

Arts & Science Faire Rules and Divisions

Effective Fall 2013

1. Trimaris hosts one Kingdom Arts & Sciences Faires each year and must be prior to Gulf Wars in order to timely select the Art/Sci Trimaris Champions.

- ✦ The Art & Sciences Faire is a traditional style Faire, in which individual pieces are entered into a specific category. This is an academic and artistic faire in which the entrant competes against a set parameter of rules at their chosen level. The emphasis is on education and constructive feedback. There are four levels of entry at each Faire: Novice, Journeyman, Artificer and Masterwork. Entries will be evaluated by a panel of judges and scored according to the criteria specified for each level of entry. Judging forms for each level are available to all entering prior to the faire.

Levels of Entry:

Novice Entries: *Entrants should use the provided documentation form. Entrants should answer all of the questions to the best of their ability based on the level of research and workmanship. Incomplete answers are acceptable; however they will be reflected within the score. Entrants should include a list of sources or bibliography. Entrant should read their level judging form prior to completing their entry. 3 copies of your documentation forms are recommended for your judges. Entries should be presented on the table as if in a museum or window display.. Your populace form and cup should be with your entry.*

- ✦ First time Art/Sci entrants, early works in a new art or craft, and/or early attempts at the art of documentation
- ✦ Not eligible to count towards Champion of the Arts
- ✦ Eligible to count towards Patron of the Arts
- ✦ Not eligible to be selected as a Gulf Wars Champion
- ✦ Judged on a 40 point scale: 40% (16 pts) for the overall authenticity of the item, 20% (8 pts) for documentation, and 40% (16 pts) for workmanship.
- ✦ Documentation Form provided

Journeyman Entries: *Entrants should use the provided documentation form. Entrants should answer all of the questions completely based on the level of research and workmanship. Entrants should include a list of sources or bibliography. Entrant should read their level judging form prior to completing their entry. Additional attachments such as photographs and supportive research are encouraged. 3 copies of your documentation forms are recommended for your judges. Entries should be presented on the table as if in a museum or window display. Your populace form and cup should be with your entry.*

- ✦ Entrants with more skill and experience in either their art/craft or the art of documentation, but without equal skill and experience in both areas
- ✦ Eligible to count towards both Champion of the Arts and Patron of the Arts
- ✦ Not eligible to be selected as a Gulf Wars Champion
- ✦ Judged on a 60 point scale: 25% (15 pts) for the overall authenticity of the item, 20% (12 pts) for documentation, 15% (9 pts) for the authenticity of the materials used (including reasonable substitutions), 15% (9 pts) for the authenticity of the methods used, and 25% (15 pts) for workmanship.
- ✦ Documentation Form provided.

Artificer Entries: *Entrants must provide written documentation that supports the inspiration, history, creative choices, materials, methods, tools and creation processes in a clear, concise and organized manner. Using a research paper format is not required. Entrants should include a bibliography and all statements in their documentation should be referenced. Entrant should read their level judging form prior to completing their entry. Additional attachments such as photographs and supportive research are encouraged. 3 copies of your documentation forms are recommended for your judges. Entries should be presented on the table as if in a museum or window display. Your populace form and cup should be with your entry.*

- ✦ More advanced entrants with approximately equal levels of skill and experience in both their art/craft and the art of documentation
- ✦ Eligible to count towards both Champion of the Arts and Patron of the Arts
- ✦ Eligible to be selected as a Gulf Wars Champion
- ✦ Judged on an 80 point scale: 20% (16 pts) for the overall authenticity of the item, 5% (4 pts) for the complexity of the entry, 5% (4 pts) for creativity, 15% (12 pts) for documentation, 15% (12 pts) for the authenticity of the materials used (including reasonable substitutions), 15% (12 pts) for the authenticity of the methods used, and 25% (20 pts) for workmanship.
- ✦ Documentation Guide provided

Masterworks Entries: *Entrants must provide written documentation that supports the inspiration, history, creative choices, materials, methods, tools, creation processes and analysis in a clear, concise and organized manner. Using a research paper format is not required. Entrants should include a bibliography and all statements in their documentation should be referenced. Entrant should read their level judging form prior to completing their entry. Additional attachments such as photographs and supportive research are encouraged. 3 copies of your documentation forms are recommended for your judges. Entries should be presented on the table as if in a museum or window display. Your populace form and cup should be with your entry.*

- ✦ Highly skilled entrants with considerable experience in both their art/craft and in the art of documentation
- ✦ Eligible to count towards both Champion of the Arts and Patron of the Arts
- ✦ Eligible to be selected as a Gulf Wars Champion
- ✦ Judged on a 100 point scale: 20% (20 pts) for the overall authenticity of the item, 5% (5 pts) for complexity, 5% (5 pts) for creativity, 15% (15 pts) for documentation, 15% (15 pts) for the authenticity of the materials used (including reasonable substitutions), 15% (15 pts) for authenticity of the methods used, and 25% (25 pts) for workmanship.
- ✦ Documentation Guide provided

2. **Entry Eligibility:**

- ✦ Entrants are encouraged to pre-register for all Art/Sci Faires. Entrants must check-in at the registration desk during the posted registration times even if they are pre-registered.
- ✦ Each entrant must complete an Entry Registration Form. One On-Site Entry Registration Form may be used to register up to three items. Judging forms will be provided for each entry.
- ✦ Entrants may enter several items, but may only enter one item per category.
- ✦ Entrants may enter at multiple levels of entry.
- ✦ Entrants are strongly encouraged to be present for the judging of their entry. Entrants who are not present at the time of judging will only receive written commentary with their score.
- ✦ Entrants with items requiring in person judging (such as performance entries and on the body costuming worn by the entrant) may opt to skip the verbal commentary by checking the “Written Commentary Only” box on the Entry Registration Form.
- ✦ Items not requiring in person judging may be entered anonymously. Entrants must complete the Entry Registration Form but may leave their name off their documentation or Documentation Form. Anonymous entries will only receive written commentary.
- ✦ Individuals who do not wish to receive score but still wish to receive written and verbal commentary may enter as a Novice and should check the “Display Only” box on the Entry Registration Form. Novice documentation is still required.
- ✦ All Art/Sci Faire entries must have been completed within the twelve months prior to the Faire in which they are entered. They may have been begun at any time, there is no time limit on how long the projects took to complete. Items entered in local Faires, other kingdom’s Art/Sci Faires, or inter-kingdom Art/Sci Faires may be entered in a Trimarian Art/Sci Faire.

