



# **The Kingdom of Meridies**

## **Arts & Sciences Officers Handbook**



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## ***I. Purpose of the Arts & Science Office***

The Local Minister of Arts & Sciences (LMOAS) is the officer responsible for promoting, enhancing and educating the populace on the arts & sciences of the SCA time period. This is accomplished through encouragement, communication, recognition, reporting and serving as a resource.

### **A. Encouragement**

As minister of arts and sciences for your group, your job will be to encourage and promote the Arts and Sciences of your group. Getting the people in your group excited about A&S could be easy or difficult. Some groups are composed mainly of fighters whose idea of art is an attractively duct-taped piece of rattan. Fighters need armor and must sometimes learn to make their own. A combat-oriented group might have a leatherworker or metalworker.

#### **Tips:**

- Learn what your group does and what your people want to learn more about. Use this as a starting point for developing classes and workshops, working with your local provost (if your group has one).
- Praise the work and effort of artists in your group, whether they're beginners or experienced.
- Create a scrapbook with photographs of the things the people in your group have done and display it proudly at demos and meetings.
- Ask people for their help at some art or science-related task. People like to have their skills remembered along with their names.

### **B. Communication**

It is a vital part of your job to be accessible to the people in your group and to let them know what is going on with A&S. It is very discouraging when a class or workshop has little or no attendance because people didn't know about it.

#### **Tips:**

- Attend your local business meetings or provide a written report for a proxy to give to your group.
- Use your group's newsletters, Web site and/or list serve to spread the word about A&S related activities in your area. Include "cross pollination" items such as museum exhibits and demonstrations by local craftspeople.
- Put your local artisans in touch with each other.

### **C. Recognition**

As the A&S officer, you are in a unique position to know about the creative things the people in your group do.

#### **Tips**

- Write award recommendation letters for artisans in your group and encourage others to do the same. Remember: You do not need to be a member of a particular order to recommend someone for that order.
- Recognize the creative people in your group at meetings when you give your report.

### **D. Reporting**

A&S reports are important to the Society for Creative Anachronism (SCA) because they can help defend our nonprofit status as an "educational organization devoted to study of the Middle Ages and Renaissance." Reports from local officers help the KMOAS understand the needs and interests of the populace regarding A&S. This information is useful for planning events, workshops and other activities. Sometimes people use information from A&S reports to augment information in award recommendation letters.

\*\*\*More information about reporting is covered in the section on requirements for local Ministers of Arts and Science.

### **E. Resources**

The A&S officer should be the person who knows where to find the people, places and sources that the group needs to learn more about arts and sciences.

#### **Tips**

- Develop a list of subject matter experts that can teach classes or help new people.
- You can also look for craftspeople in your community who may be willing to share their time and knowledge - maybe even teach a class.
- Create a list of libraries and museums that provide the research material needed to develop a new skill or interest, or to create work that is more authentic in construction or appearance. Also, individuals within the Society often gather rich collections of books, magazines and SCA publications that they may be willing to share. Your own files should have a collection of handouts. If you do not have anything, the Deputy Minister of Information Resources has dozens of articles from which to choose.
- Sources for the tools and supplies that artisans use in their work are a must. A directory of suppliers, both local and mail order, is a great addition to your files.

## *II. Local Ministers of Arts & Sciences*

### **A. Requirements**

- **SCA membership.** The Local Minister of Arts and Sciences (LMOAS) must be a subscribing member or reside at an address where a subscribing member lives. A subscribing member, for this purpose, receives *Popular Chivalry*, the kingdom newsletter.
- **Read the rules.** Read and understand *Corpora*, *Kingdom Law* and this handbook. All prospective LMOAS should now do this before taking office. *Corpora* is the official governing document of the SCA, Inc. You don't absolutely need to memorize all of *Corpora*, but you should know the sections that pertain directly to the A&S office. This handbook is online and a copy should also be in your files.
- **Letter of Introduction.** When you take over as LMOAS, you should submit a letter of introduction. The letter must include the following:
  - Your modern name,
  - postal address,
  - phone number,
  - e-mail address (if any),
  - SCA name,
  - membership number and expiration date,
  - the date you received the office files from the previous LMOAS or your local seneschal
  - acknowledgment that you have read and that you understand *Corpora*, *Kingdom Law for Meridies* and this handbook.

Have your local seneschal sign the letter. Their signature must be on the letter for the office transfer to be considered valid. Mail the letter to the Kingdom Minister of Arts & Sciences (KMOAS) with a copy to the Regional Reporting Deputy (RRD).

## **B. Responsibilities**

### 1. Files

Date the records in your files so that you can sort them in chronological order. The files may be as elaborate as you wish, but they **MUST** include the following items:

- A copy of the current version of this handbook and all official updates thereafter from the KMOAS.
- Dated copies of all A&S reports received from the people in your group. It is recommended that the reports received from the people in your group are kept in the files with the corresponding quarterly report to the Regional Reporting Deputy.
- Dated copies of all official correspondence: any letter you write as an LMOAS, any letter you receive as an LMOAS, and any other correspondence that concerns your office. On all correspondence, write the postmark date and the date received – or just attach the envelope. **DO NOT** include personal messages in official correspondence.
- Outlines, handouts and records of classes or workshops held or taught in the local group or taught by members of the local group. If your group doesn't have a Royal University of Meridies provost, arrange to send class sign-up sheets, synopses and other collegiums paperwork to the appropriate RUM officer so members of your group can receive RUM credit as appropriate.
- Articles, handouts and other materials of interest to the people in your group.
- Notes on projects, skills or works by the people in your group. These can be useful for writing award recommendation letters.
- Something useful, but not required, to have in your files is a current directory of local resources - art and crafts supply stores, fabric stores, flea markets, hardware stores, libraries, lumber yards, thrift stores and so on that could be useful to the people in your group for their A&S projects.

