
Weavers Guild of Boston

RATINGS Requirements

As a service to its members, the Guild offers a weaving ratings program in four levels:

- Apprentice*
- Journeyman*
- Master*
- Master Plus*

Ratings are a valuable study guide for serious weavers who are interested in developing their knowledge and skills. They offer the weaver a rare opportunity to have work undergo critical and constructive analysis.

GENERAL

I. RATINGS CHAIR

- A. Appointed by the Dean biannually
- B. Must be a Master Weaver
- C. Arranges Jurying
 - 1. Establishes the date by which the articles are to be submitted, traditionally the regular March Guild meeting
 - 2. Selects a jury, providing them with jurying criteria and information
 - 3. Schedules the places and dates for judging (once a year)
 - 4. Collects submissions and mails back as needed
 - 5. Maintains anonymity and privacy of jurors and those submitting work
- D. Answers all questions pertaining to clarification of the requirements or terms
- E. Maintains all records and forms
 - 1. Registration
 - 2. Updating forms, yearbook
 - 3. Presents certificates
 - 4. Keeps a record of expenses.
- F. Publicizes the program
 - 1. Announces reminders of due dates and any changes in the requirements through the newsletter, web site, and at the Guild meetings
 - 2. Reports as needed to the membership and Board
 - 3. Announces ratings awards at the Annual Meeting

II. JURY

- A. Appointed by the Ratings Chair
- B. Three members (knowledgeable and experienced weavers who are willing to act as anonymous mentors)
- C. At least two Master Weavers
- D. May be members of WGB or from outside the Guild
- E. Each member works independently and privately
- F. Gives constructive suggestions for growth and improvement along with points of strength

III. GENERAL REQUIREMENTS

A. SUBMISSION FEES

- 1. For Apprentice: \$25.00 per application
- 2. For Journeyman: \$25.00 per application
- 3. For Master: \$25.00 per application
- 4. For Master Plus: \$25.00 per application
- 5. If any pieces are submitted for immediate re-jurying at any level, a second fee of \$25.00 will be assessed.

B. GENERAL

1. Every article has been woven by the applicant who is submitting material for a rating.
2. Credit is given only if workmanship, function, design, and originality are acceptable to the jury.
3. Only one rating may be passed per year. An applicant must be approved as a WGB Apprentice before being eligible for Journeyman, and as a WGB Journeyman before submitting for a Master Weaver's rating.
4. Master Plus requirements may be submitted by members who have WGB Master Weaver rating or the equivalent from another source approved by the ratings chair.
5. Work submitted for one rating may not be resubmitted for a subsequent higher rating.
6. If the candidate's entry is not accepted by the jury, those pieces which were not accepted may be fixed or re-woven and submitted for re-jurying with the pieces which passed. The reason for submitting all required pieces is that not only are all the requirements judged independently, all of the requirements are viewed and assessed as a "body of work." The candidate has two choices:
 - a. Correct and resubmit the body of work within two weeks of its return and at least two weeks prior to the announcement of ratings passed at the Annual (generally May) meeting with the Chair's approval and deadlines.
 - b. Submit the pieces which passed and the replacement pieces at another year's jurying.
7. Candidates must inform the Chair in writing or by email by March 1st or earlier when a decision has been made to submit a rating.
8. Written materials and articles from passed ratings will be exhibited at the Annual meeting (generally in May) when ratings are announced. If you are not present a guild member will help arrange the display under the direction of the Ratings Chair.

C. NOTEBOOK

1. All paper work must be placed in a notebook.
2. All paper work must be placed in plastic sleeves (page protectors).
3. All paper work must be neatly typed, written in ink (not pencil), or computer-generated.
4. All information must be visible without removing pages from protectors.
5. Include all information required on the OFFICIAL RECORD SHEETS.
 - a. The record sheets, 25 to a packet, may be obtained from the Ratings Chair. Twelve Shaft record sheets and 24 Shaft sheets are available.
 - b. If you generate your information by computer, use the format specified by the Ratings Chair. A template is available on the guild website, or by mail from the Chair.
 - c. Use your GUILD NUMBER on record sheets.
Do not write your name on record sheets.
Signed statements from Apprentice Level candidates are removed prior to judging.
 - d. Attach YARN SAMPLES to page for each piece, sampler, or gamp.
 - e. Attach 4" or larger woven SAMPLE, COLOR XEROX, or COLOR PHOTO of work at actual size.
 - f. COMPLETE DRAWDOWN for each piece (hand or computer generated as directed in the different levels)
 - g. DENTAGE (reed used and denting scheme)
 - h. FINISHING INFORMATION (how was it washed, pressed, etc.)
 - i. Write the name of the article (e.g. mat, scarf, runner) at the upper left of the record sheet.
 - j. LABEL the pages of the notebook and the tags on each article to correspond with the number and/or letter of the requirement.
 - k. Include a BRIEF discussion of your DESIGN PROCESS for each piece.
How were you inspired?
How did you modify the idea?
What makes this piece yours?
Where might you go with this idea in the future?
6. Complete INVENTORY SHEET
7. Specific REFERENCES for each project should be noted on individual record sheets.

