

IMPERIAL ESTATES WRIT #4

THE ARTS AND SCIENCES JUDGING HANDBOOK

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Anyone is welcome to point out any error or omission that they may find.

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PREFACE

This handbook is a guideline designed to provide arts judges with information specific to the judging process, and should be used as a guideline by the judges in conjunction with the Arts and Sciences Manual of the Adrian Empire, Inc., March 2000.

I. JUDGING IN GENERAL

As a judge, you will be looking at entries submitted by predominantly non-professional artisans. These entries would be examples of art forms from the Adrian period of recreation as stated in the Bylaws. Pieces would be examples of art that were made by or available to Europeans during this time; Just because you are a member does not mean creations or ideas are period. Just because they are used by an Adrian or are about an Adrian subject does not mean they are period. (Artisans occasionally bring Middle Eastern art along trade routes. For these art forms to be allowed, the artisan only needs to prove that they were indeed in Europe during the Adrian Era.)

A. EXPERTS

Judges are not expected to be experts on every art from they are asked to judge. If a judge comes across an entry they feel they need help in judging, they may ask someone they feel is more qualified to assist in judging on that entry. The documentation should inform the judges on the things they need to know to help guide them in the judging of the work, and the sources provided should substantiate the entry and all its component parts.

B. QUESTIONS

Judges are expected to ask questions of the artisan on a problem area in either the item or documentation. This does not mean they will overlook sloppy or partial documentation; the artisan must show they made an effort.

C. CRITERIA

Judges will be judging each entry on a set of criteria in four (4) areas:

- Documentation (5 points)
- Authenticity (5 points)
- Craftsmanship/Functionality (10 points)
- Complexity (10 points)

Bonus points may be added to any criteria based on achievement above and beyond a normal maximum score. The reason for each bonus point awarded must be described by the judge.

A standard 30-point system is still in use, but additional points above 30 are possible using bonus points.

II. DETERMINING A PARTICIPATION OR WIN

A. PARTICIPATION POINTS

- No entry will be given an Event Participation point if it scores 0 in Authenticity.
- Entries scoring at least 10 points (approx. 33% of 30), shall receive a Masters' List Participation.
- Entries scoring at least 15 points (approx. 50% of 30) shall receive a Knights' List Participation.

B. WINS

- Entries scoring at least 25 points (approx. 85% of 30), shall receive a Journeyman' List Tourney Win.
- Entries scoring at least 28 points (approx. 95% of 30), shall receive a Knights' List Tourney Win.

C. MASTERWORKS/MASTERPIECES

- Entries scoring at least 30 points (approx. 100% of 30), shall receive a Masterwork at the judges' discretion and unanimous agreement.
- Entries scoring at least 33 points (approx. 110% of 30), shall receive a Masterpiece at the judges' discretion and unanimous agreement.

III. COMMENT CARDS

Comment cards have a very necessary function. They let the artisan know what they did right, what the judges liked, and what should be corrected before entering a like entry again. This is meant to enlighten, not criticize. Scores must be listed on all comment cards. A poor score with no comments is unacceptable. Comments must be constructive.

IV. DOCUMENTATION

The main purpose of documentation is to prove that an entry is an example from the Adrian era, and that it was an appropriate art or science in Europe during that time. Documentation should cover each component part of an entry and prove not only that it was within the period, but that it would have been reasonably combined in that fashion in a specific time and place. For example, 12th century Moorish Tunic decorated with German puffs and slashes and Elizabethan Embroidery is not a period piece, even though each component is authentic within the Adrian era. Documentation for a ceramic cup should provide more than just whether a ceramic cup existed. It should show that the style, materials, and decorative elements all reasonably existed together in the same time and place. All substitutions must be documented.

All documentation forms should be substantiated by as many reliable sources as possible. If possible, these sources should be available to the judges to refer to. Information that does not apply to the specific entry should not be included. The judges should not have to do the research for the artisan. If they cannot easily find basic information in the provided documentation to support the entry, then the judges can request the artisan to present the documentation orally, and request the artisan to show them where the supportive information can be found.

A. BONUS POINTS

Documentation can be awarded bonus points. In the case of a research or how-to article, documentation should be included to support how the topic is appropriate to the Adrian era.

B. DOCUMENTATION WORKSHEET

A documentation worksheet is provided as an appendix to the Imperial Arts and Sciences Manual to use as a guideline (especially for oral documentation). Documentation is to be judged in relation to identifying whether the entry reasonably replicates a period item or performance. All documentation is scored in exactly the same fashion for all entrants.