The files of the office are SCA property. Failure to return them intact, and in good condition, will constitute theft and can be pursued through the mundane legal system.

If the files are too large, you may choose to keep only the past two years of records and send the rest to the Kingdom Archives for storage (contact the Kingdom Seneschal for more information). However, don't archive anything you may need to refer to later. Discuss this with the Kingdom Archivist before you send anything. It is recommended that you do this only with the unanimous consent of the local seneschal and officers of your group.

## 2. Reports

Quarterly reports are required of each LMOAS. The KMOAS uses the information in these reports to keep the Crown and the Society A&S officer informed and to make decisions that relate to the handling of A&S related matters in Meridies.

These reports should list (briefly) the activities in arts and sciences for:

- individual members
- group projects
- classes held in the quarter
- demos
- events
- workshops, etc.

A copy of these reports should be given to your local seneschal

Send your quarterly reports to the Regional Reporting Deputy (RRD). They do not go to the KMOAS.

### **Reporting schedule:**

**1st quarter (January-March) ..... due by April 21**

**2nd quarter (April-June) .....due by July 21**

**3rd quarter (July-September) ..... due by October 21**

**4th quarter (October-December) .....due by January 21**

There is no Doomsday report required. (A Doomsday report covers an entire year of activity.)

The LMOAS report form is available on the A&S section of the Kingdom Web site in PDF format. It is also included in this handbook's Appendices. The cover sheet must be used as the top sheet of every quarterly report. The rest of your report should be typed or printed neatly on standard letter-sized paper and stapled or clipped to the top sheet. If you photocopy your reports, all copies must be completely readable.

### ***Electronic reporting***

The RRD may choose to accept reports through e-mail. If so, your report must include the information from the official report cover sheet at the beginning and follow the format of the official report. Also, contact the RRD to make sure they actually receive your report intact.



### Reports continued

*Cantons:* An LMOAS of a Canton may report either only to their Baronial A&S officer or also send a copy to the RRD. The Canton LMOAS should consult with the Baronial officer on this and inform the Baronial officer and the RRD of their decision. Any changes in this decision must be reported to both the Baronial officer and the RRD. Remember: If the Canton LMOAS chooses to send reports directly to the RRD, they must also send a copy to the Baronial A&S officer.

*Baronies:* An LMOAS of a Barony that has one or more Cantons must keep the Canton files separate from the Baronial files so that the Canton can more easily be given proper credit. For reporting, if the Canton LMOAS is also sending a copy to the RRD, the Baronial LMOAS does not need to include the Cantons activities in their report.

*Colleges:* Due to their nature, colleges are allowed announced periods of inactivity. Before a planned period of inactivity, the College LMOAS must officially notify the RRD in writing of:

- The date they will stop reporting and
- The date they will resume reporting. This letter must include a report of A&S activity to date since the last local quarterly report if the inactivity will begin before the next quarterly report. When the group resumes activity, resume normal reporting.

### ***Late Reports***

- First report missed: Groups name will appear in *Popular Chivalry*.
- Second report missed: The RRD will send a written letter to the LMOAS and local seneschal saying that the missing reports are due before the next reporting period.
- Third report missed: If a third report is missed, the RRD will inform the KMOAS that the LMOAS needs to be removed due to lack of reporting. The KMOAS will inform the local seneschal in writing that:
  - The LMOAS has been removed.
  - The removed LMOAS and the seneschal should work together to transfer the office files to the seneschal.
  - The seneschal is responsible for sending in the missing reports and any future reports until a new LMOAS is installed.
- Fourth report: If a fourth report is missed, the KMOAS will request that the Kingdom Seneschal pull the Society sanction from the group. A group without sanction cannot hold events, fighter practices or meetings. Please don't let this happen.

### 3. A&S Activities

It is the duty of the local officer to encourage activity in the arts and sciences in the local group. This can be accomplished in a number of ways:

- Classes and workshops can be taught or sponsored.
- Materials can be made available to local members.
- Contests may be sponsored at events.

The local officer is in charge of running contests at events sponsored by the group, and also usually oversees other A&S activity at events.

The LMOAS makes materials available to local members on Kingdom A&S Faire, and arts & sciences activities at other events such as Gulf Wars. The material will also be available on the A&S Web site.

### 4.. Deputies

A deputy to an LMOAS could be the designated successor, one of several regular assistants or just someone interested in helping occasionally. In an ideal situation, the LMOAS makes sure their succeeding deputy is prepared for at least one or two quarters before letting them take over the office.

## **C. Leaving Office**

### 1. Resigning from Office

- Inform your local seneschal and the RRD.
- Transfer the office files to your successor or (if you have none) your local seneschal. The files must remain intact. If an LMOAS leaves office without turning over the official files, the Kingdom Seneschal will be notified.
- Write your letter of resignation to the KMOAS and make three more copies:
  - Mail one to the RRD,
  - Give one to your seneschal, and
  - Keep one in the A&S office files. The letter needs only to state that you're resigning, who your successor is, and the date you transferred the office files.

### 2. Removal from Office

Causes for removal from the LMOAS office are:

- Failure to report adequately
- Not being a current member of the SCA, Inc.