- ♣ Items may be re-entered at a Kingdom Art/Sci Faire if they were initially entered under a different category. For example, an embroidered tunic entered initially under costuming but not under embroidery may be entered again as embroidery.
- ♣ Items may also be re-entered one time at a Kingdom Art/Sci Faire if they are substantially re-worked based on commentary from the previous Art/Sci. Substantial re-working is defined as making at least 75% of the changes or improvements to the item and documentation suggested by the panel of judges at the previous Art/Sci. Re-worked entries must provide the judging sheets (score and written commentary) from the previous Art/Sci in their documentation. Re-worked items may be entered at the same level of entry as before, or at a higher level of entry. Items may be entered a total of two times in Trimarian Kingdom Art/Sci Faire – the initial entry and the re-worked entry. Re-worked entries may not be entered anonymously or for written commentary only. Entrants should check the “Re-worked Entry (2nd)” box on the Entry Registration Form.
- ♣ Items may be entered in a maximum of two categories at a time, provided the categories are in different divisions or sub-divisions. For example, a play written in the style of a period play may be entered as both a performance and a written work (different divisions). An embroidered Norse tunic may be entered as both a costume and as embroidery (different sub-divisions). Separate documentation must be provided for each category and the entry must be registered in each category.
- ♣ All entries must have documentation and a list of sources or bibliography.
- ♣ All entries must fall between 500 CE and 1650 CE. Entries that date from earlier than 500 CE or later than 1650 CE will not be judged. Entries falsely labeled as falling between 500 CE and 1650 CE will be disqualified.

4. **Group Entries**

- ♣ Individuals may only enter one group entry per category. Group entries must register under a group name, with the individual members of the group listed after the group name on the Entry Registration Form. Group entries can only be entered at one level of entry (ie., novice or journeyman, not both). Documentation is required for all group entries. Individuals may enter both a group entry and an individual entry within the same category. Entrants are highly encouraged to pre-register so that appropriate judges and schedules can be arranged for judging. If necessary an assigned judging time will be made. Please pick up your scheduled judging time at registration. Entrants should check the “Group Entry” box on the Entry Registration Form.

5. **On the Body Judging**

- ♣ On the Body entries will be assigned a time for judging. Entrants should plan to arrive at the judging venue at least 15 minutes prior to their scheduled start time. Please pick up your scheduled judging time at registration.
- ♣ On the Body entrants are strongly encouraged to pre-register their entries.
- ♣ While costuming is the most common On the Body type of entry, other categories can also be judged on the body, including: armor, cobbling, knitting, nalbinding, etc.
- ♣ Entrants should check the “On the Body” box on the Entry Registration Form.

6. **Performance Entries**

- ♣ Performance judging is open to the populace.
- ♣ Pre-registration of all performance entries is strongly encouraged so that appropriate performance spaces can be reserved on the event schedule. Entries that will require more than 10 minutes total performance time and/or have special space requirements **must** pre-register.
- ♣ Performers will assigned a time to perform. They should plan to be at the performance venue at least 15 minutes prior to their scheduled start time. Please pick up your scheduled judging time at registration.
- ♣ **Animal/Equestrian Entries** and **Historical Combat** are considered entries with special space requirements and must pre-register.
- ♣ In the event that the Art/Sci site will not allow horses or other animals, an alternative judging opportunity will be arranged at another event.

7. **Alcoholic Entries**

- ♣ In the event that the Art/Sci site forbids alcohol of any kind, and efforts to facilitate a compromise with the site have failed, an alternative judging opportunity will be arranged at another event.

8. **Documentation:**

- ♣ All entries are required to provide documentation. Novice, Journeyman and SCA Ambiance entries are encouraged to use the appropriate Documentation Forms. Artificer and Masterwork entries are encouraged to use the appropriate Documentation Guides.

- ✦ A “**Reasonable Substitution**” is defined as a material or ingredient substituted for a period material or ingredient that is too expensive, too difficult to obtain, hazardous or poisonous, or illegal –OR– a method of construction or performance substituted for a period method of construction or performance that is hazardous or poisonous, illegal, too expensive, too complicated, requires tools or facilities that are unavailable to the entrant, or too time consuming for practicality. Documentation of a Reasonable Substitution includes an explanation illustrating how the substitute material or method does not detract from the overall authenticity of the item.
- ✦ All documentation must include a bibliography. The bibliography needs to include all the sources consulted in the course of researching and creating the entry, including books, encyclopedias, magazine or journal articles, albums or CD’s and album/CD jackets, DVD’s and DVD jackets, internet sites, information gathered from egroups or mailing lists, personal emails or written correspondence, SCA or mundane classes and class handouts, etc. A Bibliography Guide is available from the Kingdom Minister of Arts & Sciences.(<http://www.easybib.com/>)
- ✦ **Documentation Sources** – It is important to understand that the definitions we use for primary, secondary and tertiary sources for the purposes of Arts & Sciences Faires may not be the same as those used by schools, universities and other modern uses. The definitions may not even be the same from kingdom to kingdom. In Trimaris we define the types of sources used for Art/Sci documentation as follows:

