



GUILD OF CANADIAN WEAVERS

TEST BOOKLET

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Revised January 2002

Guild of Canadian Weavers Test Booklet Introduction

In 1947 a testing program was established by the Guild of Canadian Weavers (GCW) to encourage the pursuit of excellence in handweaving. Certificates are awarded to successful candidates at the Basic, Intermediate, Senior and Master levels. Candidates must be GCW members.

Tests may be submitted April 15 and are sent by the Test Administrator to an examiner in another province. To maintain impartiality, candidates are identified by a number only. This number, which is issued upon joining the Guild, may be obtained from the Membership person.

Basic, Intermediate and Senior level tests are sent to one examiner. Up to three accredited GCW Master Weavers, each from a different province (if possible), will examine the Master Weaver level tests.

Examiners complete two marking sheets with comments, which are returned to the Test Administrator. When the entry is returned to the Candidate, one completed marking sheet and comments will be enclosed. The other copy will be filed.

Candidates should maintain an objective attitude toward their test pieces. They can expect constructive comments and explanations, especially on disqualified pieces, but not lengthy directions. Candidates who feel that a test has been inadequately or unfairly judged have the privilege of:

- a) requesting that the entry be submitted to a different examiner for rejudging, with a new payment of the fee,
- b) submitting new pieces to replace those that disqualified, anytime within one year, or
- c) submitting an entirely new entry (with a new payment of the fee).

The Test Administrator reserves the right to request a resubmission of one or more problems if the candidate has not understood the concept of the weave structure.

Anyone considering the program or working on the test requirements is encouraged to consult the GCW Mentor relating to general questions about the requirements, terminology and interpreting the directions. Specific questions as to yarn choices, patterns, or other personal choices are inappropriate topic. Candidates are directed to read the entire test booklet before contacting the Mentor and to have specific questions prepared. The Mentor is a Master Weaver but not connected to the examining process. An inquiry will not affect the judging of a candidate's entry.

Contact the GCW Mentor by e-mail, mail (please enclose self-addressed stamped envelope) or by phone (collect charges are not accepted) if questions arise concerning test problems. The GCW Mentor is:

Margaret Hahn
13590 Carr's Landing Road
Winfield, BC,
Canada, V4V 1C7
Tel: (250) 766-3084.
e-mail: EMVH@cablelan.net

Basic and Intermediate Marking Guidelines

1. A problem will be disqualified for one mistake in threading or sleying, or for two mistakes in treadling.
2. A total of ten marks will be given for each problem. A maximum of two marks may be deducted for each of the following:
 - a) Incorrect warp settings,
 - b) Uneven warp tension,
 - c) Poorly woven edges,
 - d) Knots in warp or weft, poor joins or turn-ins of weft,
 - e) Uneven beat,
 - f) One mistake in treadling,
 - g) Poor colour and/or design,
 - h) Finishing not satisfactory,
 - i) Incorrect finished size; inadequate size details,
 - j) Draft, drawdown, etc., not correct or poorly executed,
 - k) Incomplete record cards.
3. The examiner will use discretion in marking problems #9 and #10.
4. Five marks will be given for the overall presentation.

Senior and Master Marking Guidelines

1. A problem will be disqualified for one mistake in threading, sleying, or treadling.
2. A total of ten marks will be given for each problem from #21 to #34. Examiner will use discretion in marking problem #23.
3. High quality in three factors is expected:
 - a) Excellence in weaving,
 - b) Colour, designs, and originality in drafts/arrangements,
 - c) Theory, drafts, drawdowns, and other records.
4. Deductions as in Basic and Intermediate (item 2, a-k, above) apply except 2.f.
5. Five marks will be given for the overall presentation.
6. A total of 90 marks will be given for problem #35, to be marked on the basis of criteria set out in the problem.
7. A successful Master's candidate is required to send a copy of the monograph to the Guild of Canadian Weavers Library. Actual woven pieces need not be included, but photographs or colour photocopies must be substituted.