D. WOVEN WORK

1. DO NOT ATTACH YOUR NAME IN ANY WAY TO YOUR WOVEN WORK. USE YOUR GUILD #.
2. Tag each woven item with the number and letter of the requirements (e.g. II.E.2a).
3. All articles must be finished appropriately, clean, and in new condition.
4. All visible stitching must be done by hand or as specified for a commercial-type pattern.
5. If someone else does the sewing, s/he must be given credit and named on the record sheet.
6. No knots in warp or weft.
7. Pillows may be left unstuffed. If stuffed, the pillow must be able to be opened. Zippers are not required.
8. Wall hangings must be ready to hang.
9. Repair snagged threads, cut off thread ends, and check over carefully.

E. TRANSPORTATION OF ENTRIES

1. Mail (UPS, USPS, an Air Cargo Service, etc.) or hand deliver your entries to the address designated by the Chair and published in the Bulletin so it arrives by the date specified.
2. If the weaver is unable to deliver the work at the Guild meeting, she/he will be notified of the address to which the entry is to be sent.
3. Mailed packages must include postage for return mailing via UPS only.

DEFINITIONS

An *article* is a usable, finished item.

A *finished* item means that the woven piece has been hemmed, washed, pressed, and submitted to any other process necessary to make the article complete and ready for use (see Zielinski, Reference Material List).

A *sampler* is a piece of weaving done on the same threading which shows variations of pattern, color, and/or texture in the warp, weft, and/or tie-up. A sampler is one continuous piece.

A *gamp* illustrates a variety of possibilities in both warp and weft as specified in the individual requirements.

A *draft* is a graphic representation of: (a) threading, (b) tie-up, (c) treadling (or liftplan), and (d) resulting fabric or drawdown (not always shown). Drafts should employ standard symbols.

A *profile draft* is a short form of a threading draft; each square of graph paper is equal to the group of threads representing one repeat or block.

A *drawdown* is a graphic representation of a weave structure, both warp pattern and weft treadling. It is a picture of what the weave will look like. Conventionally black squares represent a warp thread on the surface of a thread-by-thread draft, or a block weaving pattern in a profile draft. The purpose of the drawdown is to help visualize the pattern and to check that the desired interlacing occurs without long floats or other peculiarities. On a symmetric repeating pattern it is enough to show 1 1/2 times the repeat in warp and weft. Overall designs, different selvages, borders, pattern changes, etc. should be drawn down fully.

Mirrored means that one side is a mirror image (or reversal, or left- and right-handed version) of the other. For example, a point threading or treadling is mirrored, whereas straight draw is not.

Originality means your interpretation of a weave. For example, in a Summer and Winter project, your choice of material, color, sett, arrangement, combination, and number of repeats per block, and function make the work original. Copying the instructions in a book or workshop exactly is not original.

Amalgamation Weave is related to satin construction and the concept of multiple tabby weave. For more information see Alice Schlien's book, Network Drafting.

A *Balanced Weave* (woven square) has the same number of weft picks per inch as warp ends per inch. For some structures it may be defined as the same number of pattern picks per inch as warp ends per inch.

A *Balanced Twill* is any twill with the same amount of warp and weft showing on each face. It may or may not have a 45° angle as part of the design when beaten square.

A *Braided Twill* (also called plaited or entwining twills) contains sections of right and left twills which meet at right angles (usually) to give the effect of braided ribbons. See Twill Weaves and Derivatives by I.C.S. Staff (available on handweaving.net).

A **Fancy Twill** generally consists of lines of a regular twill weave separated by areas of other twills at different angles, small spots, or other small weaves. See *Twill Weaves and Derivatives* by I.C.S. Staff (available on handweaving.net).

Embroidery weaving is the process of ornamenting a web as it is being woven to make a design of supplementary threads which pass back and forth where they are needed for the design. True embroidery weaves have a complete background web, with a design placed at the will of the weaver. By this definition, double weave pick-up, leno, Brook's Bouquet, etc. are not included, but Moorman Technique, brocading, and inlay are (see References).

Network Drafting terms (initial, telescoping, and digitizing) and construction may be found in Alice Schlien's book, *Network Drafting*.

A **Handloom** is any loom where each step is initiated by the weaver. It includes the gamut from backstrap, frame, and warp-weighted looms, to common floor and table looms, to draw, dobbie (mechanical or computerized), and simple jacquard looms. A handloom will not operate when the weaver walks away. It is dressed by the weaver, and the weaver must initiate the opening of each shed (by hand, levers, treadles, buttons, etc.), the passage of the weft through the shed (by hand, shuttle, or pulling a fly-shuttle cord), the placement of the weft (by hand, hand beater, beater bar), etc.