 - ✦ A “**Primary Source**” is defined as an extant (surviving) item than can be directly dated to the period that is being studied. Recipes, written instructions or instruction manuals, descriptive letters or sermons, books and other documents written during the specific period of time of the entry by someone who knew firsthand about the subject are considered primary sources. For example, an instruction manual written by a master artisan, a letter describing an outfit observed first hand, and a recipe written by the person who made the food are all considered primary sources. Actual items, such as pottery, jewelry, furniture, clothing, etc are also considered primary sources. Because it is rarely possible for people in the SCA to own and/or directly handle these items themselves photographs, facsimiles, archeological examinations and scholarly analyses of extant items are considered to be equivalent to primary sources. Period artwork is considered a primary source for the art itself (ie, portrait painting, miniature painting, illumination, etc) but not for the items it depicts.
 - ✦ A “**Secondary Source**” can take several forms. One type of Secondary Source is defined as scholarly interpretation and/or analysis of primary material, such as a modern transcription of a piece of period music, a modern redaction of a period recipe, a modern translation of a period document, etc. In each case, the interpretation or analysis was done by someone other than the entrant. Artistic renditions of primary material, such as an accurate line drawing of a period artifact, are a Secondary Source. A period artwork is a Secondary Source for anything depicted by the artwork, for example – a portrait is a secondary source for the style of clothing it depicts because painters were unlikely to make (or even wear) most of the clothing they depicted. Documents written in period by someone who would not have first-hand knowledge of the subject are also considered Secondary Sources. For example, a sermon describing the clothing of women at court or an instruction book written by someone who is not an artist or craftsman are both Secondary Sources. Secondary sources were all written or created by someone who could not have experienced the process or event him/herself and is relying on information from other people.
 - ✦ A “**Tertiary Source**” is defined as an interpretation or analysis of secondary material or a source providing a broad, generalized description of period items. Tertiary sources are generally written well after the period under study and do not provide scholarly analysis of primary sources.
 - ✦ Avoid any secondary or tertiary sources that do not provide a bibliography or other listing of the sources they used.
 - ✦ **Internet Sources** are a good place to start, but avoid using sites that do not provide a bibliography or list of sources. All internet sites that you use should be listed in your bibliography. There is an example in the Bibliography Guide that shows how to do this.
 - ✦ If some of your information came from a class taught by someone in the SCA, you also need to cite the **class** and/or the **class handout** as one of your sources. There are examples in the Bibliography Guide that show you how to do this.
 - ✦ **Plagiarism** is the use, or close imitation, of the language and/or thoughts of another writer and the representation of them as one’s own original work. Plagiarism is not just using someone else’s exact words – paraphrasing (re-stating the information written by someone else in your own words) is also a form of plagiarism if you do not credit the original source of the ideas. There is a very simple way to avoid plagiarizing – list every source you use in your bibliography and provide the source every time you quote or paraphrase from someone else’s work.

9. Judges Eligibility

- ⚡ All interested in Judging should pre-register online [here](#). Judges eligibility will be determined by the Kingdom Minister of Arts & Sciences. All judges are expected to be familiar with the judging guidelines set forth in the Art/Sci Judges Rules and Guidelines. If, for any reason, a judge cannot fully judge an entry (ie. Due to allergies, medications or medical restrictions) and their absence would reduce the judging panel to fewer than three members, the Kingdom Minister of Arts & Sciences must be notified immediately so that a replacement judge may be found. All judges should report to the Judges meeting (generally 15 minutes prior to the faire beginning) to receive their judging assignments.

10. Scoring:

- ⚡ Novice entries that score at least 34 out of 40 points are eligible for recognition as an Extraordinary Novice Entry at the discretion and recommendation of the Judges.
- ⚡ Journeyman entries that score at least 51 out of 60 points are eligible for recognition as an Extraordinary Journeyman entry at the discretion and recommendation of the Judges.
- ⚡ Artificer entries that score at least 72 out of 80 points are eligible for recognition as an Extraordinary Artificer Entry at the discretion and recommendation of the Judges.
- ⚡ Masterwork entries that score at least 90 out of 100 points are eligible for recognition as an Extraordinary Masterwork Entry at the discretion and recommendation of the Judges.

11. Non Pareil

- ⚡ A Non Pareil item is defined to be an item that is as near to an actual historical item as possible.
- ⚡ Any item that has received a perfect score at the Artificer or Masterworks level may be nominated as a Non Pareil at the judges' discretion. The KMOAS must be notified about each entry nominated for a Non Pareil so that arrangements can be made for the entire Order of the Laurel to view the entry and documentation. Each item will be considered on a case-by-case basis.
- ⚡ All entries nominated for a Non Pareil will have demonstrated: detailed documentation, evidence of enhanced process, project difficulty and demonstration of period workmanship.
- ⚡ After all other judging has been completed, the members of the Order of the Laurel will review the entries nominated for Non Pareils. The nominating Laurel will give a short presentation of the item and its documentation. The attending members of the Order will vote on each nomination. A 90% affirmation from those Laurels present will award the item a Non Pareil. There is no limit to the number of Non Pareils that may be awarded at a single Art/Sci, however by tradition there are rarely more than two given. Non Pareil discussions and voting is restricted to members of the Order of the Laurel.

12. Champion of the Arts and Sciences

- ⚡ Entrants with at least two Art/Sci entries at Journeyman level or higher, excluding group entries, are eligible to compete for Champion of the Arts & Sciences. The entrant who receives the highest average score for all their qualifying entries will be named the Champion of the Arts & Sciences of Trimaris. The Champion will retain this title until the next Art/Sci Faire and may be called upon by the Crown to represent the artisans of Trimaris.

13. Patron Group of the Arts and Sciences

- ⚡ Points for each item entered will be tallied by group name. The group with the highest averaged score will be named the Patron Group of the Arts and Sciences of Trimaris. Patron Group of the Arts and Sciences will be awarded at each Art/Sci Faire.

14. Acclaims

- ⚡ **Crowns' Acclaim** – Best entry or presentation/display chosen by Their Royal Majesties. The item need not be competitive.
- ⚡ **Coronets' Acclaim** – Best entry or presentation/display chosen by Their Highnesses. The item need not be competitive.
- ⚡ **Laurels' Acclaim** – Best entry or presentation/display receiving the most Laurels signatures.
- ⚡ **Popular Acclaim** – Best entry or presentation/display that receives the most votes from the populace by bead in the cup method during the afternoon of the faire.

Arts & Sciences

Divisions, Subdivisions and Categories

The Divisions, Subdivision and Categories are how Trimaris divides our Arts and Sciences Entries. These assist the judges in knowing what they are about to see when they prepare to review an entry. Additionally, they help entrants find ideas for future Art/Sci entries. For any questions regarding additional or missing sections, please see the KMOAS.

Division I: Performance *All performances are limited to a total of 15 minutes, including any introduction, unless approved by the Kingdom Minister of Arts & Sciences prior to Art/Sci.*

♣ **Dance** – Includes:

- ♣ **European Dance** – includes all dances which would have been performed in Europe any time prior to 1650 AD, also includes original choreography in the style of dances which would have been performed in Europe any time prior to 1650 AD.
- ♣ **Non-European Dance** – Includes all dances which would have been performed outside of Europe any time prior to 1650 AD, also includes original choreography in the style of dances which would have been performed in Europe any time prior to 1650 AD.