Passing marks will be as follows:

Basic test	65%
Intermediate test	70%
Senior test	75%
Master test	80%

General Information for Examiners

Examiners are directed to read the entire test booklet.

1. Examiners should make helpful comments to the candidate and should explain deductions in detail.
2. Examiners should identify mistakes in the weaving by inserting a piece of thread.
3. Examiners should guard against being unduly influenced by their own personal likes and dislikes with regard to colour and design.

General Directions for Candidates

Candidates are directed to read the entire test booklet.

Woven Pieces/Articles: Candidates are encouraged to use a variety of setts and materials appropriate for the weave structures and functions of the articles. Quality materials should be used. The technique being demonstrated should fill most of the article. All submitted work must be the candidate's own, with no direct supervision or assistance from a teacher or other person.

Finished Size: Unless otherwise stated in the problem, the minimum size of all woven pieces, after finishing (not including fringe), shall be 12" by 18" (30cm by 45cm), or 216 square inches (1350 square cm) and must include two visible selvages.

Size details: It is important to be able to weave to size, therefore it is necessary to record careful measurements of woven pieces to determine amount of take-up and shrinkage. Measurements should be taken:

- 1) with material on loom under tension
- 2) off the loom before finishing
- 3) after washing or steam pressing.

Threading and Sleying: Threads must be entered in correct heddle and dent, and exactly follow the threading draft.

Warp setting (sleying): Thread, reed, and sleying must be suitable for the finished use as stated in the requirements, or by the candidate.

Warp tension: Poor weaving can be done on an evenly wound warp, but good weaving cannot be done on a poorly wound warp. Warp tension should be even across the entire width of the warp.

Edges: Selvages shall be even and visible, without weft loops or weft drawn in too tightly. Double-threaded edges are not acceptable (except in #21).

Knots, Weft joins, Turn-ins: All weft joins should be neatly lapped or turned in to lie just inside the selvage. Knots in either warp or weft are not acceptable.

Beat: The beat should be consistent and suitable for the stated finished use. A balanced or 50/50 cloth should have the same number of weft threads per inch (centimetre) as there are warp threads per inch (centimetre). Unless stated otherwise, plain weave should be woven as a 50/50 weave.

Colour and Design: While the criteria for good colour and design are a personal choice, there are certain principles that should be observed on which judging may be based. Candidates should consider the elements and principles of design; and colour theory, harmonies and interaction.

Finishing: Finishing means all processes used to bring the cloth to its final useable state, such as: (1) washing, steam pressing, stretching as for tapestries, etc; and (2) hemming; knotting; hemstitching; braided warp ends; etc. All pieces should be carefully hand finished in keeping with the intended purpose. Visible machine stitching is not permitted, except in #35 if machine stitching of garments is appropriate.

Record Cards: Record cards should contain all pertinent information. Pertinent information means all information necessary for another weaver to reproduce that particular textile. A sample of the record card is included with the test booklet, to be photocopied as necessary. Full details covering each problem must be legibly entered on the record card. Record cards and accompanying notes should be typed if possible but may be neatly printed. Each piece of weaving must be marked with the candidate's number and the problem number.

Complete Draft: The complete draft must contain all the pertinent information and must show:

- 1) threading: a) at least two repeats of threading draft for small draft, or
b) at least one and one quarter repeats of threading draft for long draft;
- 2) tie-up;
- 3) treadling sequence: a) at least two repeats of treadling draft for small draft, or
b) at least one and one quarter repeats of treadling draft for long draft; and
- 4) drawdown of the interlacing threads.

Basic and Intermediate Level drawdowns must be drawn by hand using black ink on squared paper. Legible computer drafts and drawdowns may be used only at Senior and Master levels.

Where tabby (plain weave) is used with a weave structure (i.e. overshot), tabby areas do not need to be included in the drawdown but must be indicated by stating "use tabby". However, the drawdown must include one of the tabby rows before the first pattern weft to indicate the order of the tabby.

