

Costume: 1101 - 1350 C.E.

Category Rules: The category is for European costumes dating from 1101 - 1350 c.e. In the earlier section of this period, there is a general lack of some types of primary sources, particularly extant garments. Entries **must** consist of a complete set of clothing, including head gear appropriate to the period and the culture. Entries **must be modeled** either in person (but not necessarily by the entrant) or via photographs from all angles and of all layers. Judges may request removal of each layer, except the last layer, to examine each piece fully. Accessories should be worn and documented, but will not be judged. The entrant must cite in the documentation the source of any pattern used, including original patterns, and should include the patterns in the entry. The documentation should briefly discuss the persona of the person the costume was constructed for. A simple description such as. "A 13th century, middle class, unmarried, young woman from Paris" is sufficient. Detailed persona stories should be avoided. The cost and lack of availability of some materials (such as gold thread, very fine wool, etc.) should be considered in judging of entries. The judges should not penalize the methods and materials score if reasonable substitutions were made and justified in the documentation. The fabric used in an entry does **not** need to be woven or dyed by the entrant, and extra points will not be added if it is.

Documentation (0 to 4 points):

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

Methods and Materials (0 to 4 points):

- 0: Entry is completely modern with no relationship to period elements or practices.
- 1: Use of modern materials and methods to produce a work that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture. Entry is inconsistent to period, location and persona.
- 2: Use of **both** modern materials and methods to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed (eg. Machine sewing not obvious when worn, fabric appears correct).
- 3: Use of **either** modern materials **or** methods to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.
- 4: Use of materials and methods entirely documentable to the period for which it was constructed (ex: hand woven fabric of natural fibers dyed with authentic materials, hand sewn) or the use of modern materials in a way that does not detract from the appearance and feels appropriate to the persona for whom the clothing was constructed. Substitutions of modern fabrics and embellishment materials for materials which are no longer readily available will not be penalized so long as an effort has been made to substitute materials with a close appearance and drape to the original.

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

- Complexity of the endeavor (number of pieces, how much detail is incorporated in each piece).
- Amount of fitting/tailoring (including fit at shoulders and bodice, sleeve length, placement of gussets and gores, appropriateness of hem length).
- Variety of construction techniques used (embroidery, use of woven trim, smocking, efficient use of cuts).
- Difficulty of techniques attempted.
- Extent of original work (including patterns).
- Difficulty of working with the materials chosen (napped fabrics, fur, matching of appropriate patterns such as stripes, plaids or lozenge twills, handling of trim).
- Extent gone to ensure appropriateness to period in tools, techniques and materials used.

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

- Technical (seam treatment, stitching, neatness).
- Fit (consider fit at shoulders and bodice, sleeve length, placement of gussets and gores, appropriateness of hem length, and drape as appropriate).
- Handling of fabric (choice of fabric, use of nap, fur, etc.).
- Finishing as appropriate to the garment

If applicable:

- Execution of hand work.
- Embellishment (embroidery, trim, smocking, handling of trim, etc.).

Creativity (0 to 4 points):

- 0: Rote-copied item with mistakes added.
- 1: Rote-copied item with no innovations or documented knowledge of the range of period style.
- 2: Logical combination of period elements with some innovation of embellishment or techniques, all logical to the period context of the persona for whom the costume is constructed.
- 3: As in #2, plus much individual interpretation and interpolation logical to the period context of the persona for whom the costume is constructed; that is, within the range of possible styles with innovative combinations which appear to fit together.
- 4: As in #3, plus each element/layer shows such consideration and choice. Elements work together in a cohesive fashion that is specific to the needs of the persona for whom the costume is constructed.

Judge's Observations (0 to 6 points): Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributors: Caterina de Monticello, 1982; Aidan Morgana Evans & Mairin of the East Isles, 1990; Audlindis de Rheims, Cerridwynn nic Alaistair, Katrinn Magdalena Domenica d'Ferrara & Vladislav de Jaffa, 1997, Catherine Oakley of Rivendale & Anastasiia Kyrilovna Ivanova, 2003

Editors: Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987;
Caroline de Mercier & Sonya of Prague, 1990; Melisande of Woodcrest, 1995; Thorhalla
Carlsdottir af Bröberg, 1997, Gwyneth Banfidleir & Edmund of Hertford, 2003