♣ **Dramatic Performance** – Includes:

- ♣ **European Theatrical Performance** – includes performance of scenes from any play or stage production written in Europe prior to 1650 AD, also includes an originally written play or scene in the style of any play or stage production written in Europe prior to 1650 AD.
- ♣ **Non-European Theatrical Performance** – includes performance of scenes from any play or stage production written outside of Europe prior to 1650 AD, also includes an originally written play or scene in the style of any play or stage production written in outside of Europe prior to 1650 AD.
- ♣ **Poetic Recitation/Reading** – Dramatic reading or recitation of any poem written in Europe or outside of Europe prior to 1650 AD, also includes dramatic recitation or reading of any originally written poem in the style of any poem written in Europe or outside of Europe prior to 1650 AD.
- ♣ **Story Telling** – Dramatic telling of any story, including fables, fairy tales, children's tales and literature, written in Europe or outside of Europe prior to 1650 AD, also includes the dramatic telling of any originally written story written in the style of any similar piece written Europe or outside of Europe prior to 1650 AD.

♣ **Music** – Includes:

- ♣ **Instrumental Performance** – Includes all performances instrumental music written in Europe or outside of Europe prior to 1650 AD and performed by one or more instrumentalists, also includes all performances of any piece of original music written in the style of instrumental music written in Europe or outside of Europe prior to 1650 AD and performed by one or more instrumentalists.
- ♣ **Vocal Performance** – Includes all performances of vocal music written in Europe or outside of Europe prior to 1650 AD and performed by one or more vocalists, also includes all performances of any piece of original music written in the style of vocal music written in Europe or outside of Europe prior to 1650 AD and performed by one or more vocalists.
- ♣ **Combined Musical Performance** – Includes all performances of any piece mixed ensemble (at least one voice and at least one instrument) written in Europe or outside of Europe prior to 1650 AD and performed on both instrument and voice. This includes singers who accompany themselves instrumentally, also includes all performances of any originally written piece mixed ensemble (at least one voice and at least one instrument) in the style of mixed ensemble pieces written in Europe or outside of Europe prior to 1650 AD and performed on both instrument and voice. This includes singers who accompany themselves instrumentally.

♣ **Street or Court Performance** – Includes:

- ♣ **Buffoonery/Jesters/Fools** – Includes all performances of the type that might have been seen in the courts of Europe. This includes but is not limited to: comic or bawdy music, juggling, magic and sleight of hand, clowning, telling of riddles and jokes, tumbling, or other documented entertainments prior to 1650 AD.
- ♣ **Puppetry** – Includes all performances featuring puppets and puppetry as seen prior to 1650 AD. Entries may be European or non-European in origin.
- ♣ **Street Performance** – Includes all performances of the type that might have been seen in the streets by the common people prior to 1650 AD. This includes but is not limited to: short comedic and/or bawdy skits, Morris

dancing, juggling, magic and sleight of hand, clowning, telling of comedic and/or bawdy tales, riddles and jokes, tumbling, or other documented forms of entertainment prior to 1650 AD.

♣ **Period Activities** – Includes:

- ♣ **Equestrian Performance** – Includes all demonstrations of horsemanship practiced in Europe or outside of Europe prior to 1650 AD. Entries may be European or non-European in origin.
- ♣ **Historical Combat** – Includes all demonstrations of the theory and practice of fighting styles practiced in Europe or outside of Europe prior to 1650 AD, including but not limited to: hand to hand combat, semi-armored combat and armored combat. All techniques demonstrated should be based on period manuals and techniques. Eastern martial arts are not specifically excluded, however demonstrations must be based on period theory and technique rather than modern incarnations of eastern martial arts.
- ♣ **Other Period Activities** – Includes all demonstrations of active period activities dating from prior to 1650 AD not otherwise mentioned. Examples of period activities include but are not limited to: recitation of a period rosary, performance of a period ceremony, dramatized demonstrations of court manners and etiquette, etc.

Division II: Textile and Needle Arts

♣ **Textile Arts: Application** - *This sub-division refers to the end process of textile arts, either how the components were actually used or in the application of embellishment to textiles.* Includes:

- ♣ **Beadwork** – Includes all entries where the focus of attention is on the application of beads to fabric in a manner consistent with the use of beads on fabric in Europe or outside of Europe prior to 1650 AD, including but not limited to beadwork embroidery, beadwork on clothing or accessories and beadwork on other items constructed with textiles.
- ♣ **Lace making** – Includes all forms of lace making in use prior to 1650 AD, including needle lace, cutwork/white work and bobbin lace.
- ♣ **Embroidery** – Includes all forms of embroidery in use in Europe or outside of Europe prior to 1650 AD, including but not limited to counted thread embroidery (including needlepoint and black work), free-form embroidery, Hardanger and other forms of embroidery.
- ♣ **Fabric Decoration** – Includes all forms of fabric decoration other than embroidery, lacework and beadwork that were known and used prior to 1650 AD, including but not limited to fabric printing, fabric painting, gilding on fabric, batik, appliqué, etc.

♣ **Textile Arts: Construction** - *This sub-division refers to the actual construction process of textiles (how the textiles are made).* Includes:

- ♣ **Knitting/Nalbinding** – Includes all knitted and nalbound entries employing techniques and tools used in Europe or outside of Europe prior to 1650 AD, regardless of the fiber used.
- ♣ **Knotted Work** – Includes all knotted entries employing knotting techniques and tools in use prior to 1650 CE, regardless of the fiber used. Entries may be European or non-European in origin.
- ♣ **Spinning** – Includes all spinning entries employing spinning techniques and equipment in use prior to 1650 AD, regardless of fiber spun. Entries may be European or non-European in origin.
- ♣ **Sprang/Netting** – Includes all sprang and netting entries employing techniques and tools in use prior to 1650 AD, regardless of the fiber used. Entries may be European or non-European in origin.
- ♣ **Loom Weaving** - Includes all loom woven entries employing tools and techniques in use prior to 1650 AD, regardless of the fiber use and type of fabric created. Entries may be European or non-European in origin.
- ♣ **Tablet/Card Weaving** - Includes all tablet/ card woven entries employing tools and techniques in use prior to 1650 AD, regardless of fiber used. Entries may be European or non-European in origin.
- ♣ **Tapestry & Rugs** - Includes all woven tapestries and rugs employing tools and techniques in use prior to 1650 CE, regardless of fiber used. Entries may be European or non-European in origin.