Accessory Weaving Equipment: No computer or mechanically assisted looms, such as an automatic treadling device (dobby), a fly shuttle, an automatic advance, and an automatic beater, or a power loom may be used at the Basic and Intermediate Levels.

However, at the Senior and Master Levels the use of this equipment is acceptable but not a requirement. The use or non-use of this equipment will not affect the judging process. No more than half of the pieces may be woven with the accessory equipment and these pieces must use a minimum of 12-shafts. Paperwork should include: a printout of all pertinent information; the number of treadles that would be needed on a standard loom; the tie-up; peg-plan for a standard doobby loom or the pedal-entry/sequence-entry for the computer/dobby loom; and a computer printout of the drawdown for a computer/dobby loom.

Presentation: Presentation is important. The weavings and notes should arrive in the best condition. This may or may not mean rolling each piece, as long as the presentation is effective while conserving space. Senior and Master Level notes must be typed and typing is preferred for Basic and Intermediate Levels.

Terminology: While every effort has been made to ensure the terms in this Test Booklet are understandable to all candidates, it is expected that candidates will research unfamiliar terms and techniques.

Shipment of entry: The entry should be packed in a sturdy container, as it is mailed several times before being returned to the candidate. Do not put your name and address on the carton, only on the outside wrapper, but do put the Test Administrator's address inside the container on the top of the entry.

Note: Parcels must not be oversize for Canada Post requirements.

Oversize: Girth plus length = over six feet (2 metres); or over three feet (one metre) in any direction.

NOTE: Entries will be accepted April 15 Insure your parcel if you care to do so. GCW maximum insurance is \$200 for Basic, Intermediate and Senior, and \$500 for Master. To confirm delivery, include your e-mail address or a self-addressed stamped postcard.

Tests should be sent prepaid to: **Sandra Fearon, Test Administrator**
1411 Appleridge Road,
Kelowna, BC,
Canada, V1W 3A6
Tel: (250) 764-5042
e.mail: esfearon@shaw.ca

Please notify the Test Administrator at least one month before sending your parcel to allow time to arrange examiners.

Samples for analysis: Six to eight weeks prior to submitting the Intermediate or Senior levels, write to the Test Administrator at the above address for #20 and #30. About six months before sending the Master level entry write for #34. If after receiving samples, you are unable to submit your entry at that date, please return samples and request them at a later date. (We lose samples and they are in short supply!)

Fees: Fees should be sent with entry. Do not enclose cash. Make cheque or money order payable to "Guild of Canadian Weavers". Fees (as of January 2006) are as follows: Basic, \$75; Intermediate, \$100; Senior, \$125; Master, \$250. (All fees in C\$ unless the candidate resides outside of Canada, then US\$ apply.)

Suggested Reading

Beutlich, Tadek	The Techniques of Woven Tapestry
Black, Mary	New Key to Weaving
Chandler Deborah	Learning to Weave
Collingwood, Peter	Techniques of Rug Weaving
Frey, Breta	Designing and Drafting for Handweavers
Harvey, Nancy	Tapestry Weaving,
Lambert, Staepelaere, and Fry	Color and Fiber
Thorpe, H.G.	A Handweaver's Workbook
Tidball, Harriet	Monographs
	The Handloom Weaves
	The Weaver's Book
Van der Hoogt, Madelyn	The Complete Book of Drafting for Handweavers
Wertenberger, Kathryn	8, 12,...20: An Introduction to Multishaft Weaving
West, Virginia	Finishing Touches For the Handweaver

BASIC

The purpose of this level is to understand basic weave structures on 4-shafts and to demonstrate good weaving skills. Originality is not required.

1. Twill Gamp

- (a) Weave a twill gamp using four different 4-shaft threadings listed below, each a minimum of 3" (8cm) wide (in the reed):
1. Straight twill
 2. Point twill
 3. Broken twill
 4. Candidate's choice

Use one colour for the warp and a different colour for the weft. Separate each section with four warp ends in a contrasting colour, threaded straight twill. Gamp should show each of the four threadings treadled as-drawn-in and four more treadlings of the candidate's choice. Each section should be a minimum 3" (8cm) long, separated with four shots of straight twill in the same contrasting colour used in the warp. For this balanced twill, the same smooth yarn must be used in the warp and weft, differing only by colour.

