



AUSTRALIAN LACE GUILD
PROFICIENCY CERTIFICATE REQUIREMENTS
TORCHON LACE STAGE 1

1. **Read the general guidelines.**
2. Submit three (3) major finished pieces of work to show a sound working knowledge of the lace. All pieces should be appropriately joined and finished and one of these pieces to be mounted on fabric by hand.
3. At least one corner to be included in the assessment pieces.
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 thread) and books consulted

REQUIREMENTS –

Torchon Footside

Fans/Scallops

- Fish tail fans/cloth stitch and twist fans
- Little crown
- Corner using Fish tail fan
- Whole/cloth stitch with spoke stitch edge, i.e. cloth stitch and twist with workers and last passive pair before and after the pin.
- Half stitch with spoke stitch edge
- Vertical and horizontal divisions

Trails

This group should include both wide and narrow trails. A narrow trail occupies the space between 2 pinholes; a wide trail occupies more space by omitting one or more pinholes.

- Half stitch
 - Whole/cloth stitch
 - Horizontal divisions
 - Four different methods of directional changes
- This group should include both wide and narrow trails. A narrow trail has two or three passive pairs - a wide trail has more.

Blocks, Lozenges and Chevrons

Spiders

- Simple
- Compound (also called snowflake ground)

Insertion

- Footside on both sides

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

Gimps

- Outline surrounding a pattern feature, a cloth block or other.

Grounds

- Torchon (cross, twist, pin, cross, twist)
- 2 examples of twisted Torchon ground
 - a) Cross, twist, pin, cross, twist, twist
 - b) Cross, twist, twist, pin, cross, twist
 - c) Cross, twist, twist, pin, cross, twist, twist
- Double ground (cross, twist, cross, twist, pin, cross, twist, cross, twist)
- Roseground – simple half stitch rose
- Torchon honeycomb ground (Cross, twist, pin, cross, twist, twist)

Tallies

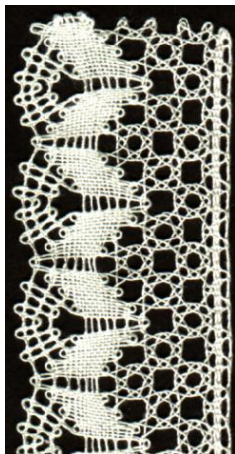
- Square – to replace a pin
- Angled – between four pins



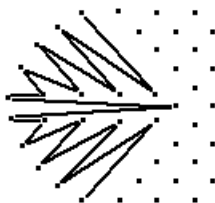
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Example of stitches

Little Crown, half stitch Roseground and horizontal divisions



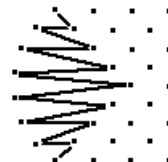
Fishtail Fan



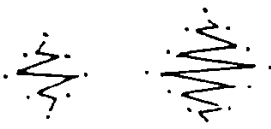
Little Crown Fan



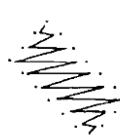
Fan



Blocks



Lozenge



Chevron



METHODS OF DIRECTIONAL CHANGES IN TRAILS

1. Simple trails

Worked from pin to pin as marked in the working diagram. Used for both whole (CTC) and half (CT) stitch. There is one less pair of passives in one direction than the other. Gives the most even appearance in whole stitch.

2. Changing weavers

Used in half stitch only. Refer to the working diagram. Set pins A and B; cover pin B. Leave weavers at B. Take pair hanging from A as weaver to continue.

3. Keeping a constant number of passives in a half stitch trail only

A good method for the narrowest half stitch trail. Work in half stitch from A to B in the usual way. Cover pin B and lay aside the outer pair. The other pair works in half stitch with the next pair in the trail and pin C is put up between these pairs. Cover pin C and lay aside the outer pair. The pair nearest the trail is now the weaver and continues the trail.

4. Using the inner pin to turn twice

Can be used in both cloth stitch and half stitch. Follow the working diagram and use the inner pin twice, or, prick two holes close together in place of the single pinhole (see diagram).

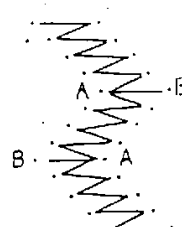
5. Missing inside corner pinhole

In half stitch, just miss out this pinhole altogether. In cloth stitch, this would leave a gap in the cloth, so the passives are twisted twice at the inner edge of the point and once nearer the outer edge (see diagram)

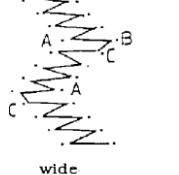
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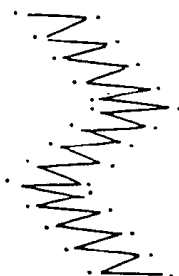
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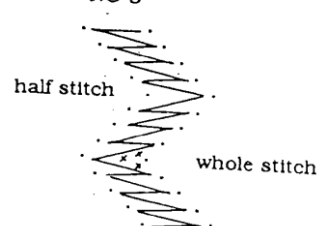
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NO 4



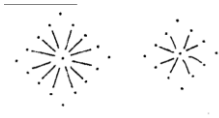
NO 5





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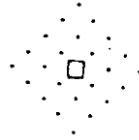
Simple Spiders



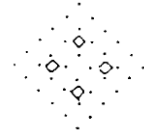
Compound Spiders



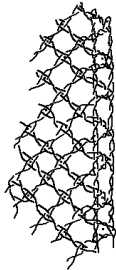
Square tallies
in place of a
stitch



Tallies angled
between two rows of
stitches



Torchon Footside





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TORCHON LACE STAGE 2

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 e.g. handkerchief (lace to be mounted on fabric by hand and material measuring at least 15 cm across) or collar. 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 (as well as samples of threads) used and books consulted

REQUIREMENTS -

Fans

- Extended
- Gimp woven

Trails

- Crossing - both wide and narrow, in both half stitch and whole stitch. A narrow trail occupies the space between 2 pin holes; a wide trail occupies more space by omitting 1 or more pin holes.