♣ **Costume** - *All costuming is judged on the body. Costumers who are unable to have costume entries modeled on the body should contact the Kingdom Minister of Arts & Sciences prior to Art/Sci for approval of an un-modeled entry. Un-modeled entries need to be presented on a dress form, or body substitute of some kind, and be accompanied by clear photographs showing the front, back, and sides of the garment while it is worn. The Kingdom Minister of Arts and Sciences will provide with specific instructions for un-modeled entries.*

Includes:

- ♣ **Costume Accessories** – Includes construction of items that normally accompany a garment or complete an ensemble, for either practical or decorative functions, and were in use prior to 1650 AD. Entries may be European or non-European in origin. Examples include, but are not limited to: shoes, gloves, belts, pouches and bags, aprons, ruffs and collars, handkerchiefs, coifs, hats, and other headgear.

- ♣ **500 – 1100 CE** - Includes construction of garments worn by men, women and children and worn between the year 600 CE and the year 1100 CE. Entries may be European or non-European in origin. Entries may consist of a full suite of clothing or a single item, such as a tunic.
- ♣ **1100 - 1350 CE** - Includes construction of garments worn by men, women and children and worn between the year 1100 CE and the year 1350 CE. Entries may be European or non-European in origin. Entries may consist of a full suite of clothing or a single item, such as a mantle.
- ♣ **1350 - 1450 CE** - Includes construction of garments worn by men, women and children and worn between the year 1350CE and the year 1450 CE. Entries may be European or non-European in origin. Entries may consist of a full suite of clothing or a single item, such as a cote.
- ♣ **1450 – 1525 CE** - Includes construction of garments worn by men, women and children and worn between the year 1450 CE and the year 1525 CE. Entries may be European or non-European in origin. Entries may consist of a full suite of clothing or a single item, such as a shirt.
- ♣ **1525 - 1650 CE** - Includes construction of garments worn by men, women and children and worn between the year 1525 CE and the year 1650 CE. Entries may be European or non-European in origin. Entries may consist of a full suite of clothing or a single item, such as a smock.

Division III: Technological Sciences

- ♣ **Armor** - *This sub-division refers to the production of historical armor (non-SCA legal) and SCA legal armor for any activity in history or in the SCA for which armor was/is worn. Includes:*
 - ♣ **Leather** - Includes the construction of suits of armor or individual pieces primarily utilizing leather or hardened leather construction techniques as practiced prior to 1650 CE. Entries may be European or non-European in origin and may be made to fit humans or any animal outfitted with protective leather in SCA period.
 - ♣ **Maille** - Includes the construction of suits of armor or individual pieces primarily utilizing chain maille construction techniques as practiced prior to 1650 CE. Entries may be European or non-European in origin and may be made to fit humans or any animal outfitted with protective chain maille in SCA period.
 - ♣ **Other Materials** - Includes the construction of suits of armor, individual pieces and/or garments associated with armor, such as padded gambesons, primarily utilizing cloth and/or other non-metal, non-leather materials. This includes horn and horn substitutes. Entries should be made using construction techniques in use prior to 1650 CE. Entries may be European or non-European in origin and may be made to fit humans or any animal outfitted with protective armor or padding in SCA period.
 - ♣ **Plate** - Includes the construction of suits of armor or individual pieces primarily utilizing plates of metal and construction techniques as practiced prior to 1650 CE. Entries may be European or non-European in origin and may be made to fit humans or any animal outfitted with protective plate armor in SCA period.
- ♣ **Musical Instrument Making** - *This sub-division refers to the making of any period musical instrument. Includes:*
 - ♣ **Metal** - Includes the construction of any musical instrument constructed out of metal, or primarily out of metal, and in use prior to 1650 CE. Instruments may be European or non-European in origin. Examples include but are not limited to: trumpets, sacbuts, gongs, zills and bronze drums.
 - ♣ **Wood** - Includes the construction of any musical instrument constructed out of wood, or primarily out of wood, and in use prior to 1650 CE. Instruments may be European or non-European in origin. Examples include but are not limited to: recorders, crumhorns, flutes, and zhu.
 - ♣ **Strings** - Includes the construction of any musical instrument employing strings as its method of sound production and in use prior to 1650 CE. Instruments may be European or non-European in origin. Although stringed instruments are generally, but not always, made of wood, due to the unique construction techniques used in sound production stringed instruments are classified as a separate category. Examples include but are not limited to: rebecs, harps, psalteries, lutes and erhu.
 - ♣ **Other** - Includes the construction of any musical instrument in use prior to 1650 CE that does not fit into the other categories. This category includes both instruments that are made out of other materials, such as clay, bone, horn, etc and instruments that include combinations of materials, such as metal and wood or horn. Instruments may be European or non-European in origin. Examples include but are not limited to: shofars, bladder pipes, gemshorns, ocarinas and dizi.
- ♣ **Metalwork** – *This sub-division refers to non-armor metalwork in which the focus of the entry is the item, or items, made in metal regardless of their ultimate use or function. (For example, an entry of cast plaques and buckle for a belt.) Includes:*
 - ♣ **Casting** - Includes all cast metal items employing casting techniques in use prior to 1650 CE. Items may be of European or non-European origin.