- (b) Make a complete draft (threading, tie-up, treadling and thread-by thread drawdown) of the structure of the four twill threadings when woven as-drawn-in. Fill in full details on record card.

2. Overshot, as-drawn-in

- (a) Weave a 4-shaft overshot piece using smooth yarns. Warp setting must be within 18-40 ends per inch (7 to 16 ends per cm). Weaving will be judged on correct choice of yarns, sleying, beating, and on candidate's ability to produce correct diagonals, to square all squares, and to weave circles neither elongated nor flattened. Weaving must show the same number of pattern shots to the block as are shown on the drawdown.
- (b) Make a complete draft (threading, tie-up, treadling and thread-by thread drawdown). Fill in full details on record card.

3. Overshot Variations

- (a) Weave a piece showing six to eight different overshot treadling variations, each with a different combination of colours. Candidate may weave the variations on the same warp and threading as used for #2, or may use a different 4-shaft threading.
- (b) Make a complete draft (threading, tie-up, treadling and thread-by thread drawdown) for three of the treadling variations. Fill in full details on record card.

4. Colour Gamp

- (a) Weave a colour gamp of 2/8 cotton, or a smooth yarn of equivalent size (or finer), using the primary and secondary colours: red, orange, yellow, green, blue, violet, in that order. Black and white may be added to outside edges if candidate wishes. Make each colour 2.5" (6.5cm) in the reed, and weave the colours squared in the order in which they are threaded. This should be an exact 50/50 plain weave.
- (b) Fill in full details on record card.

5. M's and O's

- (a) Weave a baby blanket, baby shawl, scarf or stole, using a 4-shaft draft of M's and O's. Use yarns in keeping with the design and function of the article being woven. State purpose of the article. (Fringes or commercial binding should not be used on a baby blanket.)
- (b) Include threading, tie-up, and treadling drafts. Fill in full details on record card.

6. Summer and Winter weave

- (a) Weave a two-block summer and winter piece using your own choice of draft and yarn. Show these three methods of treadling summer-and-winter:
 - 1. Treadled in pairs
 - 2. Treadled in singles
 - 3. Treadled overshot or dukagang method.State an appropriate use for this weave structure. Include the threading, tie-up, and treadling drafts. Fill in full details on record card.
- (b) Using three units of each block, make a complete draft (threading, tie-up, treadling and thread-by thread drawdown) illustrating the three methods of treadling.

7. Crackle Weave

- (a) Weave a 4-shaft crackle weave piece using your own choice of draft and yarn. State an appropriate use for this weave structure. Provide threading, tie-up, and treadling drafts. Fill in full details on record card.
- (b) Using three units of each of the four blocks (A,B,C,D) of crackle, make a complete draft (threading, tie-up, treadling and thread-by thread drawdown) of the weave structure. Explain the incidentals that must be used between blocks.

8. Yardage: Wool

- (a) Weave a piece of all wool yardage, suitable for clothing, minimum size 18" by 18" (45cm by 45cm), maximum size 30" by 36" (75cm by 90cm). Candidates to use own choice of threading draft and yarn. State purpose for which material is to be used. Include threading, tie-up, and treadling drafts. Fill in full details on record card.
- (b) Write a brief description on finishing wool fabric.

9. Fibre Characteristics

- (a) Describe in fair detail the following fibres: wool, silk, cotton, linen and a synthetic of your choice. For each fibre, include source and composition; properties such as absorbency, elasticity, luster, strength, shrinkage, and affinity for dyes, etc.; and count/size systems. (Written material not to exceed one page per fibre. Paragraph or point form is acceptable.)

10. Book Reviews and Weaving Problem

- (a) Write a brief report on five publications dealing with handweaving which you have used. State why you would or would not recommend them to beginners.
- (b) Discuss some weaving problem which has puzzled you and how you solved it.

