

Quest for the Golden Seamstress

General Information

Sponsored by the Canton of Brackendelve and the Barony of Roaring Wastes

The Baronesses Isabella, Una, Catherine-Aimee, Gwynnyd and Iasmine of Roaring Wastes invite you to show us your costuming skills. The seamstresses of the Middle Kingdom will take up the challenge to create a complete set of garments, from the skin out, in eighteen hours. Twenty teams of from 1 to 6 active members are to start at 10 PM Friday and continue to 6 pm Saturday. Team members are expected to remain on-site during the competition. A tavern will be available on Saturday for lunch and dinner, sponsored by the Canton of Brackendelve.

Teams Competing

Number of teams that the site can accommodate is many, many more than before. While we encourage all teams to compete - you are better than you think you are, trust us! - if you would like to have the camaraderie of the event and the excuse to sew for 18 hours without the pressure of being judged, you are welcome to register for a table, either by yourself or with a team, and just come and do your work with us at the event.

Questions? Need to Register a Team?

Information is on line at <http://www.ceilingpress.com/QS/Home.html>

How will the team be judged?

A complete judging rubric, which lays out what is needed from the team to be awarded each point range in all three levels, can be found at the end of this document.

Laurels:

Laurels may work on teams. We encourage Laurels not on teams to attend and serve as consultants-at-large to the various teams or as judges.

Merchants:

Space constraints at this site make merchanting impossible.

Children:

We're sorry, this is not a kid friendly event or site. Children are welcome if they are a model or part of team, but be aware that unless you keep them busy there is nothing for them to do. Please make sure your children are supervised at all times by someone who is not working on a team.

Raffle:

There will be a raffle of donated fabric and goods to benefit the Barony Marshaled activities fund, or, if necessary, to offset the costs of the event. Tickets will be a 2 for \$1, 12 for \$5, or 30 for \$10.

Write your name on every ticket and place it in the brown bag of the item you wish to try for. All must be present to win. If your name is pulled from that bag, you are the winner! Drawing will take place while Judges are deliberating in closed chambers. Exception of being present will be made for Judges only (Judges please also mark Judge on your tickets).

Please contact the autocrat if you would like to donate fabric. You may donate fabric even if you are unable to attend, or you may bring your donations to the site. Please let us know in advance if you will be bringing items to raffle so we can arrange for appropriate space to display them.

Rules in brief:

You will choose one level and category to compete in:

Novice:

Pre-drafted or commercial patterns allowed.

Underpinnings may be made in advance.

Must have never won a Golden Seamstress Competition before.

Laurels in costuming or other textile arts not permitted on teams.

All other rules apply.

Advanced:

Pre-drafted patterns allowed.

Underpinnings may be made in advance.

Non-fabric accessories may be made in advance.

Each Laurel in costuming or other textile arts counts as two people on the team

All other rules apply

Master:

Pre-drafted patterns allowed.

Underpinnings may be made in advance.

Embellishments and accessories encouraged to be made on-site.

All-Laurel teams must have no visible machine stitching on the project.

Written materials showing inspiration for the project and vindication of team's

choices in fabric, design and construction methods must be provided.
All other rules apply.

Decision of the judges is final.

Categories:

Early period - 600 to 1100(i.e.: Byzantine, Saxon, Viking)

Middle period - 1100 to 1450(i.e.: Burgundian, Houppelandes, Cotehardies)

Late period - 1450 to 1600(i.e.: Renaissance, Tudor, Elizabethan)□

If more than 3 entries are received in other categories, such as Middle Eastern or Oriental, additional categories will be added.

Detailed Rules

The Facilities

- You must bring everything that you need - no last minute runs to Joann's or deliveries of materials after the competition begins.
- Trading or borrowing of supplies between teams is allowed.
- Nothing may be placed or put on the walls - if it needs to even lean against a wall, please bring something to protect and cushion the wall surface.
- Unlimited number of electrical appliances allowed, but power may be restricted.
- Ironing Boards and irons will be supplied in designated areas. You may bring your own iron.
- Many power strips will be available, but bring your own if you like.
- Standard hall tables/chairs are available. You may bring your own if you prefer.
- You are responsible for cleaning up your own area. Bring a broom. Please do not leave pins on the floor.
- Bring bedding if you wish to nap in the judges' room overnight.
- All bedding must be put away by 10 am on Saturday.