- ♣ **Clockwork & Clockwork Mechanisms** - Includes all clocks and clockwork mechanisms in use prior to 1650 CE. Items may be European or non-European in origin.
- ♣ **Decorative Elements** – Includes all decoration applied to metal and employing styles and techniques in use prior to 1650 CE, including etching, enameling,
- ♣ **Scientific Instruments** - Includes the creation of any scientific instruments in use prior to 1650 CE. Items may be European or non-European in origin.
- ♣ **Tools** - Includes the creation of any tools in use prior to 1650 CE. Items may be European or non-European in origin and may include tools used for any art, craft or science.
- ♣ **Weapons & Blades** - Includes the creation of any metal based weapons or blades. Items may be European or non-European in origin.
- ♣ **Woodwork** – *This sub-division refers to the use of wood as either an artistic medium or as a method of construction. Includes:*
 - ♣ **Carving/Treen** - Includes all items carved out of wood, including decorative and useful items. Treen generally refers to small domestic items, farm items, toilet articles and trade or professional tools carved out of wood, such as combs, spoons, spools for thread, etc. Similar items carved out of other materials, such as bone, horn or ivory, should be entered under Division IV – Studio Arts.
 - ♣ **Construction/Joinery** - Includes all items constructed of wood, especially those employing joinery, and using techniques and styles employed prior to 1650 CE, such a furniture. Items may be European or non-European in origin.
 - ♣ **Engineering** - Includes all items constructed primarily of wood and involving moving parts, such as wagons, siege engines, spinning wheels, looms and other wooden “machines” and employing styles and techniques in use prior to 1650 CE. Items may be European or non-European in origin.
 - ♣ **Turning** - Includes all items made by wood turning techniques in use prior to 1650 CE, including but not limited to bowls, cups, walking sticks, etc. Items may be European or non-European in origin.
- ♣ **Miscellaneous Technological Sciences** – *This sub-division includes any technological science that is not listed above. For clarity and to enable accurate judging, please identify items entered under this Sub-Division as follows: “Miscellaneous Technological Science - (craft or science used –or- description of item)”. Below are examples.*
 - ♣ **Nautical/Fishing**
 - ♣ **Navigation**
 - ♣ **Cartography**
 - ♣ **Medical Equipment**

Division IV: Studio Arts & Sciences

- ♣ **Ceramics, Glass & Pottery** – *This sub-division includes all items made out of ceramics, glass or pottery and the decoration of items made out of ceramics, glass, or pottery. Includes:*
 - ♣ **Beadmaking** – Includes the construction of beads in any material, style and technique in use prior to 1650 CE. Items may be European or non-European in origin.
 - ♣ **Blown Glass** – Includes items made of blown glass, including both molded and free-form glass blowing techniques. Items should employ styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
 - ♣ **Ceramics & Pottery** – Includes the construction of dishes, sculpture, tiles or other items by shaping and firing a non-metallic mineral, such as clay. Items should employ styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
 - ♣ **Decoration** – Includes the application of decorative elements to glass, ceramic or pottery objects employing styles and techniques in use prior to 1650 CE. Items include but are not limited to painted glass and ceramics, gilded glass and ceramics and glass etching.
 - ♣ **Sculpture** – Includes molded or formed sculptures and decorative items made of glass, ceramics or pottery. Items should employ styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
 - ♣ **Stained Glass** – Includes stained glass items made using stained glass styles and techniques employed prior to 1650 CE, including cutting and framework/joinery of clear or colored glass and/or painted and fired decoration on glass. Items may be European or non-European in origin.
- ♣ **Fine Arts** – *This sub-division includes drawing, painting, calligraphy, illumination and printing. Includes:*

- ✦ **Calligraphy** – Includes any demonstration of calligraphy or script, including SCA award scrolls, and employing styles and techniques in use prior to 1650 CE. Items may be European or non-European in origin.
 - ✦ **Drawing** – Includes any type of drawing employing styles and techniques in use prior to 1650 CE, including but not limited to silverpoint, charcoal, chalk, ink, etc.
 - ✦ **Illumination** – Includes examples of pure illumination and calligraphy combined with illumination employing styles and techniques in use prior to 1650 CE. Items may be European or non-European in origin.
 - ✦ **Painting** – Includes all types of decorative painting employing styles and techniques in use prior to 1650 CE, including but not limited to portraits, miniatures, panel painting, and decorative painting or ornamentation on leather, wood, fabric, etc.
 - ✦ **Printing** – Includes printing of pages of text, art prints, mixed text and illustrations, printing on fabric or other mediums. Entries should employ styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
 - ✦ **Tools** – Includes the manufacture of tools used in the production of the Fine Arts and employing techniques and tools used prior to 1650 CE. Entries include but are not limited to brushes, pens, inks, paints, pigments, printing plates, woodcuts, etc.
- ✦ **Jewelry & Ornamental Work** – *This sub-division includes various types of jewelry making, enamel, carving or inlay involving bone, horn and amber, lapidary skills including stone cutting and carved sculpture.*
Includes:
- ✦ **Bead Jewelry** – Includes jewelry items made of beads, pearls and other loose components employing styles and techniques in use prior to 1650 CE. Items may be European and non-European in origin.
 - ✦ **Carving** – Includes all items involving the carving and/or inlay of bone, horn, amber or similar, natural, materials. Items should employ styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
 - ✦ **Enamel** – Includes all enameled items employing styles and techniques in use prior to 1650 CE. Items may be European or non-European in origin.
 - ✦ **Jewelry Construction** – Includes the manufacture of jewelry items using cast, soldered and/or non-soldered construction and employing styles and techniques in use prior to 1650 CE.
 - ✦ **Lapidary Arts** – Includes all items of lapidary work and employing styles and techniques in use prior to 1650 CE, including but not limited to tumbling, cabochon cutting, faceting and cameo carving. Items may be European or non-European in origin.
 - ✦ **Sculpture** – Includes all sculpture that is created through the use of carving techniques, rather than casting or modeling. Items may be carved from stone, marble, bone, etc. Items should employ styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
- ✦ **Leather Arts** – *This sub-division includes leather crafts, including tooling, leather construction and cobbling.*
Includes:
- ✦ **Cobbling** – Includes the making of shoes, slippers, chopines, etc employing styles and techniques in use prior to 1650 CE. Items may be European or non-European in origin.
 - ✦ **Construction** – Includes the construction of items made primarily of leather and employing styles and techniques in use prior to 1650 CE. Entries may include but are not limited to saddles, quivers, leather pouches, etc. Items may be European or non-European in origin.
 - ✦ **Molding** – Includes molded leather items employing styles and techniques in use prior to 1650 CE, including but not limited to bottles, masks, etc. Items may be European or non-European in origin.
 - ✦ **Tooling & Embellishment** – Includes leather items where the decoration or embellishment is the primary focus of the entry, such as belts, pouches, etc. Entries should employ styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
- ✦ **Paper Arts** – *This sub-division includes papermaking, bookbinding, paper mache and other paper-based crafts.* Includes:
- ✦ **Bookbinding** – Includes the construction of books and pamphlets employing the styles and techniques in use prior to 1650 CE. Entries may be European or non-European in origin.
 - ✦ **Paper Mache** – Includes the construction of any item created by molding paper, fabric, and/or leather or other materials held together by a wet glue and employing styles and techniques in use prior to 1650 CE. Items may be European or non-European in origin.
 - ✦ **Papermaking** – Includes the making of paper in a style and using techniques in use prior to 1650 CE. Items may be European or non-European in origin.