INTERMEDIATE

The purpose of this level is to understand basic weave structures on 4-shafts, to demonstrate technical weaving skills, and to understand the suitability of fibre for its intended purpose. Originality is encouraged.

11. Lace Weaves

- (a) Write a short paragraph explaining the difference between Bronson Lace and Swedish Lace. On 4-shafts, using two repeats of each unit, make a complete draft to illustrate all the possible combinations of lace and plain weave in both weave structures.
- (b) On 4-shafts, weave two linen pieces using the same fibre for warp and weft to achieve a balanced weave: one in Bronson Lace and one in Swedish Lace. (Loom will need to be rethreaded.) Each piece to be minimum 12" by 12" (30cm by 30cm) and suitable for a small tray cloth. Pieces must be hand hemmed.
- (c) Include threading, tie-up, and treadling drafts for each piece. Fill in full details on record card.
- (d) Write a brief description on laundering linen fabric.

12. Huck Weave

- (a) Using all cotton and your own choice of 4-shaft five-thread huck draft, (threading draft should show some areas of plain weave) weave a piece to illustrate weft spots, warp spots, huck lace, and two variations. Include threading, tie-up, and treadling for the five sections. Drawdowns are not required. Fill in full details on record card.
- (b) Make a complete draft of a 4-shaft, five-thread huck to illustrate weft spots, warp spots, and lace. Include a few ends of plain weave in the draft.
- (c) Write a brief description on laundering cotton fabric.

13. Finger Manipulated Weaves

- (a) Weave two pieces using 2/8 cotton (or equivalent yarn size), warp setting 18 - 20 epi. (7 - 8 ends per cm). Aim for a 50/50 weave in the foundation. Slightly less will be acceptable, if an even beat is maintained throughout. Demonstrate the following techniques:
 1. Embroidery: Dukagang or Half Dukagang; Laid-in-the-shed or Italian Laid-in; and Soumak.
 2. Lace: Leno weave; Brook's Bouquet; Spanish Lace; and Danish Medallion. (With these weaves, background areas may have to be built up to maintain an even beat.)
- (b) Fill in full details on record card. State source of technical information.

14. Double Weave

- (a) Weave a 4-shaft double weave piece using smooth yarn in two colours, one colour for each layer, minimum 8" by 12" (20cm by 30cm). Demonstrate the following techniques:
 1. open two sides, exchanging top colours,
 2. closed two sides (tubular),
 3. open one side (double width).
- (b) Include threading, tie-up, and treadling. Fill in full details on record card.

15. Warp-faced Weave

- (a) Weave a warp-faced article, maximum size 18" by 36" (45cm by 90cm). Warp should cover weft entirely. State intended use for the article. (Note: article must be loom controlled on more than 2-shafts.)
- (b) Include threading, tie-up, and treadling drafts. Fill in full details on record card.

16. Weft-faced Weave

- (a) Weave a weft-faced article. Weft should cover warp entirely. (Bound weave, Navajo saddle blanket, etc.) State intended use for the article. Maximum size 18" by 36" (45cm by 90cm). (Note: article must be loom controlled on more than 2-shafts.)
- (b) Include threading, tie-up, and treadling drafts. Fill in full details on record card.

17. Texture

- (a) Using 4-shafts, design and weave a textured material, suitable for drapery or upholstery, using your own choice of yarn and draft. Texture not pattern must be emphasised. Maximum size 36" by 36" (90cm by 90cm).
- (b) Write an accompanying note explaining intended use, and what governed candidate's choice of yarns, draft, colour and design. Material will be judged on colour, design, general effect from a distance, and suitability to final purpose.
- (c) Include threading, tie-up and treadling drafts. Fill in full details on record card.

18. Off-Loom Weaving

- (a) Design and weave two of the following articles:
 - 1. Card weaving: Use a minimum of 24 cards, minimum length 12" (30cm).
 - 2. Ceinture Fléchée or other hand-controlled plaiting technique, minimum of 3" (8cm) wide and 12" (30cm) long.
 - 3. Weft twining: minimum of 8" by 8" (20cm by 20cm).
- (b) Fill in full details on record card.

