

## Section III

### Guidelines for Judges and Entrants

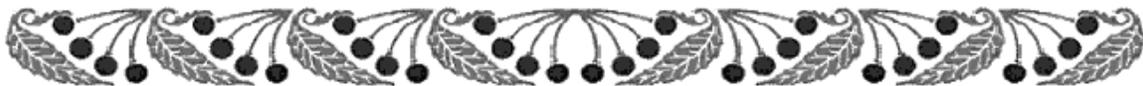


**Last Revision: 1/2004**

## **A. Guidelines for Entering and Judging the Criteria:**

Entering and judging is always difficult. You can only do your best. Be fair, try to be impartial. Look at each entry as an individual. Do not compare one entrant or item against another. Make and take all comments and criticism in a constructive manner. Please remember that many entrants enter the Kingdom Competitions as a means of getting feedback from knowledgeable people. Verbal feedback during the competition is good, but after a long day it is often difficult to remember what was discussed and with whom. Introduce yourself if you have to query an entrant. Don't assume everyone knows each other. Judges, always provide written feedback and sign your name. Entrants, if this information is missing, it is your duty to bring the matter to the attention of the Minister of Arts and Sciences.

The Kingdom Championship is set up to be the most challenging arts and sciences competition in the Kingdom. The judges are not looking for museum replicas of period objects, but they are looking for items based on period ideals and techniques. It is also about learning the process involved and the methods. Obviously it is not necessarily possible to re-create objects with all the materials and methods used during the Middle Ages; but one should have done the research to know what these



were and explain how an entry differs.

*The following was excerpted from the Atenveldt Handbook with the permission of the Atenveldt Ministry of Arts and Sciences.*

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### ***DOCUMENTATION:***

#### ***TO THE ENTRANT:***

*As you can see when you read through this information, documentation is very important. It is the guide with which a judge will use to determine how well you succeeded in your entry. If you do not have the information for the judges, they will be forced to rely on their own knowledge of your endeavor. While we try to have informed judges, sometimes new judges (who may be unfamiliar with your area of expertise) may have to be relied on for judging. We do want new judges to learn, but it is certainly preferable to have informative documentation for them to use when judging your project.*

#### ***TO THE JUDGE:***

*In this Criterion, you are expecting the entrant to tell you all about his or her entry. S/he should tell you how it was made, what and when such combinations of technique and material would have been used in period. If an entrant used modern materials and*

*methods, s/he should explain why s/he did so. There should be a list of sources. The documentation should also tell you what the purpose or function of the item is. Without knowing this, you cannot tell how well the entrant achieved his or her goal. The documentation should be neat, readable, and presentable.*

*Worst Case:*

*Item will have no documentation at all and must therefore be disqualified. Notify the Minister of the Arts and Sciences. The next worst case is that the item has a hand-scribbled label on a torn piece of scrap paper.*

*Best Case:*

*Documentation is neat, concise, and informative; it really impresses you with the entrant's efforts. It will have a list of wonderful primary and secondary sources. The entrant will have fully explained all of the techniques, tools, styles, and materials s/he used and why. S/he will have justified the use of modern materials, tools, techniques, and styles or the mixing of time periods. There will be examples of period work to compare with the item. Diagrams, drawings, recipes, musical scores, and such will also be included, as well as a bibliography. If the text is lengthy, there will be an outline or preface to guide you to the parts of the documentation you need to see.*

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## **CREATIVITY AND/OR AUTHENTICITY**

*TO THE ENTRANT:*

*In this criterion you can be creative and authentic with your piece. The SCA allows for a lot of creativity. The spirit of the SCA, however, cannot be achieved unless concession to authenticity is made. This criterion does not decide whether creativity or authenticity is better, just to what degree you used creativity to achieve an authentic look to your work. In your documentation, explain where you took creative license with authenticity and where your item is really an "authentic" reproduction. This is where your sources justify your creativity and support your belief that your entry is as authentic as you can make it using modern methods.*

*TO THE JUDGES:*

*The SCA values both creativity and authenticity. An authentic reproduction of an SCA product requires the use of creativity. It is unlikely that an entrant will raise the sheep, shear it, card the wool, spin it, and then weave it. But it could happen. And even if the entrant does this, the likelihood of the sheep being an exact replica of a sheep found in a particular time period is chancy at best. Therefore the exact duplication, i.e. "authentic" production is truly unlikely. An exact authentic "reproduction" on the other hand, is easily obtainable, using creative methods. The documentation will aid you in knowing how well the entrant used creativity to achieve an authentic appearance or result.*