C. FORMS OF DOCUMENTATION

Several forms of documentation are allowed. The following types of documentation forms are not comprehensive, but should serve as a basic guideline for acceptable documentation in the Adrian Empire.

1. WRITTEN

Written documentation consists of either typed or handwritten information regarding the entry. It is normally augmented with reference notes. These notes directly tie claims to specific sources. A source page, copies of source information, or the source books should accompany the documentation. This is one of the easiest forms of documentation for the judges to use because it allows the judge the opportunity to access the information again.

2. ORAL

Oral documentation consists of oral information presented by the artisan who is submitting the entry along with backup reference information. The artisan shall provide a minimal outline of the presentation to the judges to aid in judging ([Manual, Appendix D](#)). Sources should be referred to during the oral presentation. A source page, copies of source information, or the source books should accompany it. This is one of the easier forms of documentation for the artisan because it requires minimal preparation after the research is done. Judges are allowed to ask an artisan to repeat any information they may have missed or did not understand. Oral presentation can be combined with written documentation.

3. PHOTOCOPIED

Photocopied documentation consists of a series of pictures or pages provided from source books showing information pertinent to the entry. Key information relating to the entry should be underlined, circled or highlighted. The name of the source should be written on the page with the page number. This is the easiest means to document an entry and provides the source directly. Pictures should be labeled so that the judges understand what to look for in each picture. This form of documentation is usually used in conjunction with one of the other forms of documentation. This is the recommended way to provide references.

V. DEFINITIONS OF SOURCES

Though there are many definitions of primary, secondary and tertiary sources, the following definitions should be used for the purpose of Adrian Empire arts judging.

A. PRIMARY SOURCE

A primary source is an item from the period, a photocopy or picture of the period item, or picture of a painting from the period referencing that period item. This includes photocopies, pictures or quotes from manuscripts, paintings, diagrams, and books of the period as well as the photocopies or pictures of the extant item itself.

Note: no one is expected to bring actual extant items to an event!

B. SECONDARY SOURCE

A secondary source refers to the primary source. Usually the evaluative text written by an author/researcher and translations are secondary sources. Text describing an evaluation of a painting is a secondary source. Text describing an archeological artifact is a secondary source. An author's diagrams of a period costume piece is a secondary source.

C. TERTIARY SOURCE

A tertiary source refers to information found in secondary sources. These are often compilations. Some recursively refer to each other. Quotes from tertiary sources should be used with moderation.

Under these definitions, many primary sources are found embedded in textbooks, art books and other reference books. Often these used to back up the author's critical evaluation or description (which is secondary source). So while the reference book itself may be a secondary source, it may contain pictures from primary sources.

All sources are **not** created equal. Some secondary sources provide more useful information to the judges than a primary source. For example, *Patterns of Fashion*, by Janet Arnold, provides diagrams and construction details on extant garments that one could not glean from a period painting of someone wearing the same garment.

The concept of a "reliable" source versus a "best available" source should also be used in documentation. In some cases we know that a period sources misrepresents period items. Examples of this might be where an Englishman in period describes clothing of Turkish women in a Harem, though he never actually saw any of these women. Another common problem is where a painting depicts an allegorical subject representing Biblical figures in "ancient" clothing. In either case, using these "primary sources" as documentation for costume may still not be "reliable".

There are also cases where we have artifacts where no extant item exists and artwork from the period is stylized. In this case, using all the reliable and best available sources to document an item, may be necessary. The concept of "reasonable conjectures" is allowable, but the rationale should be backed up - document and show that the conjecture meets period materials, styles, construction methods and aesthetics. A judge can score an item down if a conjectural component of an entry is not "reasonable".

For a research paper, an author should evaluate the sources provided. This would be considered above and beyond the standard requirements for documentation for a standard arts entry.

VI. SUBSTITUTIONS

The judges must realize that some entries will not be EXACTLY period. An artisan may use substitutions in methodology (how it was done) or materials if they are reasonable substitutions for the period material or methodology. Before allowing substitutions without reducing scores in authenticity, craftsmanship or complexity, the judges must determine how the substitutions affect the final entry.