19. Plaid

- (a) Design a plaid that uses a minimum of four colours. Weave two pieces: one in plain weave and one in twill, each to be 12" by 15" (30cm by 38cm) minimum size. Since plain weave and twill are not usually woven at the same sett, resley and adjust warp ends for each piece. There must be the same number of weft shots per inch/cm as there are warp ends per inch/cm.
 - 1. Plain weave, an exact 50/50 weave.
 - 2. 2/2 twill also an exact 50/50 weave, with an angle of 45 degrees.
- (b) State the purpose for which this plaid is intended. Fill in full details on record card.
- (c) Briefly explain the difference between a plaid and a tartan.

20. Yarn Analysis

- (a) Provide complete data covering four yarn samples to be supplied. List: fibre content; yarn description; approximate count and yd/lb (m/kg); appropriate sett for balanced plain and twill weaves; and suitable use.
- b) Conduct a burn test on each fibre and describe the results.

Write to the Test Administrator about two months prior to submitting test to request the samples.

SENIOR

The purpose of this level is to demonstrate mastery of techniques, technical execution and skill, knowledge of weaving theory, and completeness of work. Originality is expected. Originality means your interpretation of a weave, not copying exactly from a book or magazine.

21. Weaver-controlled Rug Techniques

- (a) Weave four pieces, each approximately 8" by 10" (20cm by 25cm), choosing four of the following techniques: Flossa, Half-flossa, Rya, Rolakan, Soumak, or a suitable tapestry technique. Warp should be linen or seine twine. (4/8 cotton rug warp is not acceptable.) Edges may have double warp ends.
- (b) Rug finishes: Each piece should show a different finish for the warp ends; all should be suitable for floor rugs. Indicate the finish used for each piece.
- (c) Include the cartoons for the four designs. Fill in all details on record cards for each sample.

22. Overshot Design

- (a) Overshot with borders on 4-shafts: Design, draft and weave (as-drawn-in) an original overshot pattern bordered on four sides. Border should be more than just a band of twill and should complement and enhance the centre design.
- (b) Overshot Variations: Design, draft and weave another original overshot pattern that demonstrates the following treadling techniques:
 - 1. As-drawn-in
 - 2. Rose Fashion
 - 3. On opposites
 - 4. Italian Fashion
 - 5. Honeycomb
- (c) Make a complete draft of (a) above, and (b) 1 and (b) 2. Include tie-up and treadling drafts for (b) 3, 4, and 5.
- (d) Fill in full details on record cards for (a) and (b).
- (e) Explain, with diagrams if desired, how the transition in treadling is made from "as-drawn-in" to "rose fashion".

23. Profile Draft Theory

- (a) Profile Draft: Explain in clear detail the function of the profile draft and how it can be used in changing a design from one technique to another. Explain the relationship between units and blocks. Include diagrams where necessary.
- (b) Design a four block profile draft. Develop it in three different profile drawdown designs.
- (c) Choose one of the above designs in (b) and provide thread-by-thread drafts, tie-ups, and treadling drafts for weaving the design in three different weave structures. Drawdowns are not required.

24. Two-Block Pattern

- (a) Design a two-block pattern and make a profile draft and drawdown, as drawn in.
- (b) Using the above profile and squaring the complete draft, weave three 8-shaft pieces:
 - 1. False Damask (broken twill)
 - 2. Double-faced twill
 - 3. Double WeaveUse one warp for 1 and 2, and a different warp for 3. Minimum width 9" (23cm).
- (c) Include the thread-by-thread threading, tie-up and treadling for each piece. Fill in full details on record cards. Drawdowns are not required.