*Worst Case*

*Item is neither creative nor authentic, nor any combination of the two. The item is in no way appropriate to the SCA.*

Best Case

*Item is generally accepted within the SCA creative context and/or looks as if it had actually been done in period.*

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**COMPLEXITY AND/OR DIFFICULTY:**

TO THE ENTRANT:

*This criterion deals with the scope, ambition, and difficulty of your piece. This criterion does seem to favor the complex and difficult projects. In other words, if you do a complex, difficult project, it will probably get more points. Be aware that this particular criterion has nothing to do with how well you achieved your results. If you do a simple, easy project, you might not get as many points for a complex or difficult project, but a well-done job will still bring you satisfactory points. All the research you did on your entry will help you in preparing for this criterion. The more effort you make in producing a period piece, the more points you will gain here.*

TO THE JUDGE:

*Remember that you are judging on the scope, ambition, and difficulty of the project in this criterion, not how well the entrant succeeded. Ask yourself how much time and effort was put into this piece by the entrant.*

Worst Case:

*Project is very simple; not at all ambitious, with minimal effort invested in it.*

Best Case:

*Project is complex with many details, parts, and steps using difficult techniques, which clearly took ambition and has a lot of effort involved.*

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**WORKMANSHIP**

TO THE ENTRANT:

*This is the criterion where your success at achieving your goal is judged. Here, you are expected to display skill and mastery of the craft/art you are displaying. Your entry should be your best work to date. Since there is no such thing as a perfect piece; just do the best work you can and enter it proudly. This criterion also evaluates how well the item fulfills its purpose as stated in the documentation.*

TO THE JUDGE:

*In this criterion you are to look at how well the entrant's goal was achieved. Does the item work as stated. Also in this criterion, the details that finish a project and demonstrate skill are important.*

Worst Case

*Piece is poorly worked; has haphazard finishing details, and doesn't fulfill its stated purpose. It looks like it might fall apart any minute.*

Best Case

*Work clearly demonstrates entrant's mastery of the art. There is obvious attention to all the details of the piece and the item truly fulfills its purpose.*

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***\*\*In Artemisia, Aesthetic Quality is divided into two parts: Entrant Presentation, and Judges' Observation but the combined information is the score for the category, so this information still applies.\*\****

## ***AESTHETIC QUALITY***

TO THE ENTRANT:

*This is a purely subjective criterion. Will the judge be pleased with your work? Make your best effort in preparation and presentation of your entries so they will display to advantage. Be aware that the judges' tastes and opinions will differ from yours. Don't take it personally. If you have done a project that your research indicates would have impressed a period person, but you feel a 20th century judge might have a problem with it, be sure you educate the judge. In your documentation, explain to the judge what it is s/he is observing. This is the criterion where presentation is part of the judging. Presentation of an item is important. It is the first thing a judge will see about your item. The best presentation in the world will not save a poorly done piece, however if the piece is well done, good presentation will enhance it.*

TO THE JUDGES:

*Here is your chance to really express your subjective feelings about an item. However, you should not allow your personal prejudices to overwhelm your judgment. You are going to have to make an effort, at times, to terminate your 20th century aesthetic values and let period values take over. Presentation is important, but it is also important that you separate the item from its presentation to judge other criteria. The emotional impact of the item's presentation can affect your judgment in other areas.*

Worst Case

*Item has no redeeming artistic value to our modern tastes nor to period tastes. It is not appropriate for use in the SCA.*

Best Case

*Item is pleasing not only to the 20th century observers, but would appeal to a period observer as well.*

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## B. The Artemisian Grand Categories for Competition

The Artemisian Grand Categories are guidelines for placing entries into categories for judging. They are not set in stone, and often as more becomes known it is necessary to change where an item falls. Local ministers and Entrants are encouraged to submit changes and ideas when they encounter new material so that additional Grand Categories and subcategories may be added as needed.