An **Unassisted Handloom** does not use the *auxiliary equipment* noted below.

Auxiliary equipment includes any device or mechanism added, either temporarily or permanently, to an unassisted handloom. Examples include fly shuttles, automatic cloth advance, mechanical dobbie devices, and computer dobbies.

Double warp beams, temples, and sectional beams are considered standard. When in doubt call the Ratings Chair.

A **Shed** is an opening caused by lifting (and or lowering) some set of threads. In a shaft loom, it is a combination of shafts. There are a number of way to fulfill the Master requirement I.B.7: Use direct tie, use levers on a table loom, re-tie the treadles for different parts of the piece, do some pick-up, use a dobbie loom of some sort, etc.

HELPFUL REFERENCES

BASIC and GENERAL WEAVING

The Art of Weaving, Regensteiner, Else

Encyclopedia of Hand Weaving, Zielinski, S.A.

Fabric Analysis, Posselt, E.A.

Fibre Facts, Hochberg, Bette

The Final Steps: Traditional methods and contemporary applications for finishing cloth by hand, Gordon, Beverly

Finishes in the Ethnic Tradition, Baizerman, Suzanne

Finishing Touches for the Handweaver, West, Virginia

Learning to Weave, Chandler, Deborah

Magic in the Water, Fry, Laura

Manual of Swedish Handweaving, Cyrus-Zetterstrom, Ulla

Mastering Weave Structures, Alderman, Sharon

New Guide to Weaving Number 1: How to Wind a Warp & Use a Paddle, Osterkamp, Peggy

New Guide to Weaving Number 2: Warping Your Loom & Tying On New Warps, Osterkamp, Peggy

New Key to Weaving, Black, Mary

Opening a Door to Two Harness Techniques, Francisco, Irene

The Primary Structures of Fabrics, Emery, Irene

Processing and Finishing Handwoven Textiles (The Weavers' Guild of Boston, Monograph #3), Merrill, Mudge, Koob, Ewert-Taylor, and Wright (eds.)

Textile Arts Index 1950 - 1987, Wilson, Sayde, and Jackson, Ruth

Warp and Weft - A Dictionary of Textile Terms, Burnham, Dorothy

Weaver's (formerly A Prairie Wool Companion), Golden Fleece Publications

The Weaver's Book, Tidball, Harriet

Weaver's Study Course, Regensteiner, Else

Weavers' Wisdom (The Weavers' Guild of Boston, Monograph #2), Corey, Rosita and Mary Elizabeth Shannon (eds.)

The Weaving Book, Bress, Helene

Yarn, Cloth, and Draft Calculations, I.C.S. Staff

DRAFTING

Complete Book of Drafting for Handweavers, van der Hoogt, Madelyn
Designing and Drafting for Handweavers, Frey, Berta
Designing with Blocks, Keasbey, Doramay
Network Drafting, Schlein, Alice

STRUCTURE

8, 12....20: An Introduction to Multishaft Weaving, Wertemberger, Kathryn
1000 (+) Patterns in 4, 6, and 8 Harness Shadow Weaves, Powell, Marion
Complex Weavers Journals and Newsletters
The Crackle Weave, Snyder, Mary
Designing with Blocks, Keasbey, Doramay
Double Two-Tie Unit Weaves, Barrett Clotilde and Eunice Smith
Double Weave in 4-8 Shafts, Arn-Grischott, Ursina
Embroidery Weave Workshop, Jones, Jeanetta
Four Harness Huck, Neher, Evelyn
The Handloom Weaves, Tidball, Harriet
A Handweaver's Pattern Book, Davison, Marguerite P.
Handwoven Decorative Trim: An Introduction to Weaving Passementerie Trims, Robyn Spady
Handwoven Embroidery Weaves, Beck, Dorothy and Hazel Chase
Handwoven Laces, Muller, Donna
Lace and Lacey Weaves, Snyder, Mary
Loom-Controlled Double Weave: From the Notebook of a Double-Weaver, O'Connor, Paul R.
Master Weaver Libray, Zielinski, S.A.
Monographs, Tidball, Harriet
Patterns for Tapestry Weaving, Harvey, Nancy
Parallel Shadow Weave (The Weavers' Guild of Boston, Monograph #6), Voolich, E. and Lang, E.
Point Twill With Color-and Weave, Windeknecht, Margaret B.
Rep Weave and Beyond (The Weaver's Studio series), Tallarovic, Joanne
Rugweaving Techniques: Beyond the Basics, Collingwood, Peter
Shuttlecraft Monographs
Structure of Weaving, Sutton, Ann
Summer and Winter & Beyond, Barrett, Clotilde
Summer and Winter: A Weave For All Seasons, Sullivan, Donna
Tapestry Weaving, Harvey, Nancy
The Tapestry Workbook, Russell, Carol K.
Techniques of Rug Weaving, Collingwood, Peter
The Techniques of Woven Tapestry, Beutlich, Tadek
Versatile Bronson (The Weavers' Guild of Boston, Monograph #5), Burton, Dorothy
Weave Construction and Cloth Analysis, I.C.S. Staff
Weft-Faced Pattern Weaves: Tabby to Taqueté, Hoskins, Nancy
Woven Structure and Design: Part I - Single Cloth Construction, Goerner, Doris
Woven Structure and Design: Part 2 - Compound Structures, Goerner, Doris