Substitutions should always be “as equal.” This means the substitute should function and appear the same as the original, if the original was used. There should be no noticeable difference in the final entry. Before allowing a substitution without penalty, the judges should know what the original was supposed to be, how it functioned, and why it is being substituted. **This information should be provided in the documentation.** It is the artisan’s responsibility to prove that the substitution is as close to the original as possible. If the judges know that a better choice could have been made, or if the choice detracts from the period authenticity, then the substitution is not “as equal” and the final score should reflect the lapse.

These are three basic questions that should be asked to determine the as-equal status of a substitution:

1. Does the substitution look/sound/taste/smell/feel the same as the original?
2. Does the substitution function the same as the original?
3. Is there anything else available to the artisan that would be more “equal” than what was used?

In some cases the original material is available and should not be substituted. If the substitution does not detract from the final entry, and meets the as-equal clause, there shall be no penalty to the final score.

Original	Acceptable Substitutions	Unacceptable Substitutions
Hand-pounded steel	Pre-rolled modern steel	Silver painted plastic
Urine-tanned leather	Oak Tanned Leather	Naugahyde
Pearls	Glass Pearls	Plastic faceted beads
Heavy linen	Heavy Plain-weave cotton, linen-look	Polyester Broadcloth
Silk damask.....	Upholstery damask in period pattern.....	Acetate “silky” damask
Damask or brocade	Upholstery damask in period pattern	Cotton Print
Silk velvet	Cotton Velvet	Brushed Denim, Corduroy
Gold thread	High Quality Imitation gold thread	Glitter
Brick oven	Conventional oven	Microwave oven
Latin.....	Today’s English (Translation)	Pig-Latin
Hand stitching	Hidden Machine stitching	Staples & masking tape
Moldy salted meat	Flavored salted meat	Moldy mystery meat
Handmade oil paints	Modern oil paints	Water colors
Handmade ink using quill pen	India Ink and calligraphy pen	Felt Marker
Vellum	Quality modern “vellum”	Lined 3-hole punched paper

Hopefully, the bad examples above are never seen by judges. Some of the bad substitutions may even be considered reasonable until you give them the “as equal” test. Some may even argue that today’s English is not a good substitution, due to syntax, etc. (Until there is more Anglo-Saxon being spoken, today’s English will be allowed.)

VII. SCORING AN ENTRY

All entrants are judged on a standardized scale (which is the same for every entrant). This is adjusted for new artisans (Journeyman's List) by allowing a lower minimum score needed to gain an arts participation point and the first tournament win. All entrants should expect constructive criticism and non-winning scores are part of the learning process.

No entry should be judged based on the list they signed up on, personal learning required, or how difficult it was for the artist on a personal basis (such as age or gender). Judges must provide constructive comments to provide a basis for their score if each criteria. Entries will be judged on the entry, not the entrant.

Once an artisan has won a Journeyman's list, the artisan will be expected to enter on the Knight's list. This means that the artist will be expected to score higher to achieve an arts participation point and a Knights list tourney win. Entrants and judges should understand that Knights lists wins are supposed to be for exceptional pieces. All entries should not be expected to achieve a "Win".

Entries on the Knight's List should be of good quality. Artisans should strive to show their best quality of work; it's an example of what Adrian artisans should strive for. *Just because the artisan only needs participation points to gain a knighthood does not mean the judges will overlook consistently shoddy work or documentation.* A Knight Artisan consistently entering shoddy work or documentation can and should be called on it.

A. DOCUMENTATION (5 POINTS TOTAL)

Use these questions to determine the score of the artist for documentation. Documentation must include some minimal written documentation shown in the worksheet example for the judges' records, but can be embellished with oral documentation.

Judges are obligated to ask questions when they feel that an artist may not have covered an item adequately. Direct questions are appropriate.

1. A PHYSICAL ENTRY THE ARTIST CREATED

This type of entry was previously considered Fine, Crafted, or Culinary.

Points	Question
1	Does the artist provide enough source information to the judges to determine that this entry could have existed in the period 1066-1603?
1	Does artist provide sources and document the materials used in period to create this entry?
1	Does the artist provide sources and document the techniques used in period to create this entry?
1/2	Does the artist document the techniques they used to create this entry?
1/2	Does the artist document the materials they used to create this entry?
1/2	Does the artist explain the rationale behind the choices of the substitutions used?
1/2	Does the artist explain the period aesthetic that would help judge the piece, (examples: size, artistic style, form, style, color, taste, texture, belief, preference, fashion.)?

2. PERFORMANCE

This type of entry is a poem, speech, story, musical piece, play, song, etc.