Spiders

- Variations from the simple and compound, as many different types as possible (a minimum of 5)

Gimp creating the pattern

Grounds

- Other rose grounds (a minimum of 5)
- Bias ground
- Cane ground
- Triangular ground



Methods of starting and finishing

- Straight piece of border lace not to be joined - Patterned end, e.g. towel or place mat end, cuff, etc. (One side is a footside edge and the other 3 are headsides). Two methods required e.g. R. Shepherd method or Pam Nottingham method, method of your choice.

All four sides a footside - a square or rectangular insertion with all four sides a footside. Work should be started along one of the straight edges (top) and finished along the opposite straight edge (bottom).

Lace extension. Method of neatening ends of the lace. An extra pattern repeat or part of a pattern repeat, is worked at the beginning and end of the lace, then folded back underneath and stitched into place for form a neat hem. ("Techniques of Torchon Lace" by Pamela Nottingham, page 75 or "An Introduction to Bobbin Lacemaking" by Rosemary Shepherd – page 111/112 original edition, page 88/89 later editions)

Adding extra threads

- In a corner – to facilitate the working of the corner, but not to increase the width of the lace.
- To increase the width of the lace, i.e. extended corner

Triangular piece

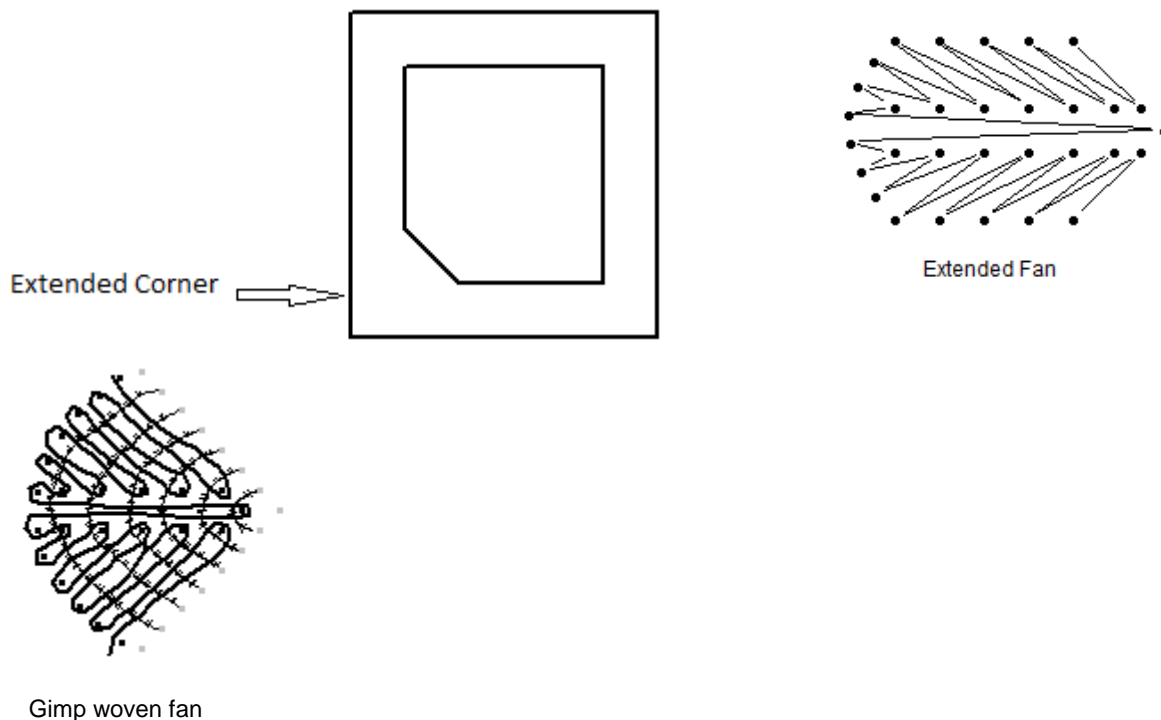
- as insertion, edging or corner

Rectangular mat

- worked from top to bottom

Collar, Ruffle and a Circular edging

- worked on either circular or squared grid





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TORCHON LACE STAGE 3

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 of these pieces is to be of original design. The original work may be of traditional, modern or freeform 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 3 pieces are of your own choice. Please give the pattern source (as in General Guideline No 1.4). Note the definition in General Guideline 19 of original and adapted design.
4. Resubmit your one (1) major finished piece from Stage 1 and one (1) major finished piece from Stage 2.
5. Submit a list of threads used (as well as samples of thread) and books consulted.
6. The Teaching Certificate (Stage 4) can either be gained at the same time, or at a later date.