### ***III. Kingdom Minister of Arts & Sciences***

The Kingdom Minister of Arts & Sciences (KMOAS) shall be responsible for encouraging and organizing the arts in Meridies.

#### **A. Requirements:**

- Must be a subscribing member of the SCA, Inc.
- Must have read and understood Copora and Kingdom Law
- Must submit a letter of introduction to the Crown, their Heirs, the Kingdom Seneschal, and Society Minister of Arts & Sciences

#### **B. Responsibilities:**

##### 1. Files:

Keep files of all reports from Deputies and Kingdom Arts & Sciences Faire; correspondence to and from the office; and newsletters received.

##### 2. Reports:

Report regularly to the Crown, their Heirs, the Kingdom Seneschal and the Society Minister of Arts & Sciences on activities. (Usually at Coronation).

##### 3. Moderate Laurels list serve:

The KMOAS shall be added as a moderator to the Laurels list serve (along with the Secretary of the Laurels) and perform moderator tasks as necessary. S/he will also be able to post files to the list serve.

##### 4. Selection and approval (and removal) of all deputies, with the Crown's consent.

##### 5. Supervision of deputies.

##### 6. Act as Fairecrat for Kingdom A&S:

- Collects the pre-registrations of entries
- Invites/assigns judges
- Provides judging sheets for entrants
- Tabulates scores
- Provides the scroll for Champion of the Arts.
- Provides necessary supplies for judges and staff. (i.e., pens, pencils, paper, etc), including cups and water for brewing and vintning.
- Ascertains the Rules for Kingdom Arts & Sciences Faire are enforced

## **C. Leaving Office**

### **1. Resigning from Office**

- Inform the Kingdom Seneschal and the Society Minister of Arts & Sciences.
- Transfer the office files to your successor or (if you have none) your Kingdom Seneschal. The files must remain intact. If a KMOAS leaves office without turning over the official files, the Kingdom Seneschal will be notified.
- Write your letter of resignation to the Society Minister of Arts & Sciences and make two more copies:
  - Mail one to the Kingdom Seneschal,
  - Keep one in the A&S office files. The letter needs only to state that you're resigning, who your successor is, and the date you transferred the office files.

### **2. Removal from Office**

Causes for removal from the KMOAS office are:

- Failure to report adequately
- Not being a current member of the SCA, Inc.
- Failure to carry out the responsibilities of the office in an efficient and timely manner.

## ***IV. Kingdom Arts & Sciences Deputies***

### **A. Regional Reporting Deputies**

#### **1. Requirements:**

Just like the local A&S officers, Regional Reporting Deputies are required to:

- Be a subscribing member of the SCA Inc.,
- Read and understand *Corpora, Kingdom Law* and this handbook.
- Send a letter of introduction to the KMOAS.

#### **2. Responsibilities:**

**a. Files.** Keep files of all reports, correspondence to and from the office, and newsletters received.

**b. Reports.** Send a quarterly report to the KMOAS that contains:

- A concise summary of each local report.
- A current and complete directory with names and addresses of the LMOAS in their region, noting any address changes since the last report.
- An ongoing list of groups that have not sent one or more quarterly reports.
- Recommendations to the KMOAS of any LMOAS that need to be removed or groups that need to be sanctioned.

**These summary reports are due on:**

- **May 15**
- **August 15**
- **November 15**
- **February 15**

#### **3. Leaving Office**

##### **a. Resigning from office**

- Transfer the office files to your successor. If a Regional Reporting Deputy leaves office without turning over the official files, the Kingdom Seneschal will be notified.
- Write a letter of resignation to the KMoA and make a copy to go into the RRD files.

##### **b. Removal from Office**

Causes for removal from the RRD office are:

- Failure to report.
- Not being a current member of the SCA, Inc.

## **B. Deputy of Web Information**

### **1. Requirements:**

Just like the LMOAS and RDD, Web deputies are required to:

- Be a subscribing member of the SCA Inc.,
- Read and understand *Corpora, Kingdom Law* and this handbook.
- Send a letter of introduction to the KMOAS.

### **2. Responsibilities:**

**a. Files.** Keep files of all reports, correspondence to and from the office and newsletters received.

#### **b. Web sites**

##### 1. Kingdom of Meridies Web site

- Act as the liaison between the KMOAS and the Kingdom Web Minister
- Make certain that all the A&S information on the Kingdom site is accurate and up-to-date
- Create/maintain the online registration form for Kingdom A&S
- Create/maintain a list of resources links for A&S

##### 2. Laurels Web site

- Create/maintain the Laurels of Meridies Web site
- Link the Laurels of Meridies Web site appropriately

### **3. Leaving Office**

#### **a. Resigning from office**

- Transfer the electronic files and Web hosting information to your successor. If a Web Deputy leaves office without turning over the official files, the Kingdom Seneschal will be notified.
- Write a letter of resignation to the KMOAS.

#### **b. Removal from Office**

Causes for removal from the Web Deputy Office office are:

- Failure to fulfill responsibilities in a timely fashion.
- Not being a current member of the SCA, Inc.

## **C. Special Projects Deputy**

### **1. Requirements:**

Special Project Deputies are required to:

- Be a subscribing member of the SCA Inc.,
- Read and understand *Corpora, Kingdom Law* and this handbook.
- Send a letter of introduction to the KMOAS.

### **2. Responsibilities:**

**a. Files.** Keep files of all reports, correspondence to and from the office and newsletters received.

**b. Special projects as determined by the KMOAS.**

### **3. Leaving Office**

#### **a. Resigning from office**

- Transfer all files you have on the project to the KMOAS or the new deputy. If a Special Projects Deputy leaves office without turning over the official files, the Kingdom Seneschal will be notified.
- Write a letter of resignation to the KMOAS.