25. Six-block Profile Draft Design

- (a) Design a 6-block profile draft and make a profile drawdown (not necessarily as-drawn-in).
- (b) With above draft, using blocks both singly and combined, provide threading, tie-up, and treadling drafts for weaving the design in:
 - 1. Summer and Winter
 - 2. Bronson Lace
- (c) Weave an article of either 1 or 2 above.
- (d) Fill in full details on record card.

26. Multiple-shaft twill

- (a) Design and weave a gamp showing four (or more) 8 or 12-shaft twill threadings, and eight (or more) treadling variations. Separate each threading and treadling section (minimum 3" [8 cm] in width and length) with four ends in a contrasting colour. Use one colour for the warp and a different colour for the weft.
- (b) State suitable uses for such weaves. Include threading, tie-up and treadling drafts.
- (c) Fill in full details on record card.

27. Wall Hanging

- (a) Design and weave a wall hanging, maximum size 18" by 24" (45 cm by 60 cm), using any technique, material, and yarn.
- (b) Include a working drawing and notes listing: source of design inspiration; reason for colour and material choice; and where hanging will be placed. Hanging will be judged for general interest, imaginative treatment, design, colour, and workmanship.
- (c) Fill in full details on record card.

28. Double Weave Pick-up

- (a) Design and weave in Double Weave Pick-up (Finnweave, Mexican Double Weave, etc.) piece suitable for a wall hanging, bag, cushion top, etc., minimum 8" by 12" (20cm by 30cm). State source from which your design and technique was derived, and include working cartoon. State purpose of the piece.
- (b) Include threading, tie-up and treadling drafts. Fill in full details on record card.

29. Colour and Weave

- (a) Briefly describe the principles, characteristics, and possibilities of colour-and-weave effects, from 2-shaft to multiple-shaft weaving. Include a complete draft for a 4-shaft colour-and-weave effect design, minimum of 8 threads per repeat.
- (b) Briefly explain the principles and characteristics of shadow weave.
- (c) Weave a sample of shadow weave or a colour-and-weave effect fabric on 4 or more shafts. State purpose for the piece.
- (d) Include threading, tie-up and treadling drafts. Fill in full details on record card.

30. Samples analysis and identification

- (a) Include complete data covering four samples of hand-woven fabrics to be supplied. List: weave structure, yarn description, sett in finished article, and complete draft.

Write to the Test Administrator about two months prior to submitting test, to request the samples. Return the samples with your test at examination time. These samples are reused, so please refrain from fraying off warp and weft threads.

MASTER

The purpose of the Master Level is to continue to develop the mastery of techniques and theory of weave structures on 8 or more shafts. The In-Depth Study is the most important part of the Master Level and must demonstrate research in considerable depth. Originality is expected.

31. Tapestry

- (a) Weave a tapestry using any standard tapestry technique(s), maximum size 18" by 24" (45 cm by 60 cm). Include source of instruction and name of technique(s) used. Tapestry will be judged for design, colour, technical execution, and general interest.
- (b) Include working cartoon. Fill in full details on record card.

32. Satin weave

- (a) Provide tie-up drafts for 5-, 6-, 7-, 8-, and 10-shaft satin. Briefly explain how these tie-ups are achieved.
- (b) Design two-block, three-block, and four-block patterns for a 5-shaft satin. Include profile draft and drawdown; and threading, tie-up, and treadling drafts for each.
- (c) Weave an 8-shaft satin piece **or** one of the designs prepared for (b) above; and include complete draft to show weave structure.
- (d) Fill in full details on record card.

33. Multiple-shaft drafting

- (a) Design a profile draft and drawdown (not necessarily as-drawn-in) for a 12-shaft Summer and Winter weave. Include tie-up, and treadling drafts.
- (b) Design a profile draft and drawdown (not necessarily as-drawn-in) for a 16-shaft Huck Lace. Include profile draft and drawdown, tie-up, and treadling.
- (c) Design an 8-, 12-, or 16-shaft Huck lace. Include profile draft and drawdown, tie-up, and treadling.
- (d) Weave one of the Huck Lace designs prepared for (c) in silk. Fill in full details on record card.
- (e) Write a brief description on laundering silk fabric.

