

## Weaving: Loom

**Category Rules:** The category is for loom controlled and finger manipulated weaving using period type looms. The following types of looms are acceptable: backstrap, dobbie draw, frame, frame and treadle, inkle and rigid heddle. Entries that have been produced on Jacquard or computer looms are **not** eligible for entry. The category does **not** include tablet or card weaving. Tablet woven entries should be entered in the *Weaving: Tablet* category.

**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 (e.g. 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 spun wool, silk or linen thread, hand dyed thread 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 number of elements).

- Design of pattern or composition (extra points for original adaptation or design).
- Scope of endeavor (size, variety of elements, difficulty of type of yarn to work with). See tables below)
- Extent gone to ensure authenticity of patterns, techniques and materials used.

### Finger-manipulated Weaves

- 1: Small piece with Fleck design or small border of other techniques.
- 2: Small piece in either Laid -In or Italian Laid-In or small piece with border or small area of Spanish Eyelet, Danish Medallion, Brooks Bouquet, Leno Pick-Up, Brocade, Simple Dukagang or Half-Dukagang.
- 3: Complex design in Spanish Eyelet, Danish Medallion, Brooks Bouquet, Leno Pick-Up, Brocade, Simple Dukagang or Half-Dukagang or piece that has very little tabby weave.
- 4: Small Loops, Flossa, Half-Flossa, Rya, Soumak, Complex Dukagang or Half-Dukagang piece or a small piece with complex designs.
- 5: Medium Loops, Flossa, Half-Flossa, Rya, Soumak, Complex Dukagang or Half-Dukagang project or large Spanish Eyelet, Danish Medallion, Brooks Bouquet, Leno Pick-Up, Brocade, Simple Dukagang or Half-Dukagang piece.
- 6: Blanket, rug, large wall hanging or garment sized piece in Spanish Eyelet, Danish Medallion, Brooks Bouquet, Leno Pick-Up, Brocade, Simple Dukagang or Half-Dukagang, Loops, Flossa, Half-Flossa, Rya, Soumak, Complex Dukagang or Half-Dukagang.

### Loom-controlled Weave

- 1: Minimum 1 yard length of inkle weaving or rigid heddle waving with elementary technique. 18" x 12" piece with two or four harness weaving.
- 2: Inkle weaving with simple pick-up, 1 or more yards of basic two to four harness weaving. (tabby or simple twill)
- 3: Inkle or rigid heddle weaving with complicated pick-up patterns (pick-up patterns may also use the Finger Manipulated Weave technique rankings), 4 or more yards of the one or two point types.
- 4: Complex twill weaves and simple satin.
- 5: Minimum 1 yard 20 to 45-inch wide material in simple types of weaving, minimum 4 yards of the two, three, or four point types.
- 6: Minimum 1 yard of very intricate weaves, double weaves, double weave pick-up (Finnvav), brocading, or period complex weaves.

*Contributor's note:* I changed the loom width on #5 to reflect what one person, not in a guild workshop, can comfortably weave. Actually, anything over 15" demonstrated the ability to keep an even beat (per Handweaver's Guild of America Certificate of Excellence). Modern 4-harness floor looms come in 26", 36", and on up for width. There are a few workshop looms and table looms that are narrower. Takeup is 1-2" and shrinkage can be 10%. One yard is adequate to demonstrate technique and consistency. Weaving is not quick and the finer the yarn, the longer it takes. Purpose of the cloth need to be taken into account for yardage.

**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).

- Evenness and tension.
- Neatness (including starts and stops).
- Finishing.
- Development and consistency of pattern.
- Handling of materials and loom.

**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. Combination of fibers, techniques, colors, original design and planned use that are compatible to the time period and location the entry purports to be.
- 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. Special effects that would not be found in any ordinary weaving. Appropriateness to specific use, pattern, occasion, etc.

*Contributors Note:* Weaving patterns for cloth, by nature are not very original. Most cloth patterns are adaptive due to the need to maintain the integrity of the cloth structure.

**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:* Alarba Bronwen, 1982; Audlindis de Rheims, 1997; Cassandra of Glastonbury, 2003

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