<b>Grand Category</b>	<b>Subcategory</b>	<b>Database Code</b>	<b>Examples:</b>
<i>Alchemy</i>	Cooked	ALC-C	Soap, candles, distillations, etc.
	Non-Cooked	ALC-N	Lotions, oils, potpourri, etc.
	Other	ALC-O	
<i>Animalia</i>	General	AN-A	Breeds, training, coursing, etc.
	Accessories-Equestrian	AN-E	Tack, barding, etc.
	Accessories-Hounds	AN-H	Collars, trappings, etc.
	Accessories-Falconry	AN-F	Jesses, hoods, etc.
	Other	AN-O	
<i>Armor</i>	Parade	AR-P	Parade & Dress armor, etc.
	Functional	AR-F	Ring, Chain mail, SCA, etc.
	Clothing	AR-C	Gambesons, Tabards, etc.
	Other	AR-O	
<i>Basketry</i>	Basketry	BA	
<i>Brewing</i>	Liqueurs & Cordials	BR-L	Liqueurs, cordials, etc.
	Beers	BR-B	Beers, Ales, grain-based, etc.
	Wines	BR-W	Wines, Sparkling wines, etc.
	Cysers and Meads	BR-C	Honey or Juice-based etc.
	Non-Alcoholic	BR-N	Juices, syrups, root beers, etc.
	Other	BR-O	
<i>Carving-Non Wood</i>	Horn	CA-H	Drinking horns, spoons, etc.
	Bone	CA-B	Whorls, beads, needles, etc.
	Ivory	CA-I	Needles, etc.
	Stone	CA-S	Lamps, whorls, etc.
	Other	CA-O	

<b>Grand Category</b>	<b>Subcategory</b>	<b>Database Code</b>	<b>Examples:</b>
<i>Ceramics</i>	Hand	CE-P	Coiled, Flat, molded, etc.
	Wheel-Thrown	CE-W	Wheel Thrown Construction, etc.
	Other	CE-O	
<i>Cooking</i>	Baking	CO-B	Breads, muffins, etc.
	Cheese	CO-C	Hard cheeses, soft cheese, etc.
	Main Dish	CO-M	Main Dish (hot & cold), etc.
	Side Dish	CO-SD	Side Dish (hot & Cold), etc.
	Sweet Dish/Desserts	CO-SDD	Cakes, puddings, etc.
	Subtleties	CO-S	Presentation items, etc.
	Soups and Sauces	CO-SS	Soups, sauces, glazes, etc.
	Other	CO-O	
<i>Costuming</i>	Accessory	C-AC	Hats, belts, gloves, purses, masks, etc.
	Footwear	C-F	Shoes, boots, sandals, etc.
	Court- Pre-1000	C-CO1	
	Court-1000-1450	C-CO2	
	Court-1450-1500	C-CO3	
	Court-1500-1600	C-CO4	
	Court-Non-European	C-CO5	Middle Eastern, Japanese, Mongol, etc.
	Tourney-Pre-1000	C-T1	
	Tourney-1000-1450	C-T2	
	Tourney-1450-1500	C-T3	
	Tourney-1500-1600	C-T4	
	Tourney-Non-European	C-T5	Middle Eastern, Japanese, Mongol, etc.
	Other	C-OT	
<i>Demonstration</i>	Demonstration	DEMO	Limited to 15 minutes.
<i>Enameling</i>	Basse-Taille	E-BT	
	Champleve	E-CH	
	Cloisonne	E-CL	
	Grisaille	E-GR	
	Limoges	E-L	
	Plique-a-jour	E-P	
	En Resille	E-E	
	Other	E-O	

<b>Grand Category</b>	<b>Subcategory</b>	<b>Database Code</b>	<b>Examples:</b>
<i><b>Fief Holding</b></i>	Animal Husbandry	FH-A	Raising animals, etc.
	Hunting Equipment	FH-H	
	Fishing Equipment	FH-F	
	Gardening/Horticulture	FH-G	
	Shelters	FH-S	Pavilions, frame structures, etc.
	Other	FH-O	
<i><b>Fine Arts</b></i>	Drawing	FA-D	
	Painting	FA-PA	
	Portraiture	FA-PO	
	Sculpture	FA-S	
	Other	FA-O	
<i><b>Glass</b></i>	Lamp work	G-L	
	Blown work	G-B	
	Stained Glass	G-S	
	Mosaic work	G-M	
	Other	G-O	
<i><b>Heraldic Display</b></i>	Banner, Pennon or Standard	HD-B	
	Garment	HD-G	Tabards, Clothing, Cloaks, etc.
	Other	HD-O	
	Group Entry	HD-G	Parades, etc. Limited to 15 min.
<i><b>Historical Technology</b></i>	Scientific Instruments	HT-S	Astrolabes, weights, etc.
	Hand Tools	HT-HT	Axes, Awls, etc.
	Production Tools	HT-PT	Looms, Forges, etc.
	Pens and Brushes	HT-PB	Scribal pens, etc.
	Working Models	HT-WM	Scale Models, etc.
	Other	HT-O	
<i><b>Jewelry</b></i>	Strung Jewelry	J-ST	
	Soldered	J-SO	
	Non-Soldered	J-NS	
	Lapidary Work	J-L	Amber carving, precious stones, etc.
	Other	J-O	