#### **b. Removal from Office**

Causes for removal from the Special Projects office are:

- Failure to fulfill responsibilities in a timely fashion.
- Not being a current member of the SCA, Inc.

## **D. Deputy Minister of Information and Resources (DMoIR)**

### **1. Requirements:**

Deputy Ministers of Information and Resources are required to:

- Be a subscribing member of the SCA Inc.,
- Read and understand *Corpora, Kingdom Law* and this handbook.
- Send a letter of introduction to the KMOAS.

### **2. Responsibilities:**

**a. Files.** Keep files of all reports, correspondence to and from the office, and newsletters received.

**b. Collect articles, resources and other information on arts and sciences.**

**c. Report to the KMOAS at least once a year by July 1.** This report is to include:

- an updated list of articles, resources and other information added to the collection since the last report
- a list of articles received since the previous report.

### **3. Leaving Office**

#### **a. Resigning from office**

- Transfer all files to the KMOAS or the new deputy. If a DMoIR leaves office without turning over the official files, the Kingdom Seneschal will be notified.
- Write a letter of resignation to the KMOAS.

#### **b. Removal from Office**

Causes for removal from the DMoIR office are:

- Failure to fulfill responsibilities in a timely fashion
- Not being a current member of the SCA, Inc.



## ***V. Kingdom Guilds***

Official Guilds of Meridies are groups of people that share a common interest in a special field or craft and are willing to promote it on a Kingdom level.

For a guild to be official in Meridies, it must meet these requirements:

- It must have a charter.
- It must have an official contact person listed in *Popular Chivalry*
- The guild leader or a designated representative must attend the meeting of all Kingdom Guilds held at Kingdom Arts & Sciences Faire.
- Guilds are strongly encouraged to participate in official Artisans' Rows.

### **A. Getting Started**

1. Choose a leader. This individual may be called the guild head, guild leader, guild minister or something else appropriate. Make sure that the KMOAS has the following information for the current leader:

- names (modern and SCA),
- postal address,
- phone number, and
- e-mail address (if any).

2. Write a charter and a set of policies and procedures.

- Work with the KMOAS to write a charter in accordance with Kingdom Law. The charter describes whom you are and what you want to do.
- The policy and procedure describe the rules of operation for the guild, including policies and procedures for its membership.
- Guild charters are reviewed by the Crown, KMOAS and Kingdom Seneschal. Once approved, it is presented to the Crown for their signature. The policy and procedure do not require approval.
- Cooperate with the Chancellor of the Exchequer: for Meridies in fulfilling the requirements set forth in Kingdom Law. If your guild starts to keep its own money, have an official treasurer to maintain financial records, keep copies of receipts, and handle all other duties related to finances for the guild.

### **B. Requirements**

The Guild Stewards (or their designated representatives if they cannot attend) will meet once a year, usually at Kingdom Arts & Sciences Faire, with the KMOAS and/or the Special Projects Deputy for Guilds. The Guild Stewards/Representatives shall be prepared to present a verbal report on guild activities over the course of the previous year. A written report summarizing this information should be forwarded to the KMOAS no later than June 21 of each year.

In the event that the annual meeting does not take place at Kingdom Arts & Sciences Faire, the KMOAS will specify a date for the meeting: the Stewards' written reports

should be post-marked/date-stamped no later than 14 days following the meeting.

Failure to attend the meeting and/or make a report will result in losing the privilege of contact information being listed on the Kingdom Web site and in *Popular Chivalry*.

### **C. Suggestions for Activities**

The following are suggested activities for guilds to pursue for growth and recruitment.

#### 1. Service:

- Hold Kingdom fundraisers and make donations to benefit the Kingdom.
- Produce items that the Royalty can use as gifts.
- Sponsor events

#### 2. Education:

- Have lectures and hands-on classes locally and at events, especially Royal University.
- Have a booth at demos and events, especially in Artisan's Row
- Set up live demonstrations.

#### 3. Communication:

- Produce a newsletter for guild members.
- Maintain a list serve or news group.
- Maintain a Web site.

## ***VI. Faires and Competitions***

### **A. Local competitions**

For information about local competitions, please see *Popular Chivalry* for information about upcoming events. Because local competitions are independent, they may be following their own rules. Sometimes a local faire will follow a theme, but they will usually accept entries that do not meet that theme. Your best bet is to check the flyer. If the information you need is not there, please feel free to contact the autocrat because he or she can answer your questions. Local competitions are a great place to begin entering.

### **B. Regional Faires**

Regional faires are held at various locations and times throughout the kingdom of Meridies. While regional faires may vary from year to year, the traditional annual ones are the Barony of Iron Mountain's Magna Faire and The Barony of South Down's Midwinter Arts & Sciences.

1. Midwinter Arts and Sciences. This is the traditional winter event hosted by the Barony of South Downs. The faire normally follows Meridian guidelines; however, the format sometimes changes. Please contact the Barony for more information.
2. Magna Faire: This event is the traditional winter event hosted by the Barony of Iron Mountain. It is normally held in December. There are normally two different faires held simultaneously at this event, the Magna Faire and the Regional Arts Faire.
  - a. *Regional Arts Faire*: The regional faire follows Meridian guidelines for judging at an arts faire; however, the categories are different.
  - b. *Magna Faire*: The Magna Faire is a different style in which the entrants judge each other.