Special Safety Note

Processes that require flame or heat, generate fumes, or consume more electricity than an iron must be cleared with the autocrats ***before*** the event and may be permitted only outside the building.

Role of the Laurel

- We encourage Laurels to attend as participants on teams or team sponsors.
- Laurels may make themselves available for at-large consulting to teams.
- Costuming, Textile or 'ringer' Laurels (you know who you are, you multitalented people!) count as two people on Advanced and Master Teams.

The Scope of the Project

- Garb must be made for a specific person - the model
- Garb is top to toe, from the skin out
- Includes underwear, corsets, hoops & bum rolls, hats, shoes, pouches, etc. (which may be made in advance at all levels of competition)

The Team

- There is a twenty team limit - pre-registration highly recommended. Maximum number of team members is 6
Costuming/Textile Laurels count as two people on Advanced and Master Teams. If the model assists the team, they must be counted as a team member
- Models do not have to be part of the team and counted in the maximum number.
- No age limits, either end, for team members. In some cases children or young teens may be counted as half a person. Please contact the autocrat in advance if you wish your team to include children.
- Registered teams will be given the autocrat's cell phone number for emergency contact or you may let us know in advance if your travel plans make it impossible for you to be there by the 10 PM starting time

Waiting list rules, if necessary -

- If there is a waiting list of teams **and** if no one from a team is there by 10 PM **and** you have not told us you will be delayed, your team's spot will be given to a team on the waiting list.
- Waiting list teams: don't panic, There are usually last minute cancellations. If you don't get a spot, there will be a group project for you to work on.

Fabric:

Must be flat and unmarked, may be prewashed or sized.

Accessories Rules

Fabric accessories

Accessories made from fabric, especially at the advanced or master levels, are encouraged to be made on site.

Special cases:

Fabric accessories -

- Corsets, hoops, and other period underpinnings may be made in advance. No penalty for making them in advance at any level.
- Gloves - May be made/purchased in advance, but are encouraged to be embellished on site
- Socks - commercial is acceptable, or may be made in advance

Non-fabric accessories:

Accessories not made of fabric may be done in advance (Shoes, buckles, buttons, purse hardware, belts, etc.) or purchased.

Full Rules for the Levels

Novice

- Patterns should be drafted in advance or purchased patterns may be used
- All underpinnings should be made in advance.
- Sewing machines are allowed
- Accessories may be made in advance or on site, subject to safety and site restrictions
- Laurels (in costuming or textile arts or a 'ringer') not permitted on teams. 50% of team must never have won previously.
- Be prepared to discuss why you did what you did. Books and pictures alone acceptable. You *may* provide written materials created specifically for this project to explain and/or vindicate your choices.
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Advanced

- Patterns may be drafted in advance. Commercial patterns discouraged.
- Underpinnings should be made in advance.
- Sewing machines are allowed
- Accessories may be made in advance or on site, subject to safety and site restrictions
- A Laurel (in costuming or textile arts or a 'ringer') is counted as two people on the team.
- Be prepared to discuss why you did what you did. Written materials to explain and/or vindicate your choices created specifically for this project are suggested and should describe how it was researched and made. Books and pictures alone are acceptable.

Master

- Patterns drafted in advance are allowed but points will be deducted.
- Underpinnings may/should be made in advance.
- Sewing machines are allowed. All visible edges must be done by hand.

- Accessories should be made on site, subject to safety and site restrictions
- A Laurel (in costuming or textile arts or 'ringers') is counted as two people on the team.
- Be prepared to discuss why you did what you did. Written materials are necessary and should describe this project and how it was researched and made. Materials must include SPECIFIC details regarding any deviations from period practice. ("It was on sale" is not an acceptable excuse).

Judging Show

- Each team will present their final outfit to the judges and populace on stage at the end of the day. You will be expected to show all layers in as expeditious and succinct a manner as possible. Additional presentations are welcome but will be done while judges are sequestered after the show.
- All teams and team members will be out front to be able to watch the show.
- There will be a time of 10 minutes for explanations per team if we have a lot of teams participating. If we have a small number of teams then more time will be allotted.
- Not only will the Judges be able to ask questions of the team while they are explaining their outfits, but people from the audience will be allowed to ask questions too.
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How We Will Choose the Golden Seamstress Team Please also see the Judging Rubric at the end of this document.