Points	Question
1	Does the artist provide enough source information to the judges to determine that the entry could have been performed in the period 1066-1603?
1	Does artist provide enough sources to document the style and the technique of the performance done in period?
1	Does the artist document the techniques they used to create this entry?
1	Does the artist explain the rationale behind the choices of the substitutions used?
1	Does the artist explain the period aesthetic that would help judge the piece, (examples: performance style, embellishments, projection, harmonies, rhythm, accompaniments, popular culture.)?

3. WRITTEN COMPOSITION

This type of entry is a poem, speech, story, musical piece, play, song, etc.

Points	Question
1	Does the artist provide enough source information to the judges to determine that the entry could have been composed in the period 1066-1603?
1	Does artist provide enough sources to document the style and the technique of the composition done in period?
1	Does the artist document the techniques they used to create this composition?
1	Does the artist explain the rationale behind the choices of the substitutions used?
1	Does the artist explain the period aesthetic that would help judge the piece, (examples: artistic or musical style, form, embellishments, meter, language, rhyming pattern.)?

4. ARTICLES AND PAPERS

Research papers and articles are not normally written in period persona. Additional points may be achieved in the Complexity and Craftsmanship scores for papers written as and for a period persona.

5. RESEARCH PAPERS

Points	Question
1	Does it document its premise as within the period 1066-1603, describing and documenting period methodologies, materials, technology, practice and culture?
1	Does the article provide pictures and quotes from period sources that support the subject of the paper?
1	Does the article evaluate its sources?
1	Is the bibliography complete and provided in a standard bibliography format?
1	Does the article express each topic or theory with supporting source information?

6. “HOW-TO” ARTICLES

Points	Question
1	Does the artist provide enough source information to the judges to determine that the subject of this paper is within the period 1066-1603?
1	Does the artist provide sources and document the materials used in period to create this subject?
1	Does the artist provide sources and document the techniques used in period to create this subject?
1/2	Does the artist document what modern substitutions for technique would be appropriate?
1/2	Does the artist document what modern substitutions for materials would be appropriate?
1	Does the artist document the period aesthetic that would help judge the piece, (examples: artistic style, embellishments, projection, harmonies, accompaniments, size, decoration, form, color, taste, texture, belief, preference, fashion.)?

7. BONUS POINT FOR DOCUMENTATION

A bonus point for documentation may be awarded when the documentation:

- Provides valuable information above and beyond what any judge would need to know to judge the entry
- Provides detailed “how to” and “lessons learned” information for artisans who also may attempt a similar project
- Provides ground-breaking research in a field, or
- Exceeds the standard of documentation to such a high degree as to warrant an additional point.

B. AUTHENTICITY (5 POINTS TOTAL)

First the following criteria must be met: **Is the general concept for the entry appropriate to the Adrian context? Would it have been found in Europe during the time period of 1066-1603?** If the answer to the these questions is “No”, the entry should be removed from the competition. The rationale for this score must be described on the judges’ sheet. All judges should agree to this score.

1. SCORING AUTHENTICITY

The following questions should be used to score the authenticity of the entry:

Points	Question
1	If there are modern substitutions used in the project for period materials, are they good substitutions? No substitutions is a default score of 1.
1	Are the materials or subject used in the project appropriate to a single period & culture?
1	If there are modern construction techniques used, do they provide a period effect? No substitutions is a default score of 1.
1	Are the design elements, style, and function appropriate to a single period, geographical area and/or culture and correct for this item?
1	Are the finishing and decorative details appropriate to a single period, geographical area and/or culture and correct for the item?

2. BONUS POINT FOR AUTHENTICITY

A bonus point for authenticity may be awarded when an entry:

- Is reasonably complex, but uses no substitutions in materials or techniques (other than what an artist in period would have purchased from other sources)
- Is created using completely lost art (the entry creates a starting point for future redaction)
- Is created using complex and difficult period techniques or difficult to use materials in lieu of perfectly acceptable modern substitutions.

C. CRAFTSMANSHIP/FUNCTIONALITY (10 POINTS TOTAL)

Each region may choose its own method, but this method must be standard for that region. At Imperial events, the 10-point system is the standard method. All judges may agree to another system, but this must be written on the comment cards for that entry and the artist must also agree to that method.

1. SCORING CRAFTSMANSHIP

Craftsmanship can be scored in two ways.