### **C. Kingdom Arts and Science Faire**

Kingdom Arts & Science Faire is the faire where artisans bring forth only their best entries. It is held annually on the first weekend of June at various locations throughout Meridies. Entering a Kingdom Arts & Sciences Faire is a good opportunity for artisans to receive valuable feedback about their craft. Attending Kingdom Arts & Sciences Faire is an excellent chance for artisans to meet others who practice the same craft and to share ideas. Please see section VII in this handbook for more detailed information.

### **D. Inter-Kingdom Faires and Competitions**

Inter-kingdom faires and competitions follow their own set of rules and guidelines. As a result, they can be different from year to year. Competitions at events such as Border Raids and Gulf Wars are considered Inter-Kingdom competitions. Please check the flyer for important information.

## ***VI. Kingdom Arts & Sciences Faire***

### **A. Kingdom A&S Event Requirements**

The Kingdom A&S Faire will be held the first weekend in June each year.

The event site will be chosen by the Kingdom Events Deputy in the rotation of Kingdom-level events.

#### **1. Responsibilities of the hosting group:**

##### a. Autocrat

- assist with setting up of schedule and overall running of the event.
- work directly with KMOAS.

##### b. Feastcrat provides cooks and helpers prepared to cook:

- Saturday feast
- Saturday and Sunday breakfast.

##### c. Cleaning

- Provide personnel adequate to patrol and keep all halls and buildings clean throughout the event, make sure bathrooms are clean and there is toilet paper,
- clean up for kitchen and eating areas after every meal,
- patrol buildings and grounds to make sure trash receptacles are emptied regularly.

##### d. Set-up and take down

- Provide, set up and take down tables and chairs for judging areas
- Provide, set up and take down tables and chairs for eating areas
- Provide set up and take down chairs for meetings
- Set up and take down Court

##### e. Troll

#### **2. Responsibilities of the Kingdom Minister of Arts & Sciences**

The Kingdom Minister of Arts & Sciences is the Fairecrat for Kingdom Arts & Sciences Event.

- Collects the pre-registrations of entries
- Invites/assigns judges
- Providing judging sheets for entrants
- Tabulates scores
- Provides the scroll for Champion of the Arts.
- Provides necessary supplies for judges and staff. (i.e., pens, pencils, paper, etc), including cups and water for brewing and vintning.
- Ascertains the Rules for Kingdom Arts & Sciences Faire are enforced.

## **B. Rules for the Meridian Kingdom Art & Sciences Faire**

All entries must be pre-registered to ensure judging. Pre-registration is available on the Kingdom Web site and by snail mail. The KMOAS may accept non-pre-registered entries at his/her discretion the day of the Faire.

Each entrant shall be allowed 2 entries per category, with a cap of 12 entries total. Participation in a group entry shall count toward the individual entry limit.

Each participant in a group entry receives the score points that the entry receives.

### The Champion of the Arts

- To be considered for Champion of the arts, the entrant must enter at least three entries into the Faire that receive a 17/20 or higher score.
- If more than one entrant meets this criteria, ALL the scores of these entrant's entries will be averaged together and the highest median score will be declared the winner.
- If there is still a tie, then two Champions will be chosen.
- If no entrant meets this requirement, there will be no Champion chosen that year.

Static judging will be closed to both entrants and the populace.

Performing entries are limited to 15 minutes, including introduction.

Written documentation must be provided for all entries according to the guidelines of the Kingdom Arts & Sciences Office.

Judges will write a critique of each entry and sign the entry sheet legibly. The entry sheets will be returned to the entrants (or guardians for absentee entries) after judging and tabulation is complete.

Entries shall be judged on their own merit and not compared to any other entries.

There will be no time limit on the age of an entry, although an item that shows wear or is dirty will not do as well as one that looks new.

An entry cannot have been entered in a previous Meridian Kingdom Arts & Sciences Faire.

Absentee entries will be accepted as long as a guardian is present to take care of the entry.

Entrants may not judge in any category in which they have an entry.

Entrants entering in Brewing, Vintning, or Cordials must be of legal drinking age per state law (in most states 21 years of age).

Each entrant or guardian of an entry is responsible for that entry and making sure that it is placed on the correct table.

All research and creative writing papers entered in the Faire need to be sent to the Kingdom Minister of Arts & Sciences no later than one-month before Kingdom Arts & Sciences Faire for judging.

The judges have the discretion of moving an entry to another category if they feel it would do better. However, if the entrant already has two pieces in the other category, the entry will be sent back to the previous category to be judged or be disqualified.

If judges have a question about an entry, it is their prerogative to send for the entrant to ask questions.

## **C. Categories**

### **1. Static Arts**

***Animal Husbandry and Horticulture*** - Includes the study and raising of period plants and animals.

***Armor*** - Includes plate, leather, ring, and maille.

***Bone, Horn, and Amber*** - Includes work with carving and inlay techniques using natural materials other than wood and stone.

***Brewing and Vintning*** - Includes alcohol-based items where the entrant creates the alcohol – beers, ales, meads, stouts, porters and wines.

***Calligraphy and Illumination*** - Includes the creation of manuscripts on paper or parchment. Calligraphy is the actual wording on the manuscript, while illumination is any illustration on the piece.

***Ceramics, Glass, and Sculpture*** - Includes pottery, ceramics, stained glass and sculpture in any medium.

***Children's Open*** - Includes any item or activity by a child under the age of 12. Categories follow those in the adult section. A reasonable attempt at documentation is expected.