Award Categories

Early period - 600 to 1100 (i.e.: Byzantine, Saxon, Viking)

Middle period - 1100 to 1450 (i.e.: Burgundian, Houppelandes, Cotehardies)

Late period - 1450 to 1600 (i.e.: Renaissance, Tudor, Elizabethan)

Any other category will be judged separately if there are at least 3 entries:

non-European - i.e. Middle Eastern, Oriental - or horse bardings (horse need not be present!), armor, etc.

Judging Guidelines

20 points per category

1. Creativity
2. Fit
3. Scope

- 4. Workmanship
- 5. Completeness

Special points:

- 25 - Inspiration & vindication of how/why you did what you did, written (should be done in advance) or oral
- 25 - Accessories made on site
- 50 - General WOW! factor of what you tried to accomplish

Total possible points 200

Additional Awards:

Baronesses' Choice

Autocrats' special recognitions

Populace Choice -New!

Best Accessory Medallion, given to individuals by each judge. New!

Golden Seamstress Rubric

Entries should consist of a complete set of clothing, including head gear appropriate to the period and the culture and proper shaping garments (e.g. corset, farthingale, padding). The cost and lack of availability of some materials (such as gold thread, silk brocade, real jewels and pearls 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.

Materials and Fabrics *(Score: 1-20 points)*

Choose the most appropriate category and rank within the scoring range.

Which materials and fabrics did the team choose and why? (Just the choices of the materials and fabrics themselves, not how they were created, altered, cut, or manipulated in any way.)

Does the team know what would have been done in period? Can they explain why they did things differently?

Did the model request specific things that would go against what was normally done in period?

Was there a cost factor involved (either the budget being small or the period fabric being prohibitively expensive)?

	Novice	Advanced	Master
1-5	Use of modern materials 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	Use of modern materials to produce a work that looks or feels somewhat authentic to the time period, location, culture and economic class for which it was constructed.	Use of modern materials and limited period materials to produce a work that looks or feels mostly authentic to the time period, location, culture and economic class for which it was constructed

	to period, location and persona.		
6-10	Use of modern materials to produce a work that looks or feels somewhat authentic to the time period, location, culture and economic class for which it was constructed.	Use of modern materials and limited period materials to produce a work that looks or feels mostly authentic to the time period, location, culture and economic class for which it was constructed	Use of period and limited modern materials to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.
11-15	Use of modern materials and limited period materials to produce a work that looks or feels mostly authentic to the time period, location, culture and economic class for which it was constructed.	Use of mostly period and modern materials to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.	Use of materials primarily documentable to the period for which it was constructed 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 with the same drape and appearance should be noted in the documentation.
16-20	Use of mostly period and modern materials to produce a work that looks or feels authentic to the time period, location, culture and economic class for which it was constructed.	Use of materials primarily documentable to the period for which it was constructed 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 with the same drape and appearance should be noted in the documentation.	Use of materials 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 with the same drape and appearance should be noted in the documentation.

Fit (Score 1-20 points)

Choose the most appropriate category and rank within the scoring range.

How well does the outfit fit the model's body type? Is there any puckering or pulling? How do the more difficult areas fit? Are the garments too loose or too tight?

Does the model have any special needs that would include a departure from the period fit? (e.g., scoliosis)

Does the model have any special requests that would depart from a period fit? (e.g., make the hem shorter so it doesn't drag in the mud because the fabric is expensive)

Does the fit of every piece of the outfit seem appropriate and work together? (underwear, outerwear, and accessories all fit and fit together)