Starting at 10 points: This uses a 10-point starting point where the artist is judged down for flaws in either craftsmanship or functionality. A constructive comment must be provided for defects causing point deductions. The number of points deducted must be specified for each corresponding comment. Comments and criticisms must still be worded in a constructive manner. This does not preclude the judge from adding points back when the artist has executed difficult or complex parts of the project particularly well.

Starting at 5 points: The second way is to start at five (5) points and add points for positive things about a project, and deduct points for negatives or defects in the project.

2. BONUS POINTS FOR CRAFTSMANSHIP

One (1) bonus point beyond ten (10) may be awarded for craftsmanship when a reasonably complex project is executed to a much higher standard than normally is seen in the region.

D. COMPLEXITY (10 POINTS TOTAL)

Tables are provided as a part of the Judging Guidelines as a rubric to aid judges in determining the difficulty of a project.

1. SCORING COMPLEXITY

Complexity should be scored on a 1 to 10 scale for that type of art. Complexity includes difficulty, complexity of detail, time to complete, and scope of the project created, of the process, the techniques and materials used. Time to create an entry should not account for the difficulty or time a particular artist took in creating a project, but the time an average modern journeyman in that craft would take to create a similar entry. (A "Journeyman" is a person with some training and moderate experience in that craft.) Additional points are added to a basic "type of project" difficulty score based on additional details and complexity, such that a basically simple project, with a high level of complex detail added can score very well. Entries that combine multiple types of art can combine scores for each type of art up to 13 points total. This means that if you make an item composed of 3 different arts, they may all be added together to gain your complexity score. For example: an entry of an embroidered elizabethan shirt, plain wool venetian breeches, and leather doublet. The embroidery is scored on the embroidery rubric; shirt, venetians, doublet on the costume rubric; leather stamping, cutting on the leatherworking rubric. These are all added together for the complexity score (in this case, likely the maximum of 13).

2. BONUS POINTS FOR COMPLEXITY

Bonus points can be added if the judges warrant.

Additional points can be added for scope above and beyond a normal entry that would score a 10. Points awarded beyond 10 should be no more than 3.

To score a project greater than a 10 complexity, a judge should look for an entry that is:

- Exceptionally complex or difficult according to the standards in the region
- Exceptionally complex or difficult detail and finishing
- Exceptionally time consuming for a modern journeyman in that art to achieve
- Difficult or complex enough to require a great deal of training and learning to create
- Created of multiple components that could be entries in and of themselves

VIII. COMPLEXITY MATRICES

Each kingdom may choose to modify the tables to meet standards appropriate to their kingdom or choose not to use the tables at all. If no tables are used, the Imperial MA&S suggests that judges be carefully chosen who have knowledge in the entry's art or science. If another set of tables are used by a subdivision, or the tables are modified significantly, copies of the tables must be sent to the Imperial Minister of Arts and Sciences for review.

These tables are a guide to figuring out how complex a project is, which in turn is a guide to a judge assigning the complexity points. The theory is simple: Plain and simple is at the low end of the complexity scale. Very detailed and complex is at the high end. But what kinds of examples would that be? And what about the judge that isn't an expert? How can they get some idea of how difficult a craft is, or how complex a project? The complexity tables are a guide to help judges and artisans figure out that sliding scale from simple to difficult in any number of given crafts.

ADDITIONAL MATRIX IDEAS

- Agriculture/Animal Husbandry
- Archery Equipment
- Architecture
- Armor
- Basketry
- Beadwork
- Bone/Ivory Work
- Brewing
- Calligraphy
- Cartography
- Cordwaining/shoes
- Drawing/ Painting
- Engineering and Technology Models
- Embroidery
- Ethnic Dance
- European Dance
- Falconry/Hunting/ Fishing Gear
- Furniture
- Gadgets (Guns, Clocks, etc)
- Games
- Glass
- Group Dramatic Performance
- Group Music Performance
- Herbals/Florals
- Illumination
- Individual Dramatic Performance
- Instrumental Performance
- Jewelry
- Knitting/knotting
- Lacemaking
- Music Composition
- Other Metalwork
- Paper/Book Arts
- Pavilions
- Poetry
- Research/How-to Paper
- Rope/Twine/Nets/ Cords
- Scientific Instruments
- Sculpting
- Shipbuilding
- Story
- Subtleties
- Textile Fiber Processing
- Toys/Games
- Vocal Musical Performance
- Weapons
- Weaving
- Woodcarving

