

# Weaving: Weaver-Manipulated

## Category Rules

The category is for finger-/weaver-manipulated weaving using period-type looms. The types of looms include (but are not limited to) backstrap, dobby draw, frame, frame and treadle, inkle and rigid heddle. One yard of woven material is adequate to demonstrate technique and consistency for a project. Entries that have been produced on Jacquard or computer looms are **not** eligible for entry. The category does **not** include tablet or card weaving. Please see the other weaving categories to determine the best fit for an entry.

## 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-spun wool, silk, or linen thread; hand-dyed thread by period process; colors consistent with period dyestuffs or the use of modern materials in a way that does not detract from the appearance and feels appropriate to the relevant culture. Substitutions of modern 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/hand to the original. Type of substitution, as well as how the substitution compares to period material, must be clearly explained in documentation.

### **Scope** (Score: 0-6 points for each bullet item)

Rank the **ambition**, not the success, of the entry for each of the following elements.

- Size of the piece: is it a small hand towel or a large rug or blanket?
- Variety of elements.
- Difficulty of working with the chosen type of yarn.
- Challenge of the pattern.

**Note:** Weaving is never quick (especially when the challenges of setting up the warp are considered) and the finer the yarn chosen for a project, the longer set-up will take. The purpose intended for the woven material needs to be taken into account when evaluating yardage needs. Face-to-face discussion with the entrant should be sufficient to judge the challenges being attempted in any particular weaving project. Without face-to-face judging, the entrant must describe the project in sufficient detail in the documentation to allow the judges to determine the challenges being attempted.

### **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.

- Evenness and Tension.
- Neatness.
- Finishing.
- Development and consistency of pattern and weave.
- Handling of materials and loom.

### **Ingenuity** (Score: 0-4 points)

Judge the ingenuity of the entry. Did the entrant use creative thought to recreate / research their reproduction? 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 entry's period? **Note:** Weaving patterns for cloth, by nature, are not very original. Most patterns are adaptive due to the need to maintain the integrity of the cloth structure. Look for the creativity added by the entrant in the choices in the weave, thread, pattern, and colors for the project, and in the way these elements are handled. Are they merely rote-copied from another source with no thought on the ultimate use of the cloth? Or is there an explanation for each choice, and evidence of an attempt to make the cloth unique for its purpose?

### **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.