



AUSTRALIAN LACE GUILD
PROFICIENCY CERTIFICATE REQUIREMENTS

PLAITED LACE
STAGE 1

Bedfordshire / Maltese / Cluny

1. Read the general guidelines.
2. Submit **three** (3) major finished pieces of work to show a sound working knowledge of the lace. All should be appropriately joined and finished and one of these pieces to be mounted on fabric by hand.
3. At least one piece must include corners.
4. Submit sufficient samples and/or finished articles of not less than 15 cm (measured on the footside) to cover all the techniques within the requirements.
5. Make a pattern and a sample from that pattern, from a photocopy to be supplied by the Proficiency Coordinator, and chosen from the Guild pool.
6. Retain one (1) major finished piece to be resubmitted for Stages 2 and 3.
7. Submit a list of threads used (as well as samples of threads) and books consulted

REQUIREMENTS

Plaits (also called legs, brides or bars)

Windmill crossing

Picots

- Single (for thicker thread)
- Double (for fine thread)
- Left and right handed

Headsides

- Ninepin
- Waved headside
- Cluny edge
- Deep scalloped ninepin

Trails

- Single
- Double
- Crossing

Insertion

Beds spider

Kiss

Cluny join



Tallies

- Shaped leaves (pointed)
- Square-ended (i.e., flat at the beginning and the end)
- Cucumber

Footsides

- Narrow cloth stitch (2 pairs)
- Wide, divided - twisted weaver pairs
- Twisted passives

Different shaped pieces

- Square or Diamond
- Round or Oval

NOTE: The terms for these design features and techniques may vary from one source to another.

Ninepin



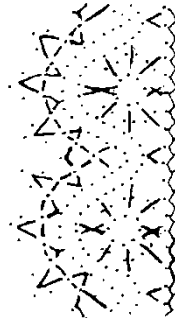
Cluny Edge



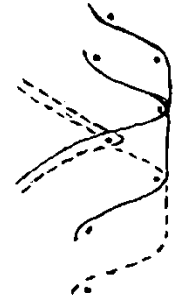
Waved headside



Deep Scalloped Ninepin



Cluny join





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STAGE 2

Bedfordshire, Maltese, Cluny

1. Read the general guidelines.
2. Submit **three** (3) major finished pieces of work to show a sound working knowledge of the lace beyond Stage 1. One of these pieces should have a footside which is shaped so that it requires mounting by hand across the grain of the fabric (e.g. circular, hexagonal, oval or irregular) and this piece should be mounted on fabric. One must be of own design and evidence of the design process should be included.
3. Submit sufficient samples and/or finished articles of not less than 15 cm (measured on the footside) to cover all the techniques within the requirements.
4. Stage 2 workbooks should illustrate the progression of work submitted for assessment since Stage 1 and include evidence of wider reading.
5. Stage 2 requires you to have some appreciation and knowledge of the historical background and traditional uses of the craft. A summary (about 1 typed page) showing your reading and knowledge should be included.
6. Submit one (1) major finished piece of your Stage 1 work with this Assessment.
7. Retain one (1) major finished piece from Stage 2 to be resubmitted for Stage 3.
8. Submit a list of threads used (as well as samples of threads) and books consulted

REQUIREMENTS

Footsides

- Kat stitch
- Three pin foot
- Shaped

Complex crossings

- Six,
i.e. 6 pairs before and 6 pairs after the crossing
- Eight
- Irregular

Headsides

- Complex ninepin
- Picot edges e.g. Floral (Old Beds) not ninepin

Gimps

- Inside pins
- Outside pins



Oval or lozenge (Beetlebud)

- Cloth ovals between trails with central ladder divisions

Tallies

- Raised square
- Raised Leaves

Beds circle (open centre)

Divided trails

Adding and removing pairs

- At corners
- Within work

Fillings

- A selection of at least **five (5)** of the following
 - Pin chain with tallies
 - Point ground
 - Honiton diamond ground
 - Blossom filling
 - Beds technique
 - Honiton technique
 - Four tally ground
 - Flower ground

Wheatears

- Two pairs from one pin
- One pair from each of two pins

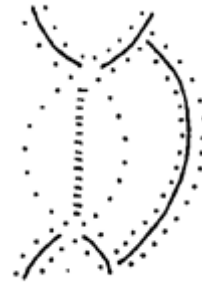
Shaped pieces

- Triangular
- Asymmetrical
- Collar
- Cuff

Floral

- Horizontal veined leaf
- Vertical veined leaf
- Simple flower

Cloth oval or lozenge (Beetlebud)





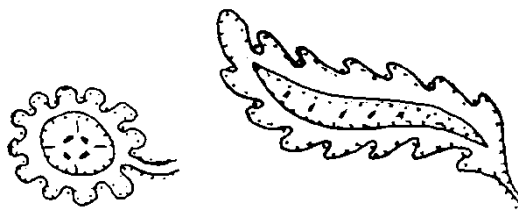
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STAGE 3

Bedfordshire, Maltese, Cluny

1. Read the general guidelines
2. Submit four (4) major finished pieces of lace showing advanced techniques. (i.e. a high degree of difficulty). One (1) of these pieces is to be of original design. The original work may be of traditional, modern or free form design. The original work should be accompanied by sketches, plans, thread movement or other relevant material showing developmental progression from the basic idea through to the completed article.
3. The remaining three pieces may be original, adapted, or a copy of a complex floral pattern (e.g. a "Lester" style) design. Please give the pattern source (as in General Guideline No. 1.4). Note the definition in General Guidelines 19 of original and adapted design.
4. One piece should be worked from top to bottom.
5. In either the completed pieces or as samples there should be
 - Leaves
 - at least 4 different veins, including diagonal and gimped veins
 - Flowers
 - at least 4 different types including
 - a complex rose
 - a five petalled flower with a half stitch centre and raised tallies
 - Leaf or Flower
 - with multiple petals and nook pins.
6. Pieces and samples should have grounds, edges and fillings showing more complex techniques than those in Stages 1 and 2.
7. Resubmit your one (1) major finished piece from Stage 1 and one (1) major finished piece from Stage 2
8. Submit a list of threads used (as well as samples of threads) and books consulted.
9. The Teaching Certificate (Stage 4) can either be gained at this time, or at a later date.



Leaf or Flower
with multiple petals and nook pins.