<b>Grand Category</b>	<b>Subcategory</b>	<b>Database Code</b>	<b>Examples:</b>
<i>Lace</i>	Bobbin Lace	L-B	
	Needle	L-N	
	Other	L-O	
<i>Leather-work</i>	Armor	LE-A	Complete pieces only.
	Decorative	LE-D	Tooling, dye work, etc.
	Functional	LE-F	Shaped objects, cuirboulli, etc.
	Other	LE-O	
<i>Manuscript Arts</i>	Calligraphy	MA-C	
	Illumination	MA-I	
	Calligraphy/Illumination	MA-CI	
	Cartography	MA-CA	
	Work-In-Progress	MA-W	
	Other	MA-O	
<i>Metalwork</i>	Decorative	ME-D	non-jewelry
	Functional	ME-F	non-jewelry
	Casting	ME-C	
	Hot-Fabrication	ME-HF	General
	Cold-Fabrication	ME-CF	General
	Forge Work	ME-F	
	Raised Work	ME-R	
	Etching/Engraving	ME-E	
	Repousse	ME-RP	
	Other	ME-O	
<i>Musical Instrument</i>	Brass	MU-B	Construction, etc.
	Woodwind	MU-W	
	Keyboard	MU-K	
	String	MU-S	
	Percussion	MU-P	
	Other	MU-O	

<b>Grand Category</b>	<b>Subcategory</b>	<b>Database Code</b>	<b>Examples:</b>
<i>Needlework</i>	Appliqué	N-A	
	Beadwork	N-B	
	Couched Work	N-C	
	Counted Work	N-CO	Cross Stitches, etc.
	Cutwork	N-CU	
	Gold Work	N-G	
	Needlepoint	N-NP	Tapestries, etc.
	Pulled Thread	N-P	
	Quilting	N-Q	Pre-1600 styles only.
	Stump Work	N-ST	
	Surface Embroidery	N-SE	Black Work, etc.
	Other	N-O	
<i>Performing Arts</i>	Solo-Vocal	PA-SV	Monologues, song, etc. (15 min)
	Solo-Instrumental	PA-SI	Instrumental pieces (15 min)
	Group-Vocal	PA-GV	Dance, play, song, etc. (15 min)
	Group-Instrumental	PA-GI	Instrumental works (15 min)
	Other	PA-O	
<i>Printing Sciences</i>	Book Binding	PS-B	
	Printing	PS-P	
	Papermaking	PS-PM	
	Other	PS-O	
<i>SCA Specific Item</i>	SCA Cover-ups Indoor	SCA-ID	Chair Covers, bottle covers, etc.
	SCA Cover-ups Outdoor	SCA-OD	Cooler Covers, Tents, etc.
	Other	SCA-O	
<i>Textile Arts</i>	Construction	TA-C	Carding, dyeing, spinning, etc.
	Application	TA-A	Lucet, Tapestry, Knitting, etc.
	Woven	TA-W	Braiding, sprang, weaving, etc.
	Non-Woven	TA-NW	Felting, etc.
	Other	TA-O	
<i>Toys and Games</i>	Toy	TG-T	
	Game	TG-G	
	Other	TG-O	

<b>Grand Category</b>	<b>Subcategory</b>	<b>Database Code</b>	<b>Examples:</b>
<i>Weaponry</i>	Bow and Arrow Making	W-B	Archery, Crossbow related items
	War Machines	W-WM	
	SCA Weapons	W-SCA	
	Equestrian	W-EQ	Lances, Horse Mace, Javelin, etc.
	Other	W-O	
<i>Wood-working</i>	Decorative	WW-D	Surface work, carving, turned, etc.
	Functional	WW-F	Furniture, etc.
	Other	WW-O	
<i>Writing</i>	General Fiction	WR-F	Plays, poetry, tales, etc.
	General Non-Fiction	WR-NF	Articles, historical research, etc.
	Research Paper	WR-R	
	Music	WR-M	Composition, etc.
	Other	WR-O	