34. Analysis and Interpretation of Samples

- (a) Provide complete data for two commercial fabrics to be supplied. Include weave structure, fibre content, yarn description, sett, and a complete draft.
- (b) Using one of the fabrics, weave a representation of the fabric using your own choice of yarns. State appropriate use.
- (c) Fill in full details on the record card.

Write to the Test Administrator about six months prior to submitting test, to request the samples. Return the samples with your test at examination time. Extra yarn samples will be provided.

35. Monograph: An In-depth Study

Topic: A topic for this research project may be anything that is of particular interest to the candidate, such as one specific weave structure or a particular subject matter related to handweaving. This topic does not need to be unique but must be developed in a creative manner. A topic that is relatively limited in scope but with plenty of depth may be the easiest to explore thoroughly. A full statement of the significance, purpose and possible outcome of the study is required.

Depth of Study: Present the subject in an essay covering a reasonably complete historical background (where such exists), present use, and other pertinent data, a summary of research references and conclusions reached. The study will be judged on originality of thought, depth of research, accuracy and thoroughness. Candidates are not required to have professional writing skills for successful completion of the study, but the written material is the only explanation of the topic that is available to the examiners and therefore should be as complete as possible. Candidates should use their own words in presenting the topic, copying from any source is not acceptable, except in the case of footnoted quotations or brief historical references that would suffer in paraphrasing.

Weaving: Support the study with a comprehensive group of woven samples (minimum 20) to demonstrate excellence in weaving, understanding of the weave structure(s), suitability of fibre(s), evolution of the topic, and steps toward the conclusions, depending on the topic. In addition, weave three completed pieces to demonstrate the outcome of the study.

Presentation: Illustrate the study with drafts, drawdowns, sketches, photographs, etc., depending on the topic. Judging will also be on format, layout and accuracy of drafts.

Marking: Examiners will use the following guide in marking the study:

Topic:	10 marks
Depth of study:	35 marks
Weaving:	30 marks
<u>Presentation:</u>	<u>15 marks</u>
Total:	90 marks

Submission of Outline: Prior to submitting the In-Depth study the candidate must submit a Proposed Outline of the topic. Two examiners will review the outline. Within a short period of time the candidate will receive comments and recommendations of whether the topic is feasible or if certain changes must be made. The outline will be used as a guide in marking the In-Depth study. The completion and approval of the outline indicates to the candidate that the proposed study is feasible. The outline should contain the following: statement of purpose and possible outcome; a complete outline of the topic (similar to a Table of Contents); a brief description of the samples and other material to be submitted in support of the text. The outline should not exceed 3 pages, double-spaced and should be clear and concise. Four copies of the outline must be sent to the Test Administrator at least six months prior to submission of the study.

If the candidate finds the approved outline is not feasible, the topic may be modified or changed by submitting a revised outline.

RECORD CARD

Note: If applicable, show special arrangements of colour, novelty threads, denting, etc. on a separate sheet.

Candidate's # _____ Level _____ Problem # _____

Type of loom used _____ Manufacturer _____

Weave structure _____ References/notes _____

Reed: Dents per inch/ 10cm _____ Ends per dent _____ Ends per heddle _____

Warp:	Fibre	Count	Colour	Source	Samples
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_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

Width in reed: _____ Ends per in/cm _____ Total warp ends _____ Length _____

Warp required _____ (yds/m) _____ (lbs/kg) Cost of warp materials used _____

Weft:	Fibre	Count	Colour	Source	Samples
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_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

(tabby) _____

Picks per in/cm: _____ Width: _____ Length: _____

Weft required _____ (yds/m) _____ (lbs/kg) Cost of weft materials used _____

Beat: Aim: 50/50 _____ Weft-faced _____ Warp-faced _____ Other _____

Size details:	On Loom	Off loom	After finishing	% Take-up and Shrinkage
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Length	_____	_____	_____	_____
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Width	_____	_____	_____	_____
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Finishing used

Estimated total cost of materials used in this item _____