the result match what was being attempted?).
- Realization of techniques (how well does the result match what was being attempted?).

Optional Elements, if applicable:

- Completion of pattern or design.
- Completion of finishing required.
- Texture and scent.

Creativity (0 to 4 points):

- 0: Standard style with no innovations.
- 1: Logical combination of elements with minor innovations; all logical to period.

2: Logical combination of elements with more complex innovations and creative use of techniques.

3: Same as #2 plus considerable individual interpretation, logical to period.

4: Same as #3 plus each element is logically innovative to itself. Elements work together in a cohesive fashion.

Judge's Observations (0 to 6 points):

Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributors: Elli Lutemaker, 1982; Bronwyn ferch Gwyn ap Rhys, 1987; Catlin Siobhan McNulty of Mountain Bridge, 1997.

Editors: Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987; Caroline de Mercier & Sonya of Prague, 1990; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.