# Artemisian Arts and Sciences Registration Form

Entrant # 6

SCA Name & Title: (Please PRINT!!) LORD JUAN DE LA PUBLIQUE

Mundane Name: JOHN O. PUBLIC

Home Group: Barony of Public Affairs

Entries: (Maximum # is 10 items)

1. Description: Black and White Doublet  
Grand Category Costuming Subcategory Court 1500-1600 Score 130
2. Description: Turned Ash Wood Bowl  
Grand Category Woodworking Subcategory Functional Score 110
3. Description: Farced Capon with Walnuts  
Grand Category Cooking Subcategory Main Dish Score 126
4. Description: \_\_\_\_\_  
Grand Category \_\_\_\_\_ Subcategory \_\_\_\_\_ Score \_\_\_\_\_
5. Description: \_\_\_\_\_  
Grand Category \_\_\_\_\_ Subcategory \_\_\_\_\_ Score \_\_\_\_\_
6. Description: \_\_\_\_\_  
Grand Category \_\_\_\_\_ Subcategory \_\_\_\_\_ Score \_\_\_\_\_
7. Description: \_\_\_\_\_  
Grand Category \_\_\_\_\_ Subcategory \_\_\_\_\_ Score \_\_\_\_\_
8. Description: \_\_\_\_\_  
Grand Category \_\_\_\_\_ Subcategory \_\_\_\_\_ Score \_\_\_\_\_
9. Description: \_\_\_\_\_  
Grand Category \_\_\_\_\_ Subcategory \_\_\_\_\_ Score \_\_\_\_\_
10. Description: \_\_\_\_\_  
Grand Category \_\_\_\_\_ Subcategory \_\_\_\_\_ Score \_\_\_\_\_

I swear that all the above entries are my own work. (signature/s/ John O. Public)

I wish to complete for:  Gryphon's Prize Champion  Kingdom Champion

I wish to be considered for:  Novice Champion  Children's Champion (under 12)  Guest Champion  
(These options are only applicable to the Kingdom Arts and Sciences Competition.)

I do NOT wish to complete for Champion. (signature if applicable)

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# Artemisian Arts and Sciences: Scoring Sheet

(Please return to Arts Registration)

ENTRANT # 6      Item# 3      Judge's Name Lord Bob

Judge's Signature /S/ Bob

**Documentation: (0-10 points)** 7

- 0      No documentation
- 1-2      Very inaccurate Documentation, no explanation of choices. Description of period practice with no mention of sources or use of non-period works.
- 3-4      Minimal information (time, place, style). Copies of pages from unknown works. With performance, some discussion of performance elements.
- 5-6      Minimal information including visual references, photocopies, of period examples or minimal information plus discussion of period practice or performance elements but no visual example or sources.
- \*7-8      Minimal information plus visual references and discussion citing period examples. With performance, copy of play or music, with a well-developed commentary.
- 9-10      Very complete examples and discussion including a well-developed commentary in all areas, use of critical sources, explanation of original research and/or experiments, and deviations or variations from period norms.

**Creativity and Authenticity: (0-10 points)** 8

- 0      Blatantly modern entry. No original or adaptive elements.
- 1-2      Obvious mixture of elements from different cultures or periods. Some modification but no innovation. Logical combination of a few copied elements.
- 3-4      Generally period with some modern elements. Evidence of original work logical to period context with attention to period styles with innovative use of elements.
- 5-6      Overall period style, materials of period or reasonable equivalents, some minor inconsistencies. Some innovation logical to period context or style.
- \*7-8      Overall period style, materials of period or reasonable equivalents, with no inconsistencies. Creative interpolation in combination or elements; much innovation logical to period context.
- 9-10      Special effort to achieve a completely period product by use of period design, technique and materials. Original, innovative combination of all aspects of performance, as might have been done by a period artist. Special consideration such as personalization to an event, individual or idea.

**Complexity and Difficulty: (0-10 points)** 7

\*Rank the ambition of the attempt, not the workmanship.

- 0      Attempt is simple, with little effort expended.
- 1-2      Attempt shows some ambition or labor to complete piece.
- 3-4      Scope of project is larger, more research is made, more steps are involved.
- 5-6      Some inclusion of composition or design, originality or interpretation evident.
- 7-8      Interpretive elements and composition, difficulty of design shows ambition. More detailed steps and a variety of techniques are presented.
- 9-10      Attempt is highly complex, illustrating details steps or preparation, difficulty of performance and techniques is easily shown.