***Cooking*** - Includes entrees, breads, desserts, subtleties, and cooking aids such as spice blends and condiments.

***Costume Accessories*** - Includes items such as shoes, hats, purses, gloves, pomanders, fans, etc.

***Fine Arts*** - Includes drawing, painting, and any sculpture whose medium is not represented in any other category.

***Hair Dressing and Cosmetics*** - Includes the creation of period hairstyles and preparations used as makeup.

***Heraldic Display*** - Includes items used to enhance the feel and look of the SCA through the use of heraldic arms.

***Historical Technology*** - Includes experimental work in any medium. Examples include "from the ground up" projects and architectural models demonstrating period building methods.

***Jewelry*** - Includes enameling, casting, soldered and non-soldered construction, stone cutting and polishing.

**Leatherwork: Non-armor** - Includes tooled work, constructed leather, and cobbling.

**Metalwork: Non-armor** - Includes constructed pieces, casting, chasing and repousse, cold forging and hot forging.

**Miscellaneous** - This is only to be used if the entry truly fits no other category. Every attempt will be made to place a miscellaneous entry into another category before it is considered eligible for this category. An entry can only be placed in this category with the permission of the Kingdom A&S Minister.

**Printing Sciences** - Includes printmaking, paper making, inks, paints, pigments, pens, and brushes.

**Stillroom Arts** - Includes candles, soaps, natural dyes, infused vinegar and oils, and cordials.

**Textile Arts: Application** - Refers to the end process of textile work, how the textile components were actually used. For example, an embroidery or a printed cloth. Includes embroidery, lace making, fabric decoration, and beadwork.

**Textile Arts: Construction** - Refers to the actual construction process of textile work, how the textiles were made. For example, tablet weaving, knitting, and woven cloth. Includes spinning, weaving, knitting, and sprang.

**Woodworking** - Includes constructed pieces, furniture, musical instruments, and treen (useful objects carved of wood, such as spoons or combs).

**Writing: Creative** - Includes poetry, prose, and musical composition that is not performed. All writing categories must be entered no later than 4 weeks prior the Annual Kingdom Arts & Sciences Faire.

**Writing: Research Papers** - Includes all types of research paper including scholarly works, how-to papers and historical reviews. All writing categories must be entered no later than 4 weeks prior the Annual Kingdom Arts and Sciences Faire.

**Writing: Annotated Bibliographies** - An annotated bibliography includes all the background research that would allow someone to produce a project. It is a project in-a-box. A beginner should be able to use an annotated bibliography as an armchair director that would allow him or her to produce the actual item. In other words, an annotated bibliography is the research package. All writing categories must be entered no later than 4 weeks prior the Annual Kingdom Arts & Sciences Faire.

## 2. Costuming Arts – Costuming is judged on the body

**Costume Review: Early Period European (Pre-1400)** - Includes modeled garments constructed using period techniques that would have been found in Europe during the years up to 1400 AD.

**Costume Review: Late Period European (Post-1400)** - Includes modeled garments constructed using period techniques that would have been found in Europe during the years between 1400 and 1600 AD.

**Costume Review: Non-European** - Includes modeled garments constructed using period techniques that would have been found outside of Europe in any period up to 1600 AD.

### 3. Performing Arts

***Bardic Recitation*** – Includes poetry recitation and story telling.

***Combined Musical Performance: Solo*** – Includes a performance which combines both vocal and instrumental components by one person.

***Combined Musical Performance: Duet*** – Includes a performance which combines both vocal and instrumental components by two people.

***Combined Musical Performance: Group*** – Includes a performance which combines both vocal and instrumental components by more than two people.

***Dance – European: Solo or Duo*** – Includes all dances for one or two people which would have been performed in Europe any time prior to 1600 AD, and original choreography that conveys that style of dance.

***Dance – European: Group*** – Includes all dances for more than two people which would have been performed in Europe any time prior to 1600 AD, and original choreography that conveys that style of dance.

***Dance – Non-European: Solo*** – Includes all dances for one person which would have been performed outside of Europe any time prior to 1600 AD, and original choreography that conveys that style of dance.

***Dance – Non-European: Group*** – Includes all dances for more than one person which would have been performed outside of Europe any time prior to 1600 AD, and original choreography that conveys that style of dance.

***Dramatic Performance: Solo*** – Includes any theatrical performance which would have been seen any time prior to 1600 AD, and original theatrical works that convey a period style of theater performed by one person.

***Dramatic Performance: Group*** – Includes any theatrical performance which would have been seen any time prior to 1600 AD, and original theatrical works that convey a period style of theater performed by more than one person.

***Instrumental Performance: Solo*** – Includes a performance which contains only instrumental components by one person.

***Instrumental Performance: Duet*** – Includes a performance which contains only instrumental components by two people.

***Instrumental Performance: Group*** – Includes a performance which contains only instrumental components by more than two people.

***Street Performance: Solo*** – Includes juggling, tumbling, street magic and sleight of hand performed by one person.



***Street Performance: Group*** – Includes juggling, tumbling, street magic and sleight of hand performed by more than one person.

***Vocal Performance: Solo*** – Includes a performance which contains only vocal components by one person.

***Vocal Performance: Duet*** – Includes a performance which contains only vocal components by two people.

***Vocal Performance: Group*** – Includes a performance which contains only vocal components by more than two people.

***Historical Combat*** – This is the study of the theory and practice of fighting styles, from hand to hand combat to armored, based on period manuals and techniques. (This is not necessarily restricted to Europe, but distinct from the modern incarnations of eastern martial arts.)