Scope of Work Matrix		Early Period Costume
Points	Descriptions and examples	
1	Machine-sewn tabard or mantle	
2	Machine-sewn tunic or cote with sleeves <ul style="list-style-type: none"> • Plain, no gussets, gores, or collar (typical of an undertunic) 	
3	Machine-sewn tunic or cote with sleeves <ul style="list-style-type: none"> • Period use of gussets, gores, or collar, or period use of applied trim/contrasting fabrics. • Finished seams used where appropriate. 	
4	Machine-sewn tunic or cote with sleeves <ul style="list-style-type: none"> • Period use of 2 of the following: gussets, gores, collar, period use of applied trim/contrasting fabrics • Finished seams used where appropriate. <hr style="border-top: 1px dashed black;"/> Men's underwear (smalls)	
5	Machine-sewn tunic or cote with sleeves <ul style="list-style-type: none"> • Period use of 3 of the following: gussets, gores, collar, period use of applied trim/contrasting fabrics • Finished seams used where appropriate. <hr style="border-top: 1px dashed black;"/> Sewn hose	
6	Machine-sewn tunic or cote described above, and at least one other simple costume piece. Examples of extra costume pieces: cap, coif, hood, veil, belt, underwear, pouch, etc.	
7	Machine-sewn tunic or cote, and two additional simple costume pieces or one complex piece (sewn hose, undertunic, smock or shift, shoes)	
8	Complete early-period costume, including appropriate underclothing and accessories, no decoration	
9	Complete early-period costume with moderate decoration	
10	Complete early-period costume with complex machine applied decoration <hr style="border-top: 1px dashed black;"/> Heavily embroidered tunic	
Bonus	Points can be added to base scores for: <ul style="list-style-type: none"> • Presentation: accessories, shoes, headdress are all compatible with costume • Appropriate decorations are hand made by the artist, tablet woven trim, embroidery, dagged edges, heraldic designs, etc. • Artist made their own shoes • 100% period materials were used • Made your own fabric • Artist made their own Dyes and dyed the fabric • Hand sewing • Buttons and button holes • Hand done lacing holes or button holes • Period finishing techniques • Complex fitting or patterning required -such as for a fitted cote. • Handmade buttons, hooks, fittings 	

Scope of Work Matrix		Late Period Costume
Points	Descriptions and examples	
1	An undecorated gathered skirt or petticoat. Bumroll	
2	A machine-sewn drawstring chemise or shirt Simple drawers Simple square-necked smock Peasant slops	
3	Shirt with collar Plain sleeveless doublet without sleeves	
4	Unboned bodice Undecorated jerkin or doublet Plain capelet	
5	Boned codice Puffy shirt with collar, cuffs and ruffles at cuff and collar Doublet with sleeves Machine-sewn fitted hose Nicely made Venetians, mandillion	
6	Peasant women's ensemble with basic bodice, skirt and smock Corset Men's peasant ensemble with breeches, shirt, doublet or jerkin	
7	A nicely made ruff Upperclass stocks or panned pumpkin pants	
8	Moderately embroidered, embellished, or handsewn costume piece Complex decorated sleeves Pluderhose Highly decorated bodice A plain middle-class ensemble, including headwear and sleeves	
9	An undecorated gathered skirt or petticoat. Bumroll	
10	A machine-sewn drawstring chemise or shirt Simple drawers Simple square-necked smock Peasant slops	
Bonus	Points can be added to base scores for the same type of items described in bonus points for an early-period costume	

Scope of Work Matrix		Millinery
Points	Descriptions and examples	
1	A machine-sewn mob cap A machine-sewn coif/caul with no decoration Machine-sewn veil Machine-sewn hood, no lining, no dags	
2	Hood with dags Plain French hood, no undercaps	
3	Padded roll hat, undecorated Flat cap with brim Layered machine-sewn veils	
4	Roll hat, decorated	
5	Decorated French hood Chapparone with dags	
6	Elizabethan toque	
7	Simple straw hat Tall hat requiring structure	
8	German feathered large hat Decorated Dutch cap with undercaps Gabled hood with appropriate layers Complex hennin	
9	Handsewn Anne of Cleves hat	
10	Knitted and fulled hat A complex Elizabethan tall hat similar to those shown in Patterns of Fashion Complex hennin with pearls, beadwork and earcaps Fine straw hat using complex technique	
Bonus	Points can be added to base scores for: <ul style="list-style-type: none"> • Embroidery – additional points should be added for scale of embroidery • Pearl or beadwork • Featherwork, such as a cockade or curled feathers • Handsewing • Complex patterning or techniques used • Composite headress • Metalwork required • Created own hat block • Created own felt 	