Artemisian Arts and Sciences Scoring Sheet cont.

**Workmanship: (0-10 points) 6**

Rank the success of the attempt. Take into account Mastery of period style of practice, Techniques (neatness, precision, choice of materials, vocal elements (if applicable), form and balance, metrical values (if applicable), Interpretive elements, integration of elements. Function (does the item do what it should or look like it should?)

- 0 Did not succeed.
- 1-2 Minimal success.
- 3-4 Minimal success with potential for growth.
- 5-6 Adequate success. Item or performance has some impact.
- 7-8 Great success. Item or performance shows knowledge and skill but still not complete.
- 9-10 Fully succeeded in performance or entry.

**Aesthetics: Entrant Presentation (0-5 points) 4**

Did the entrant make their best effort in preparation and presentation of their entry? Did they display it to their advantage? Does the entrant's presentation enhance their piece or performance?

- 0 Did not make any attempt at presentation.
- 1-2 Entrant made some preparation and minimal presentation effort.
- 3-4 Entrant shows preparation and considerable effort in presentation and preparation.
- 5 Entrant shows outstanding preparation and has gone to considerable effort to show off their works.

**Aesthetics: Judge's Observation (0-5 points) 4**

Rank the entry or performance as a whole. How do the elements all fit together? Did the entrant make a good impression on you as the judge?

- 0 Entrant did not make a good impression.
- 1-2 Entrant made a fair impression, has a few notable areas.
- 3-4 Entrant made a considerable impression, many notable areas with a quality product.
- 5 Entrant made an outstanding impression and an exceptional product. WOW!!

<b>ENTRY SCORES TOTAL (FOR OFFICE USE ONLY)</b>	
Documentation:	<u>7</u>
Creativity and Authenticity:	<u>8</u>
Complexity and Difficulty:	<u>7</u>
Workmanship:	<u>6</u>
Aesthetics: Entrant	<u>4</u>
Aesthetics: Judge	<u>4</u>
<b>TOTAL POINTS:</b>	<b><u>36</u></b>
<b>PLACEMENT:</b>	<b><u>n/a</u></b>

# Artemisian Arts & Sciences: Judge's Comment Form

(Please leave this sheet with entry)

Entrant # 6 Item: Farced Capon with Walnuts

Judge's Name Lord Bob

Judge's Signature /s/ Bob

**Documentation:** *Your documentation is quite good. I would like to see you include the complete citation for your recipe. Your discussion on using Cinnamon was very well thought out. Have you tried looking in Source X for the use of other spices? You can improve your documentation by including why you chose to use Walnuts instead of hazelnuts in your dish.*

**Creativity and Authenticity:** *I like your use of a lower heated oven to produce the same result as a brick oven in your recipe. Is there a specific reference to this practice in your sources? If so please include your research here as it will increase the impact of your dish. I like the fact you listed that you tried to find an actual capon but substituted chicken when it was unavailable. I would not have know that if you had not mentioned it.*

**Complexity and Difficulty:** *A lot of my comments mirror the above comments, since you were very creative in some of your choices and cooking ideas. I give you high marks here. Have you thought about actually using a brick oven? There are some wonderful sources online at 'I cook with Brick. I like the fact you list your beginning research and your end results. You can increase your complexity score by listing the steps you used in between those two areas. Let us know you peeled and chopped all those walnuts and rehydrated your own raisins. Good job!*

Judging Comment Sheet cont.

**Workmanship:** Your end product is very good. I like the crispy skin and the glaze you used to finish your dish. The meat is very tender and very tasty. I think your filling needs to be cooked perhaps a while longer as it was not very hot and the nuts were still slightly raw. I like the fact you took the time to take the skins off your walnuts. Nice Job!

**Aesthetics: Entrant's Presentation:** Very nice!! I like the fact you used a platter with a period design on it. The tablecloth and candles were a nice touch too. Interesting garnish. I would have never thought to use an apple to create a rose! Your presentation is top notch!

**Aesthetics: Judges' Observation:** Very nice job. A well rounded entry with good taste! Yummm!! I think you are well on your way to becoming an established cook. I think you would benefit by branching out into other meats as well. Please continue your good works!

**Other Comments:** WOW!! Good job, can I eat the rest?