

Costume: 1451 - 1600 C.E.

Category Rules

This category is for **European** and **Non-European** costumes dating from **1451 to 1600 C.E.** 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 wealthy matron from Venice in 1529" 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.

Research and Documentation (Score: 0-4 points)

- 0 No documentation provided with entry. Face-to-face judging adds very little information.
- 1 Minimal information is provided for time, place and style. Face-to-face judging adds some background information.
- 2 As in #1, generalized sources are given with no emphasis on primary and/or scholarly resources. In face-to-face judging, no further understanding of the resources is evident. Materials and methods of construction of the entry are described.
- 3 As in #2, there is a good balance of resources: primary and/or scholarly sources well supported by other resources. Documentation and/or face-to-face judging provides well developed discussion of research. Materials and methods of construction are described and the reasons for the choices made are discussed.
- 4 As in #3, in-depth and extensive documentation provides a good balance of resources, emphasizing primary (if available) and/or scholarly resources backed up with a significant selection of other resources. Documentation and/or face-to-face judging provide a good explanation of original research and experimentation related to the research. Face-to-face judging indicates a keen grasp of the research and the entrant can discuss it easily with active engagement. Appendices included in documentation (if any) help provide further pertinent information to subject and time period.

Materials and Methods (Score: 0-4 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 (ex. 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 relevant time period, location, culture, and economic class.
- 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 relevant persona. Substitutions of modern fabrics and embellishment materials for those 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 (Score: 0-6 points for each bullet item)

Rank the **ambition**, not the success, of the entry for each of the following elements based on the overall outfit's culture and time period.

- Complexity of the endeavor based on the overall outfit.
- Amount of fitting/tailoring and/or draping required to get the complete look (including fit at shoulders and bodice, sleeve length, placement of gussets and gores, appropriateness of hem length, layering technique, drape of fabric to achieve the appropriate look/silhouette).
- Variety of construction techniques used (embroidery, woven trim, smocking, efficient use of cuts).
- Difficulty of techniques attempted.
- Extent of original work (including patterns).

Optional

- Difficulty of working with the materials chosen (napped fabrics, fur, matching of appropriate patterns, handling of trim).

Skill (Score: 0-6 points for each bullet item)

How well is the entry made? Rank the **success** of the entry for each of the following elements.

- Technical (seam treatment, stitching, neatness).
- Fit and/or drape (how the garment fits/drapes/hangs upon the body as per the period).
- Handling of fabric (choice of fabric, use of nap, fur, etc.).
- Finishing as appropriate to the garment.

Optional

- Execution of hand work.
- Embellishment/Detailing (embroidery, lining, trim and knotwork application).

Ingenuity (Score: 0-4 points)

Judge the ingenuity of the entry. Was the entrant resourceful and inventive in the approach to creating their entry? Does the entry reflect the entrant's vision of period context? Is original thought, contemplation, interpretation, and vision evident according to the entrant's period?

Judge's Observation (Score: 0-6 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 judges may allow their personality, private opinions, and personal preferences to influence scoring.