	Novice	Advanced	Master
1-5	Limited knowledge of the concepts of fitting are present. The team is showing great beginner effort.	Knowledge of the some of the concepts of fitting are present. There is evidence of moderate skills in the execution.	Knowledge of the concepts of fitting are present, but more practise is needed to achieve a good fit on all elements.
6-10	Knowledge of the some of the concepts of fitting are present, there is evidence of developing skills in the execution.	Knowledge of several of the concepts of fitting are present. There is evidence of advanced skills present.	Knowledge of the concepts of fitting are present, but more practise is needed to achieve a good fit on many of the elements
11-15	Knowledge of several of the concepts of fitting are present, there is evidence of moderate skills present.	Knowledge of most of the concepts of fitting are present. The team demonstrates considerable skill in the execution of fitting techniques.	The fit of these garments approaches the expectations of a master class team. Knowledge of the concepts of fitting are present, but there are a few fitting issues that could use work.
16-20	Advanced knowledge of most of the concepts of fitting are present, there is evidence of advanced skills present.	The fit of these garments approaches the expectations of a master class team. The team demonstrates excellent skills in the execution of fitting techniques.	The fit of these garments meets the expectations of a master class team. An excellent knowledge of the concepts of fitting are present, and there are little to no fitting problems.

Scope (Score: 1-20 points)

Choose the most appropriate category and rank within the scoring range. Rank the ambition, **not** the success, of the following elements.

How much did the team attempt as a whole on site?

Is the scope attempted appropriate for the historical time period?

Is the scope attempted appropriate to the skill level of the team as a whole and each of its members?

What accessories were chosen to compliment the outfit? (Not necessarily made, which would be covered under a "Accessories Made on Site" section)

	Novice	Advanced	Master
1-5	Simple costume with very few elements using beginner skills and simple construction techniques. Materials are easy to work with and require little attention to matching. Tools and techniques are entirely modern. Project does not	Moderate level costume with elements using basic skills and construction techniques. Materials are fairly easy to work with and require some attention to matching. Tools and techniques are mostly modern. Project does not	Somewhat complex costume with elements using somewhat advanced level skills and construction techniques. Materials require some attention to matching, nap, etc. Tools and techniques are mostly modern. Project does

	contain enough complexity to occupy the team for the duration of the competition.	contain enough complexity to occupy an advanced team for the duration of the competition.	not contain enough complexity to challenge a master class team for the duration of the competition.
6-10	Moderate level costume with elements using basic skills and construction techniques. Materials are fairly easy to work with and require some attention to matching. Tools and techniques are mostly modern. Project contains enough complexity to occupy the team for the duration of the competition.	Somewhat complex costume with elements using mid-level skills and mid-level construction techniques. Materials are fairly easy to work with and require some attention to matching. Tools and techniques are mostly modern. Project contains enough complexity to occupy an advanced team for the duration of the competition.	Complex or ambitious project for using extremely advanced skills and construction techniques. Materials are complicated to work with and require some attention to matching, nap, etc. where applicable. Tools and techniques incorporate period elements where reasonably possible. Project contains enough complexity to occupy master class team for the duration of the competition
11-15	Somewhat complex costume with elements using mid-level skills and mid-level construction techniques. Materials are fairly easy to work with and require some attention to matching. Tools and techniques are mostly modern. Project contains enough complexity to challenge a novice team for the duration of the competition.	Complex or ambitious project using advanced skills and construction techniques. Project requires advanced level fitting techniques to achieve the proper look. Materials are somewhat complicated to work with and require some attention to matching, nap, etc. Tools and techniques incorporate period elements where reasonably possible. Project contains enough complexity to challenge an advanced team for the duration of the competition	Very complex or ambitious project for master level team using very advanced skills and construction techniques. Project requires master level fitting techniques to achieve the proper look. Materials are quite complicated to work with and require attention to matching, nap, etc. where applicable. Tools and techniques incorporate period elements where reasonably possible. Project contains enough complexity to challenge a master class team for the duration of the competition
16-20	Incredibly complex or ambitious project for a novice team using advanced skills and construction techniques. Project requires advanced level fitting techniques to achieve the proper look. Materials are more complicated to work with and require some attention to matching, nap, etc. Tools and techniques incorporate period elements where reasonably possible. Project incorporates more elements and detail than can reasonably be expected to be accomplished by a novice team within the given time	Incredibly complex or ambitious project for an advanced team using very advanced skills and construction techniques. Project requires advanced level fitting techniques to achieve the proper look. Materials are more complicated to work with and require some attention to matching, nap, etc. Tools and techniques incorporate period elements where reasonably possible. Project incorporates more elements and detail than can reasonably be expected to be accomplished by an advanced team of their size within the given time.	Incredibly complex or ambitious project for master level team using master level skills and construction techniques. Project requires master level fitting techniques to achieve the proper look. Materials are complicated to work with and require attention to matching, nap, etc. Tools and techniques incorporate period elements where reasonably possible. Project incorporates more elements and detail than can reasonably be expected to be accomplished by a master team of their size within the given time.