- ✦ **Miscellaneous Paper Crafts** – Includes any paper craft not listed above and employing styles and techniques in use prior to 1650 CE. Entries include but are not limited to origami, playing cards, embossing, etc. Items may be European or non-European in origin.

- ✦ **Miscellaneous Studio Arts** - *This sub-division includes any studio or fine art that is not listed above. For clarity and to enable accurate judging, please identify items entered under this Sub-Division as follows: “Miscellaneous Studio Art - (art or craft used –or- description of item)”*

Division V: Domestic Arts & Sciences

- ✦ **Animal Arts** - *This sub-division includes all animal related entries that do not fit into another category. Includes:*

- ✦ **Accoutrements** – Includes collars, leashes, harnesses, barding and other items worn by animals and employing styles and techniques in use prior to 1650 CE. Items may be European or non-European in origin.
- ✦ **Feeds** - Includes the preparation of animal feeds and feeding techniques. Entries should employ materials and techniques in use prior to 1650 CE as much as possible, and may be of European and non-European origin.
- ✦ **Husbandry** – Includes the study, raising and/or training of animals. Entries may include raising of period breeds of animals and caring for them using techniques in use prior to 1650 AD and/or training animals using period methods. Entries may be European or non-European in origin.

- ✦ **Beverages** - *This sub-division includes all prepared beverages except medicinal cordials. All entries must include a complete list of ingredients used and a copy of the full recipe. Includes:*

- ✦ **Brewing** – Includes the production of alcoholic beverages made principally from grains. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.
- ✦ **Cordials & Liquors** – Includes the production of flavored alcoholic beverages. Due to state and federal laws, and health considerations, any distilled products used must be purchased commercially. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.
- ✦ **Non-Alcoholic** – Includes the production of all non-alcoholic beverages. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.
- ✦ **Vintning** – Includes the production of alcoholic beverages made primarily from fruit, flowers or honey. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.

- ✦ **Food Preparation** - *This sub-division includes the production of food items. The judging panel recognizes that well-prepared historical dishes may not always suite the modern palate. All entries must include a complete list of ingredients used and a copy of the full recipe. Includes:*

- ✦ **Subtleties & Illusion** – Includes the preparation of food items that are intended as subtleties and illusion foods. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be of European and non-European origin.
- ✦ **Single Dish** – Includes the preparation of a single food item or dish. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.
- ✦ **Full Meal** – Includes the preparation of a full meal from a particular time, place and societal class. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.
- ✦ **Other** – Includes the preparation of food items that are not considered to be a “dish”, such as jellies, jams, condiments, sauces, etc. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.

- ✦ **Games & Toys** *This sub-division includes the production of games, toys and other items used by children or adults in period for entertainment, amusement and/or recreation. Includes:*

- ✦ **Games** - Includes manufacture of the accoutrements necessary for playing board type games, such as chess, as well as non-board type games, such as dice or cards. Entries should employ materials and techniques in use prior to 1650 CE as much as possible, and may be of European and non-European origin.

- ✦ **Childrens' Toys/Puppets** - Includes manufacture of all kinds of period childrens' toys. Entries should employ materials and techniques in use prior to 1650 CE as much as possible, and may be of European and non-European origin.
- ✦ **Recreational Items** - Includes manufacture of the accoutrements necessary for various forms of childrens' or adults' recreational activities. Entries should employ materials and techniques in use prior to 1650 CE as much as possible, and may be of European and non-European origin.
- ✦ **Herb Craft** - *This sub-division includes the various uses for herbs in the medieval and renaissance household, including medicines, medicinal cordials, pest repellents/baits, air fresheners, etc. Includes:*
 - ✦ **Apothecary** – Includes the production of all non-alcoholic medicinal products used prior to 1650 AD. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.
 - ✦ **Domestic Uses** – Includes the domestic use of herbs for household uses other than medicines or medicinal cordials. Examples include air fresheners, pest repellents/baits, etc. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.
 - ✦ **Medicinal Cordials** – Includes the production of medicinal cordials. Due to state and federal laws, and health considerations, any distilled products used must be purchased commercially. Entries should employ ingredients and techniques in use prior to 1650 CE as much as possible, and must include a list of all ingredients used and the complete recipe. Entries may be European or non-European in origin.
- ✦ **Horticulture** - *This sub-division includes the study and/or raising of period plants, including flowers, herbs, vegetables, fruits, grains and other plants. There are no Categories within this Sub-Division. All entries should be labeled "Horticulture - (name of plant)"*
- ✦ **Household Arts** - *This sub-division includes the arts and crafts of the medieval and renaissance housewife. Includes:*
 - ✦ **Basket Weaving** – Includes the construction of baskets, woven straw hats and other items using similar techniques. Entries should employ materials, styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
 - ✦ **Candlemaking** – Includes the making of candles, rush lights, and other direct sources of light prior. Entries should employ materials, styles and techniques in use prior to 1650 CE and may be European or non-European in origin.
 - ✦ **Cosmetics** - Includes manufacture of cosmetic items including, but not limited to, all forms of make-up, face or hand creams, hair treatments, including bleaches and dyes, shampoos and other personal hygiene items. Entries should employ materials, ingredients and techniques in use prior to 1650 CE as much as possible, and may be of European and non-European origin. All entries should include a complete list of ingredients used.
 - ✦ **Dyeing** – Includes both the production of period dyes and the demonstration of period dyeing techniques. Entries should employ materials and techniques in use prior to 1650 CE and may be European or non-European in origin.
 - ✦ **Perfume Making** – Includes the manufacture of solid and liquid perfumes, scented lotions and other products using materials and techniques in use prior to 1650 CE. Entries may be European or non-European in origin.
 - ✦ **Soapmaking** – Includes the manufacture of soaps, detergents, shampoos and other cleaning items using materials and techniques in use prior to 1650 CE. Entries may be European or non-European in origin.
- ✦ **Miscellaneous Domestic Arts** - *This sub-division includes any item used in the medieval or renaissance home which does not fit into any other category. For clarity and to enable accurate judging, please identify items entered under this Sub-Division as follows: "Miscellaneous Domestic Art - (art or craft used –or- description of item)"*