# ***APPENDICES***

***Kingdom of Meridies***  
***Reporting Form for Local Ministers of Arts and Sciences***

Group: \_\_\_\_\_

Seneschal's SCA Name: \_\_\_\_\_

Seneschal's Mundane Name: \_\_\_\_\_

Seneschal's Phone/E-mail: \_\_\_\_\_

**Your local seneschal *must* receive a copy of this report.**

<i>This report covers the period (circle one):</i>		
First Quarter	(Jan, Feb, Mar)	due April 21
Second Quarter	(Apr, May, Jun)	due July 21
Third Quarter	(Jul, Aug, Sep)	due October 21
Fourth Quarter	(Oct, Nov, Dec)	due January 21
YEAR: _____		

Officer's SCA Name: \_\_\_\_\_

Officer's legal name: \_\_\_\_\_

E-Mail Address (if any): \_\_\_\_\_

Street address: \_\_\_\_\_

City/State/ZIP Code: \_\_\_\_\_

Phone: \_\_\_\_\_ Membership type: \_\_\_\_\_

Membership number: \_\_\_\_\_ Expiration date: \_\_\_\_\_

*Please use this cover sheet for every quarterly report, noting all changes in address or membership status.*

If the Regional Reporting Deputy accepts reports via e-mail, you may send them a message that contains your report

***Thank you very much for your continued service to Meridies!***





**Kingdom Arts & Sciences Competition**  
**Judging Form Cover Sheet**

Overall Score:
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SCA name: \_\_\_\_\_

Name: \_\_\_\_\_

Group/Individual Entry                      Entry # \_\_\_\_\_

Circle one: Static / Performing Arts / Brewing & Vintning / Scholarly Work/Creative Writing

Title of Entry: \_\_\_\_\_

Which part of the entry should be judged? \_\_\_\_\_

Category: \_\_\_\_\_                      Novice Entry? \_\_\_\_\_

1. Please note that Novice entries will be judged on the same merits as any other entry, but comments will be aimed at helping the new entrant improve their first time entry.
  
2. For Static Entries: Does the entry include documentation? \_\_\_\_\_ If the answer is no, then the judges will not render a score for the entry at this time, but will rather give comments as time will allow. We encourage you to reenter the piece with documentation included.

Judging Sheet: Please write in the score for each category and give pertinent comments below the score section. Place overall entry score on this cover sheet as well.

## STATIC JUDGING FORM

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

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

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

Score (1-5)

Comments:

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

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

Although the use of substitutions, when done correctly, should not be grounds to reduce a score, entrants are advised that they should strive to be as authentic as they possibly can to the limits of their resources and the media with which they work.

Score (1-5)

Comments:

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

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

Score (1-5)

Comments:

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

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

Score (1-5)

Comments:

**JUDGES:** \_\_\_\_\_



## PERFORMING ARTS JUDGING FORM

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

**AUTHENTICITY:** As supported by documentation.

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

Score (1-5)

Comments:

**COMPLEXITY/DEGREE OF DIFFICULTY:** As supported by documentation

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

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

Score (1-5)

Comments:

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

VOCAL/INSTRUMENTAL

- Memorization
- Intonation/In Tune
- Diction/Clarity
- Phrasing/Dynamics
- Projection
- Blending/ Balanced Performance

DRAMA

- Memorization
- Pacing
- Diction
- Phrasing/Dynamics
- Projection
- Balanced Performance

DANCE/MISC

- Memorization/Firm Knowledge of Steps
- Rhythm
- Precision
- Grace/Control
- Appropriate use of space
- Balanced Performance

Score (1-5)

Comments:

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

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

Score (1-5)

Comments:

**JUDGES:** \_\_\_\_\_

**SCHOLARLY WORKS JUDGING FORM**  
**(RESEARCH PAPERS, ANNOTATED BIBLIOGRAPHIES)**

*Please be adaptable in applying this annotated bibliographies and talk to the KMOAS if you have issues, comments, questions or problems. We are in the process of adding annotated bibliographies as a new category & it may require it's own judging form.*

*Please refer to the attached Rubric to evaluate the various elements of a research paper.  
Please refer to the attached handout on Annotated Bibliographies when assessing them.*

*PLEASE NOTE – THESE SCALES ARE 0–4, NOT 0–5.*

.....

**THESIS:** Comments

Please assess a score of 0 – 4.

.....

**ORGANIZATION:** Comments

Please assess a score of 0 – 4

**MECHANICS:** Comments

Please assess a score of 0 – 4

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**ANALYSIS AND EVIDENCE:** Comments