Workmanship (Score: 1-20 points)

Choose the most appropriate category and rank within the scoring range.

What new skills did each member of the team learn while working on this project?

How well did the team appear to work together? (taking into account the stress of working for nearly 24 hours non-stop in close proximity to one another)

For those portions of the outfit that were completed, what was the finish like on those items and was it appropriate for the time period of the outfit?

	Novice	Advanced	Master
1-5	Technical skills are at a novice level. The team is showing very limited knowledge of sewing techniques. Beginner skills are evident in the stitching, neatness, detailing, handling of fabric and finishing techniques.	Technical skills are at a simple advanced level. The team is showing limited knowledge of sewing techniques. Stitching, neatness, detailing, handling of fabric and finishing techniques are at a simple advanced level.	Technical skills are at a mid-level. The team is showing knowledge of good sewing techniques. Some skill is demonstrated in stitching, neatness, detailing, handling of fabric and finishing techniques. An attempt was made to match patterns on fabrics if any.
6-10	Technical skills are at a novice level. The team is showing limited knowledge of sewing techniques. Stitching, neatness, detailing, handling of fabric and finishing techniques are at a novice level.	Technical skills are at a mid-level. The team is showing knowledge of good sewing techniques. Some skill is demonstrated in stitching, neatness, detailing, handling of fabric and finishing techniques. An attempt was made to match patterns on fabrics if any.	Technical skills are at an advanced level. Good technique is displayed in stitching, neatness, handling of fabric and finishing techniques. Skill is used in the details (ruffs, boning, trim, embroidery, pleating, jewellery, foundations). The fabric was handled appropriately and any pattern was considered for the cutting of the pieces.
11-15	Technical skills are at a mid-level. The team is showing knowledge of good sewing techniques. Some skill is demonstrated in stitching, neatness, detailing, handling of fabric and finishing techniques. An attempt was made to match patterns on fabrics if any.	Technical skills are at an advanced level. Good technique is displayed in stitching, neatness, handling of fabric and finishing techniques. Skill is used in the details (ruffs, boning, trim, embroidery, pleating, jewellery, foundations). The fabric was handled appropriately and any pattern was considered for the cutting of the pieces.	Technical skills are at a highly advanced level. Precision is displayed in stitching, neatness, handling of fabric and finishing techniques. A considerable amount of skill is used in the details (ruffs, boning, trim, embroidery, pleating, jewellery, foundations). The fabric was handled appropriately and any pattern matched.
16-20	Technical skills are at an advanced level. Good	Technical skills are at a highly advanced level. Precision is	Technical skills are at a master level. Precision is

technique is displayed in stitching, neatness, handling of fabric and finishing techniques. Skill is used in the details (ruffs, boning, trim, embroidery, pleating, jewellery, foundations). The fabric was handled appropriately and any pattern was considered for the cutting of the pieces.	displayed in stitching, neatness, handling of fabric and finishing techniques. A considerable amount of skill is used in the details (ruffs, boning, trim, embroidery, pleating, jewellery, foundations). The fabric was handled appropriately and any pattern matched.	displayed in stitching, neatness, handling of fabric and finishing techniques. An extreme amount of skill is used in the details (ruffs, boning, trim, embroidery, pleating, jewellery, foundations). The fabric was handled appropriately and any pattern matched.
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Completeness (Score: 0-20 points)

Choose the most appropriate category and rank within the scoring range.

The completeness of the outfit does not stand on the merit of the outfit being done, finished, entirely sewn, or in any other way “ready to hand over to the model never to be touched by the participants for one more little thing”. For example, an outfit could get full points even with the sleeves pinned rather than sewn on and the hem incomplete. *Judges should take into consideration the number of team members on the team when evaluating this category.*

Is the garment complete enough to give a good idea of how it would appear when it is finished?

What items were added to the outfit that were more as an afterthought, rather than being part of the original plan? For example, the team thought they’d finish early so they added a veil and a pouch.