Division VI: Written Works

- ✦ **Annotated Bibliography** – An annotated bibliography is a list of citations to books, articles and documents. Each citation is followed by a brief description of the source and evaluation of it's usefulness – the annotation. The purpose of the annotation is to inform the reader of the relevance, accuracy and quality of the sources cited. Annotated bibliographies should be constructed on an entrant defined subject. All written works must be pre-registered for the Art/Sci faire and, if possible, submitted 4 weeks prior to the event. Written works not pre-registered and submitted may not be able to be judged during the course of the event.
- ✦ **Music Composition** – A musical composition may be submitted separately from its performance for evaluation of the compositional techniques used. Compositions should employ musical techniques in use prior to 1650 CE. All

written works must be pre-registered for the Art/Sci faire and, if possible, submitted 4 weeks prior to the event. Written works not pre-registered and submitted may not be able to be judged during the course of the event.

- ♣ **Poetry** – Poetry may be submitted separately from its performance for evaluation of the poetic techniques and language used. Poetic works should employ language and techniques in use prior to 1650 CE. All written works must be pre-registered for the Art/Sci faire and, if possible, submitted 4 weeks prior to the event. Written works not pre-registered and submitted may not be able to be judged during the course of the event.
- ♣ **Research Paper** – Includes all types of research papers, including but not limited to scholarly examinations and research, how-to guides and historical reviews. Topics for research papers must focus on events or subjects prior to 1650 CE. All written works must be pre-registered for the Art/Sci faire and, if possible, submitted 4 weeks prior to the event. Written works not pre-registered and submitted may not be able to be judged during the course of the event.
- ♣ **Prose** – Includes all types of prose, including but not limited to short stories, novels, period-style histories, etc. and should employ techniques and language in use prior to 1650 CE. All written works must be pre-registered for the Art/Sci faire and, if possible, submitted 4 weeks prior to the event. Written works not pre-registered and submitted may not be able to be judged during the course of the event.

Division VII: Society Arts

- ♣ **Body of Work Displays** – Includes themed displays of multiple items. Possible themes include collections of current and past entries in a single category, a presentation of items representing multiple periods, eras or cultures, etc. Entries can include past Art/Sci entries among the presentation. Entries should emphasize historically accurate methods and materials. Entries may be European or non-European and pre 1650 CE in origin.
- ♣ **Cultural Studies** – Their sub-divisions includes aspect on non-domestic responsibilities of daily life.
 - Religions, Politics, trade economics, celebrations, traditions, history, crime, law
- ♣ **Heraldic Display** – Includes the display of heraldic arms, devices, badges, etc. Emphasis is on the effective and historically appropriate use of heraldry. Entries can consist of a single heraldically embellished item or garment, or an entire collection of heraldically charged items, such as a tournament set (pavilion, banners, shield, surcoat, liveried herald, etc). Allowances are made for SCA use but the entry should, as much as possible, employ styles and techniques in use prior to 1650 CE. Entries may be European or non-European in origin.
- ♣ **Models** – Includes working scale models of large items, such as siege weapons, dioramas of historical battles or events and scale models of period dwellings, ships, etc. Entries of models should employ period construction techniques (on a smaller scale) as much as possible. Entries may be European or non-European in origin and should date to before 1650 CE.
- ♣ **Persona Displays** – Includes a display of multiple items organized around the entrant's SCA persona. The display can be "A day in the life..." type displays or more specific displays, such as a 14th century archer's campaign kit or a 16th century lady's still room. Individual items contained within the larger entry can include previous Art/Sci entries. Entries should emphasize historically accurate methods and materials. Entries may be European or non-European and pre 1650 CE in origin.
- ♣ **SCA Ambiance** – Includes items made to enhance the medieval atmosphere of SCA events by disguising modern items or necessities. Examples of SCA Ambiance items include but are not limited to food coolers disguised/enclosed within wooden chests, drink coolers disguised/enclosed within wooden casks, camp furniture, etc. Basic documentation is required in this category – an SCA Ambiance Documentation Form is provided is available from the Kingdom Minister of Arts & Sciences.
- ♣ **Teaching Display or Demonstrations** – Includes museum type educational displays that teach about a specific subject, or live demonstrations that teach a specific subject. Entries should emphasize historically accurate methods and materials as much as possible and should include handouts or other materials as appropriate. Skills or subjects taught should be European or non-European and pre 1650 CE in origin.
- ♣ **Tents & Pavilions** – Includes the construction of tents, pavilions, sun-shades and other indoor/outdoor structures made primarily of a flexible covering over a rigid frame. Entries should employ styles and techniques in use prior to 1650 CE and may be European or non-European in origin.

Division VIII: Children and Youth

- ♣ **Young elementary** - Includes all entries created by a child aged 5-8 years old. Entries should fit within the adult Divisions and Categories and employ styles, techniques and materials in use prior to 1650 CE as much as possible given the age and abilities of the child. Parental assistance and involvement is encouraged, however the bulk of the project should be the child's work. At no time should any dangerous or questionable materials or ingredients be used.
- ♣ **Elementary** – Includes all entries created by a child aged 8-12 years old. Entries should fit within the adult Divisions and Categories and employ styles, techniques and materials in use prior to 1650 CE as much as possible given the age and abilities of the child. Parental assistance and involvement is encouraged, however the project should be the child's work. At no time should any dangerous or questionable materials or ingredients be used.

- ▶ **Middle School** - Includes all entries created by a youth aged 11-14 years old. Entries should fit within the adult Divisions and Categories and employ styles, techniques and materials in use prior to 1650 CE as much as possible given the age and abilities of the youth. Parental involvement should be minimal and primarily supervisory in nature. At no time should any dangerous or questionable materials or ingredients be used. .
- ▶ **High School** - Includes all entries created by a youth aged 14 -17 years old. Entries should fit within the adult Divisions and Categories and employ styles, techniques and materials in use prior to 1650 CE as much as possible given the age and abilities of the youth. At no time should any dangerous or questionable materials or ingredients be used.