Please assess a score of 0 – 4

---

**STYLE:** Comments

Please assess a score of 0 – 4

**JUDGES:** \_\_\_\_\_

## Judging Rubric for SCA Research Papers

	1	2	3	4
<p><b>Thesis</b> The main idea or premise of your paper; what the paper is all about. Picking a pertinent and interesting topic is important.</p>	Difficult to find thesis; may be redundant or off topic entirely. Thesis may be too broad, vague, or ineffectual.	Topic is unclear and/or unoriginal; provides weak framework for writing	Promising, but slightly unclear or not as pertinent as another topic may be. Lacks slightly in originality	Easily identifiable; pertinent to SCA; clear and insightful
<p><b>Organization</b> How the paper is put together. Most papers have three clearly identifiable parts: introduction, body, and conclusion. The introduction and conclusion are usually a single paragraph, while the body of a paper may be many paragraphs.</p>	Unclear, poor transitions, few topic sentences. Few if any smooth transitions. Extremely difficult to follow line of logic. Writing wanders off topic frequently.	Weak transitions between subtopics; writing wanders off topic on occasion.	Clear and satisfactory; a few transitions may be unclear, but the organization is generally consistent	Smooth transitions; paper flows logically from point to point. Each paragraph has strong topic sentence.
<p><b>Mechanics</b> Grammar, spelling, punctuation, and citation using one chosen style consistently (i.e. APA, Chicago, Turabian, MLA, etc.)</p>	Run-on sentences and comma splices are copious. Many spelling and grammar errors and no evidence of consistent style for citations. Excessive repetition, and grammar errors interfere with reading and comprehension of writing.	Little variance in sentence structure; 6 or 7 grammar errors; 3-5 spelling errors. One or more major citation style errors.	Some variance in sentence structure; no more than 4-5 grammar errors or 2 spelling errors. Minor errors in citation style	Varied sentence structure; no spelling errors; 3 or less minor grammar errors; a single chosen citation style is used correctly.
<p><b>Analysis and Evidence</b> Analysis is how well you “prove” your point or explain and develop your ideas. Evidence refers to sources and examples to back up your claims and arguments; also includes the use of “good” sources versus “poor” ones.</p>	Weak attempts to relate evidence to points. Sources are inappropriate for topic. No sources listed for direct quotes. Lack of citations (footnotes, parenthetical notes, endnotes). Sources are inapplicable or contain overly vague information.	Only some points supported. May rely overmuch on direct quotes. Some sources questionable. Analysis is not particularly new or fresh.	Points generally well-substantiated, with some quotes and paraphrases. Some analysis may be new, but some is not. Sources are generally acceptable	Has strong, well-explained examples to substantiate every point. Uses quotes as well as paraphrases. Has fresh perspective on the topic. Uses quality sources.
<p><b>Style</b> Style is admittedly subjective. It is that instinctual flow and creative knack that makes a written document memorable and pleasurable to read. It also includes word choices that are unique and non-repetitive.</p>	Minimal or unsuccessful attempts to make the paper stylish or creative. Prose lacks any personality/liveliness. Style is flat. It is an effort for the reader to finish or comprehend the paper.	Paper is adequate but nothing about the style makes the document stand out to the reader.	The paper is enjoyable to read but may not be as creative and engaging as an A paper.	Engaging and creative. The writer makes the paper particularly interesting and enjoyable to read.

## CREATIVE WRITING JUDGING FORM

**AUTHENTICITY:** As supported by documentation.

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

*Score (1-5)*

*Comments:*

**TECHNIQUE:** As supported by documentation.

Take into consideration the success of the entry, based on techniques, form and design, function and mastery of period styles. Some things you might wish to consider:

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

*Score (1-5)*

*Comments:*

**COMPLEXITY:** As supported by documentation

Please take into consideration the ambition of the attempt, rather than the workmanship. Some things you might wish to consider:

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

*Score (1-5)*

*Comments:*

**CREATIVITY:** As supported by documentation when possible.

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

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

*Score (1-5)*

*Comments:*

**JUDGES:** \_\_\_\_\_

## Brewing & Vintning Judging Form

*Judges are encouraged to use their own discretion and flexibility in applying the following guidelines, as and when necessary.*

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

- Is there documentation? **If not, the entry is disqualified per published rules.**
- Is there a complete recipe included? **If not, the entry is disqualified for safety reasons and will not be judged.**
- Is there a bibliography of sources used and/or cited?
- Are websites effectively documented and appropriate for the entry?
- Are primary, secondary and/or tertiary sources used appropriately and effectively?
- Has the brewer given credit to all sources used, both for recipe and background information?
- Are the sources appropriate to support the entry? (for example, has the brewer used at least one or two of the "best" known sources in this field?)
- Is the documentation coherent, legible and easy to follow?
- Is it well organized?
- Is there too much or not enough information?
- Did the documentation answer any/all of the questions you had?
- If there is minimal extant evidence or source material available to directly document the Ale/Beer, did the entrant use peripheral sources well? Were the theories and logic leaps well supported and documented?
- Could the documentation be improved? If so how?

*Score (1-5)*

*Comments:*

**Execution:** Please evaluate the Ale/Beer using the following criteria and awarding points based on each area of consideration. Please do not use fractional points.

Appearance

- Is the color and clarity correct for type?
- Ale/Beer Mead: Is the head and head retention correct for this type of Ale/Beer?

*Score (1-3)*

*Comments:*



**Bouquet:**

- Is the aroma correct for type?
- Are there any “off” smells?
- If used, can you smell any adjuncts?
- For Ale/Beer: Are the hop and malt aromas correct for the style?
- For Mead: Is the honey aroma correct for this style?

*Score (1-3)*

*Comments:*

**Flavor:**

- Is the flavor correct for the style?
- Are there any “off” tastes?
- For Mead: Consider honey flavor.
- For Mead/Wine: consider any adjunct fruits or spices and the balance of flavors.
- For Beer/Ale: Consider maltiness, hop characteristics, adjunct flavors, and the balance of malt-hop flavors.
- 

*Score (1-4)*

*Comments:*

**Body**

- Does it “feel” right for the style?
- Is it watery and fluid, heavy and syrup? Too thick or thin?
- How are the conditioning bubbles?
- If sparkling, how are the bubbles?

*Score (1-2)*

*Comments:*

**Overall impression:** Consider the general drinkability of the the beverage.

*Score (1-3)*

*Comments:*

**JUDGES:** \_\_\_\_\_