

## Spinning

**Category Rules:** The category includes all natural fiber threads produced by spinning on a drop spindle, supported spindle, great wheel or flyer and bobbin wheel. The category also includes plying of threads. Documentation should include discussion of the intended use of the entry. The entrant should expect that the entry skein will be unwound by the judges to closely examine the thread. It will also be tested for strength.

**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.
- 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 prepared fibers done by period process), 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 item was constructed. Substitutions of modern 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/hand 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 6).

- Type of fiber.
- Preparation of fibers.
- Number of ply appropriate to intended use.
- Intended fineness.
- Method of spinning.

- Extent gone to ensure authenticity of techniques 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 5).

- Application of techniques.
- Quality of twists.
- Uniformity of weight.
- Strength.
- Hand of finished yarn.

**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 item is constructed.
- 3: As in #2, plus much individual interpretation and interpolation logical to the period context of the persona for whom the item 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 item 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:* Bess of Umberthorn, 1984; Myrra de Blackwood, Bronwyn ferch Gwyn ap Rhys & Takaya Merleone, 1987; Alysoun de Roos; 1995 .

*Editors:* Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987; Melisande of Woodcrest, 1995; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.