Scope of Work Matrix		Heraldic Display (Tabards, Flags, Banners, Horse Barding, etc)		
Points	Descriptions and examples			
1	Basic machine-sewn banner or tabard <ul style="list-style-type: none"> • One color • No device or hashing 			
2	Machine-sewn banner (any shape) <ul style="list-style-type: none"> • Two or more colors (or one color, single device) 			
3	Machine-sewn banner (any shape) <ul style="list-style-type: none"> • Two or more colors • With hashing or single device 			
4	Machine-sewn banner (any shape) <ul style="list-style-type: none"> • Two or more colors • Hashing or single device hand painted or appliqued 			
5	Machine-sewn banner (any shape) <ul style="list-style-type: none"> • Three or more colors • Hashing or multi device hand painted or appliqued • Single device, hand sewn (not embroidered) 			
6	Machine-sewn banner (any shape) <ul style="list-style-type: none"> • Three or more colors • Hashing or multi device hand painted ----- Multi device, hand sewn (not embroidered)			
7	Machine- or hand-sewn banner or horse blanket (any shape) <ul style="list-style-type: none"> • Three or more colors • Hashing or multi device embroidered or appliqued ----- Heraldic cloak with above			
8	Machine- or hand-sewn banner (any shape) <ul style="list-style-type: none"> • Three or more colors • Hashing or multi device hand embroidered or appliqued ----- Set of four heraldic tabards with multi-devices			
9	Machine- or hand-sewn banner (any shape) <ul style="list-style-type: none"> • Three or more colors • Hashing and multi device hand embroidered, appliqued or detail hand painted 			
10	Machine- or hand-sewn banner (any shape) <ul style="list-style-type: none"> • Three or more colors • Hashing and multi device hand embroidered, appliqued or detail hand painted • Above-average size ----- Full set of horse bardings with above ----- Heraldic gown with above			
Bonus	Points can be added to base scores for: <table style="width: 100%; border: none;"> <tr> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • Handsewing • Beadwork • Embroidery (add points from that matrix) • Definition on charges, devices </td> <td style="vertical-align: top;"> <ul style="list-style-type: none"> • Puzzle-style applique • Double-sided banner • Handmade paints • Handmade metallic paints </td> </tr> </table>		<ul style="list-style-type: none"> • Handsewing • Beadwork • Embroidery (add points from that matrix) • Definition on charges, devices 	<ul style="list-style-type: none"> • Puzzle-style applique • Double-sided banner • Handmade paints • Handmade metallic paints
<ul style="list-style-type: none"> • Handsewing • Beadwork • Embroidery (add points from that matrix) • Definition on charges, devices 	<ul style="list-style-type: none"> • Puzzle-style applique • Double-sided banner • Handmade paints • Handmade metallic paints 			

Scope of Work Matrix		Ceramics (Stoneware, Earthenware, Porcelain)
Points	Descriptions and examples	
1	Small bowl, or simple cup <ul style="list-style-type: none"> • No handle • Simple beads 	
2	Medium-size bowl ----- Large mug	
3	Medium-size bowl ----- Small plate	
4	Small pitcher or bottle ----- Handled mug	
5	Dinner plate ----- Goblet ----- Pitcher ----- Vase	
6	Serving-size bowl	
7	Serving-size plate ----- Lidded piece	
8	Matching set of 4 cups or bowls	
9	Matching set of 4 goblets ----- Complex composite piece	
10	Matching set of 4 plates and bowls ----- Majolica decorated serving piece ----- Very large piece (over 1' tall) such as an urn or crock	
Bonus	Points can be added to base scores for: <ul style="list-style-type: none"> • Matching set of items, or extra pieces • Appropriately-footed item • Relief decorations • Handles or spouts • Lids • Use of porcelain • Complex glazing or decorative techniques (complex Majolica can be worth several points) • Artisan-made glazes or clay • Artisan-made kiln 	

