

## Weaving: Tapestry & Rugs

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

**Note:** Purchased tapestry/rug materials are acceptable in this category. If using a hand-spun and/or hand dyed yarn, it does **not** have to be done by the entrant and 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. (ex: some period elements, but doubtful authenticity of materials, colors, technique, or design).
- 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: thread is modern, but thread count is close to extant work - looking more like a medieval piece).
- 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. (ex: materials are completely authentic such as wool, silk and linen, very minor inconsistencies in the combination of elements).
- 4: Use of materials and methods entirely documentable to the period for which it was constructed (ex: the entry looks and feels completely authentic to intended time and place; there are no inconsistencies in any of the elements; colors consistent with those obtained from period dyestuffs), 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 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 7-10).

- 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).
- Extent gone to ensure authenticity of patterns, techniques and materials used.
- Technique. (Scope score for Technique is 2 to 6 points). Authentic types of tapestry weave include: Kilim (both European and Middle Eastern), Rolaken, Aklae, Rolaken Lightning, French Unshaded, French Knotted and French Shaded. Tapestry designs may also be done using the Soumak technique. Navajo and Chimayo techniques are similar to those of Europe and the Middle East, but the designs are not.
- Controlled intricacies of design.
- Subject (animals, landscape, architecture, still life, human forms, and abstract forms).
- Background.

*If applicable:*

- Interlace.
- Figure work.
- Drapery work.

Suggested points:

- 2: Warp faced weaving with small border in unshaded geometric design using only two or three colors.
- 3: Small piece or border of simple geometric design using two or three colors.
- 4: Small French Knotted, medium geometric design, medium Rolaken Lightning.
- 5: Medium to large geometric tapestry, small non-geometric, non-shaded tapestry.
- 6: Medium to large non-geometric Rolaken or Kilim, medium or larger French Shaded tapestry.

*Note:* Definitions of “Small”, “Medium”, and “Large” in measurements. It takes a lot of work even to weave a “small” piece. Also Thickness of yarn is a determinate in how the work goes. The tapestry silks are finer than the wool. Also some Coptic works are narrow strips, but long. The huge tapestries that are seen in the museums were done in workshops by multiple weavers working for a patron and under guild regulations.

- “Small” = 10”x10”
- “Medium” = 15”x20”
- “Large” = 25”x30” or larger

**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 8).

- Evenness and tension.
- Neatness (including starts and stops). The back is allowed to be messy.
- Finishing,
- Development of pattern.
- Handling of materials and loom.

- Draftsmanship (as authentic to applicable period and including, if applicable, figure and drapery work).
- Perspective or lack thereof (as authentic to applicable period).
- Color transitions or light/dark transition in monotone pictures (blending and separation.)

**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. Design or pattern may be copied from a period source, but original use of color, fiber, etc. Total design looks period.
- 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. Design or pattern partially copied or elements from more than one source used, design logical to period context.
- 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.

**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.

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