	Novice	Advanced	Master
1-5	The team accomplished some of what they set out to do. The outfit could use more elements to give a complete aesthetic. Less than half of the main elements and or finishing elements of this project have been completed and not pinned together. Few of the embellishment elements (if any) are completed.	The team accomplished some of what they set out to do. The outfit could use more elements to give a complete aesthetic. Less than half of the main elements and or finishing elements of this project have been completed and not pinned together. Few of the embellishment elements (if any) are completed.	The team accomplished some of what they set out to do. The outfit could use more elements to give a complete aesthetic. Less than half of the main elements and or finishing elements of this project have been completed and not pinned together. Some of the embellishment elements (if any) are completed.
6-10	The team accomplished about half of what they set out to do. The outfit could use a few more elements to give a complete aesthetic. About half of the main elements and or finishing elements of this project have been completed and not pinned together. Some of the embellishment elements (if any) are completed.	The team accomplished about half of what they set out to do. The outfit could use a few more elements to give a complete aesthetic. About half of the main elements and or finishing elements of this project have been completed and not pinned together. Some of the embellishment elements (if any) are completed.	The team accomplished about half of what they set out to do. The outfit could use a few more elements to give a complete aesthetic. About half of the main elements and or finishing elements of this project have been completed and not pinned together. Some of the embellishment elements (if any) are completed.
11-15	The team accomplished most	The team accomplished most	The team accomplished most

	of what they set out to do. The outfit looks complete, with nothing appearing to be lacking. Most of the main elements of this project have been assembled and not pinned together. Most of the finishing elements have been completed (hems, seam finishing, etc.) Most of the embellishment elements (if any) are completed.	of what they set out to do. The outfit looks complete, with nothing appearing to be lacking. Most of the main elements of this project have been assembled and not pinned together. Most of the finishing elements have been completed (hems, seam finishing, etc.) Most of the embellishment elements (if any) are completed.	of what they set out to do. The outfit looks complete, with nothing appearing to be lacking. Most of the main elements of this project have been assembled and not pinned together. Most of the finishing elements have been completed (hems, seam finishing, etc.) Most of the embellishment elements (if any) are completed.
16-20	The team accomplished all or nearly all of what they set out to do. The outfit looks complete, with nothing appearing to be lacking. The main elements of this project have been assembled and not pinned together. The finishing elements have been completed (hems, seam finishing, etc.) The embellishment elements (if any) are completed.	The team accomplished all or nearly all of what they set out to do. The outfit looks complete, with nothing appearing to be lacking. The main elements of this project have been assembled and not pinned together. The finishing elements have been completed (hems, seam finishing, etc.) The embellishment elements (if any) are completed.	The team accomplished all or nearly all of what they set out to do. The outfit looks complete, with nothing appearing to be lacking. The main elements of this project have been assembled and not pinned together. The finishing elements have been completed (hems, seam finishing, etc.) The embellishment elements (if any) are completed.

Proof & Vindication *(Score: 1-25 points)*

Choose the most appropriate category and rank within the scoring range.

Although judges do not require complete documentation (other than for the Master-level participants), they appreciate seeing pictures, drawings, or research materials that inspired the team's choices. Due to the time constraints of the competition, documentation should ideally be 4-10 pages, including pictures. Additional information should be available as appendices and supporting documentation.

How did the team or the model justify the materials, design, and construction of the outfit?

Was the justification appropriate for the team's knowledge level and access to the research materials for that culture?

	Novice	Advanced	Master
1-5	Minimal information consisting of time, place and style	Use of minimal tertiary sources consisting of time, place, style and some illustrations unknown references	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.
6-10	Use of minimal tertiary sources consisting of time, place, style and some illustrations unknown references	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.	Some discussion with an emphasis on secondary sources with one or two tertiary sources. Materials and methods of construction used in the entry are described.
11-15	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.). Some materials and methods of construction used in the entry are described.	Some discussion with an emphasis on secondary sources with one or two tertiary sources. Materials and methods of construction used in the entry are described.	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.
16-20	Some discussion with an emphasis on secondary sources with one or two tertiary sources. Materials and methods of construction used in the entry are described.	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.	A developed discussion making use of critical references; sources are a mix of primary (if available) and secondary sources. Materials and methods of construction used are described and the reasons for the choices made are discussed. All points in the criteria are discussed briefly and clearly, with relation to this entry. Appendices are marked to show what aspect of the entry they are intended to illustrate.
21-25	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.	A developed discussion making use of critical references; sources are a mix of primary (if available) and secondary sources. Materials and methods of construction used are described and the reasons for the choices made are discussed. All points in the criteria are discussed briefly and clearly, with relation to this entry. Appendices are marked to show what aspect of the entry they are intended to illustrate.	An 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.
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Accessories Made On Site *(Score: 1-25 points)*