Scope of Work Matrix		Leatherwork
Points	Descriptions and examples	
1	Plain belt ----- Baldric	
2	Simple pouch ----- Simple garters	
3	Complex pouch ----- Belt with fittings, or decorative mounts	
4	Belt and sword-hanger	
5	Flatsewn sheath ----- Bridle, or individual equestrian tack pieces	
6	Bookbinding ----- Fitted sheath with fittings ----- Jack mug ----- Goblet case	
7	Plain quiver ----- Plain gamebag ----- Chest	
8	Bottle, or cask ----- Musical instrument case ----- Plain composite pieces: Sword-hanger and sheath, quiver and gamebag, etc.	
9	Decorated quiver ----- Decorated gamebag	
10	Undecorated saddle (which should automatically get at least 2 additional bonus points as it is well beyond a 10), ----- Decorated composite pieces: sword-hanger and sheath, quiver and gamebag, etc.	
Bonus	Points can be added to base scores for: <ul style="list-style-type: none"> • Simple period embellishments • All-over stamping • Very small tooling motif • All-over tooling motif – artisan-made stamps • Handstitching • Extra finishing work 	

Scope of Work Matrix		Cooking
Points	Descriptions and examples	
1	A dish requiring minimal preparation: <ul style="list-style-type: none"> • No heat required in preparation (salad) 	
2	A dish requiring minimal preparation <ul style="list-style-type: none"> • Heat required in preparation (soup) 	
3	A dish requiring moderate preparation <ul style="list-style-type: none"> • Includes heating at least 1 ingredient prior to final step (bread) 	
4	A dish requiring moderate preparation <ul style="list-style-type: none"> • Including heating at least 1 ingredient • Cooking entire dish (apples and onions; limonia) 	
5	A dish requiring elaborate preparation prior to heating (stuffing, or poaching; stuffed veal scallops) A dish requiring special post-cooking processing (orange marmalade)	
6	A pair of complementary dishes, neither requiring elaborate preparation (roast with galengale sauce)	
7	A pair of complementary dishes, 1 requiring moderate preparation (limonia and saffron rice)	
8	A small meal of at least 3 different complementary dishes A complex sotelty	
9	A meal of at least 4 different, complementary dishes	
10	A feast of at least 5 different, complementary dishes, based on a common theme	
Bonus	Points can be added to base scores for: <ul style="list-style-type: none"> • Period preparation and cooking methods. • Preparation and/or cooking at the site • Growing the ingredients 	

Scope of Work Matrix		Weaving
Points	Descriptions and examples	
1	Napkin or towel <ul style="list-style-type: none"> • 12"x12" • Plain weave 	<ul style="list-style-type: none"> • Commercially produced thread • Cotton
2	Napkin or towel <ul style="list-style-type: none"> • 12"x12" • Twill or other multi-shed weave 	<ul style="list-style-type: none"> • Commercial thread • Cotton
3	Rug or shawl <ul style="list-style-type: none"> • 30"x48" minimum • Plain weave • Commercial thread 	<ul style="list-style-type: none"> • Cotton warp • Wool weft
4	Rug or shawl <ul style="list-style-type: none"> • 30"x48" minimum • Twill or other multi-shed weave 	<ul style="list-style-type: none"> • Commercial thread • Wool warp and weft
5	Fabric <ul style="list-style-type: none"> • 24"x108" (3 yards) minimum • Plain weave 	<ul style="list-style-type: none"> • Commercial thread • Wool warp and weft
6	Fabric <ul style="list-style-type: none"> • 24"x108" (3 yards) minimum • Twill or other multi-shed weave 	<ul style="list-style-type: none"> • Commercial thread • Wool warp and weft
7	Fabric <ul style="list-style-type: none"> • 24"x108" (3 yards) minimum • Plain weave 	<ul style="list-style-type: none"> • Commercial thread warp • Handspun weft
8	Fabric <ul style="list-style-type: none"> • 24"x108" (3 yards) minimum • Twill or other multi-shed weave 	<ul style="list-style-type: none"> • Commercial thread warp • Handspun weft
9	Fabric <ul style="list-style-type: none"> • 24"x108" (3 yards) minimum • Plain weave • Handspun warp and weft 	
10	Fabric <ul style="list-style-type: none"> • 24"x108" (3 yards) minimum • Twill or other multi-shed weave • Handspun warp and weft 	
Bonus	Points can be added to base scores for: <ul style="list-style-type: none"> • Hand-dyeing with natural dyes • Complex weaves (5+ harnesses or drawloom) 	<ul style="list-style-type: none"> • Flax • Producing far in excess of the minimum yardage