Choose the most appropriate category and rank within the scoring range

No penalty for accessories made in advance if it is due to site limitations (pewter casting, etc). Shoes, socks, figure altering foundation garments such as corsets and farthingales may be made in advance)

What was made on site to compliment the outfit?

What was made off site (instead of on site due to site rules, number of people on the team, or complexity of the accessories themselves) to compliment the outfit?

	Novice	Advanced	Master
1-5	Minimal accessories were made onsite. Additional accessories could complete the look to make it appropriate for the time period. Accessories somewhat look and feel authentic to the time period, location, culture and economic class for which they were constructed.	Minimal accessories were made onsite. Additional accessories could complete the look to make it appropriate for the time period. Accessories somewhat look and feel authentic to the time period, location, culture and economic class for which they were constructed.	Some accessories were made onsite. Additional accessories could complete the look to make it appropriate for the time period. Accessories somewhat look and feel authentic to the time period, location, culture and economic class for which they were constructed.
6-10	Some accessories were made onsite. Additional accessories could complete the look to make it appropriate for the time period. Accessories somewhat look and feel authentic to the time period, location, culture and economic class for which they were constructed.	Some accessories were made onsite. Additional accessories could complete the look to make it appropriate for the time period. Accessories somewhat look and feel authentic to the time period, location, culture and economic class for which they were constructed.	Accessories were mostly made onsite (within site limitations). The outfit looks somewhat complete and appropriate for the time period. Accessories somewhat look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made almost appropriate for the outfit. A moderate level of skill is visible in the accessories.
11-15	Accessories were mostly made onsite (within site limitations). The outfit looks somewhat complete and appropriate for the time period. Accessories somewhat look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made almost	Accessories were mostly made onsite (within site limitations). The outfit looks somewhat complete and appropriate for the time period. Accessories somewhat look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made almost	Accessories were mostly made onsite (within site limitations). The outfit looks mostly complete and appropriate for the time period. Accessories mostly look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made is appropriate for the outfit.

	appropriate for the outfit. A moderate level of skill is visible in the accessories.	appropriate for the outfit. A moderate level of skill is visible in the accessories.	Some advanced level of skill is visible in the accessories.
16-20	Accessories were mostly made onsite (within site limitations). The outfit looks mostly complete and appropriate for the time period. Accessories mostly look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made is appropriate for the outfit. Some advanced level of skill is visible in the accessories.	Accessories were mostly made onsite (within site limitations). The outfit looks mostly complete and appropriate for the time period. Accessories mostly look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made is appropriate for the outfit. Some advanced level of skill is visible in the accessories.	Accessories were all made onsite (within site limitations). The outfit looks complete and appropriate for the time period. Accessories look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made is appropriate for the outfit. An advanced level of skill is visible in the accessories.
21-25	Accessories were all made onsite (within site limitations). The outfit looks complete and appropriate for the time period. Accessories look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made is appropriate for the outfit. Some advanced level of skill is visible in the accessories.	Accessories were all made onsite (within site limitations). The outfit looks complete and appropriate for the time period. Accessories look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made is appropriate for the outfit. An advanced level of skill is visible in the accessories.	Accessories were all made onsite (within site limitations). The outfit looks complete and appropriate for the time period. Accessories look and feel authentic to the time period, location, culture and economic class for which they were constructed. The number of accessories made is appropriate for the outfit. A master level of skill is visible in the accessories.

Judge's WOW Factor *(Score: 0-50 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. You may use this to express your enthusiasm over any aspect of the project that may have impressed you. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

BONUS

5 Point bonus if the team is in garb throughout the entire competition.

Additional Judges Comments

These comments here to help the team improve their skill or their documentation, and improve their knowledge overall. They are not intended to criticize in any way or belittle the amazing efforts the team attempted, even if the outfit was not completed.