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Advanced Textile Design, Watson, William
Complex Weavers Journals and Newsletters
Designing with Blocks, Keasbey, Doramay
Exploring Multishaft Design, Inouye, Bonnie
Falcot's Weave Compendium, Falcot, P. (Ann Sutton)
Forgotten Pennsylvania Textiles of the 18th and 19th Centuries, Thompson, Marjie et al.

Fundamentals of Textile Designing, I.C.S. Staff
The Gartner Manuscript, Valk, Gene
A Handbook of Weaves, Oelsner, G.H.; revised by Dale, Samuel S.
The Handweaver's Pattern Directory: Over 600 Weaves for 4-shaft Looms, Dixon, Anne
A Handweaver's Source Book, Davison, Marguerite P.
Huck Pattern Collection, Weavers Guild of Boston, Ciaranello, Rita, Jayne Flanagan, and Marjie Thompson (eds.)
Ideas in Weaving, Sutton, Ann
Jacob Angstadt, His weaver's patron book, Holroyd, Ruth and Ulrike Beck (eds.)
The Liftplan Connection: Designing for Dobby Looms with Photoshop and Photoshop Elements, Schlein, Alice
Multiple Harness Patterns from the Early 1700's: The Snavely patterns, Abel, Isabel
On Weaving, Albers, Anni
Pattern Techniques for Handweavers, Keasbey, Doramay
Selected Writings on Design, Albers, Anni
16 Harness Patterns - The Fanciest Twills of All, Wood, Irene K.
Symmetries of Culture: Theory and practice of plane pattern analysis, Washburn, Dorothy and Donald Crowe
Textile Design and Color, Watson, William
The Textile Design Book, Jornstrop, Karin and Eva Kohlmark
Twill Weaves and Derivatives, I.C.S. Staff
Weave Construction and Cloth Analysis, I.C.S. Staff
A Weaver's Book of 8-Shaft Patterns: From the Friends of Handwoven, Strickler, Carol (ed.)
Weaving Designs By Bertha Gray Hayes: Miniature Overshot Patterns, Smayda, Norma et al. (eds.), WGRI
The Woven Pixel, Schlein, Alice and Bhakti Ziek

COLOR

The Art of Color, Itten, Johannes
Color Perception in Art, Birren, Faber
Color and Fiber, Lambert, Patricia, Barbara Staepelaere, and Mary Fry
The Elements of Color, Itten, Johannes
The Eye and the Brain, Gregory, E. L.
The Interaction of Color, Albers, Josef
Principles of Color and Color: A Survey in Words and Pictures, Birren, Faber
Principles of Harmony and Contrast of Colours and Their Applications to the Arts, Chevreul, M.E.
Theory and Use of Color, DeGrandis, Luigina

NOTE: Many of these books are available in the WGB Library or online at <http://www.handweaving.net/>

APPRENTICE RATING Requirements

The purpose of this rating is to demonstrate competence in the basic techniques of weaving.

I. WOVEN ARTICLES (6 FINISHED PIECES)

Present six well-woven finished articles on six different warps. You must include all the requirements below.

A. FIBER requirements

1. At least one entirely in cotton
2. At least one entirely in linen
3. At least one entirely in wool
4. At least one with a combination of two or more fibers

B. STRUCTURE requirements

1. Balanced straight twill, beat square (ppi=ept)
2. Overshot of your choice with fine tabby and heavier pattern weft
3. A different structure, where structure and pattern are the primary design elements.

C. COLOR requirements: One piece in at least THREE of the following color harmonies (3 separate articles):

1. Monochromatic
2. Analogous
3. Extended Analogous
4. Complementary
5. Split Complementary
6. Triadic

D. EQUIPMENT

1. You must use a hand loom where each step is initiated by the weaver.
2. Record the loom, any auxiliary equipment, and any design software used for each piece:
Number of shafts, model, loom type, fly shuttle, auto-advance, dobbie, computer dobbie, etc.
3. Use an unassisted hand loom for at least two pieces where the selvages show.

E. OTHER Weaving Requirements

1. All pieces must be ORIGINAL. Work copied from published directions is not considered original.
2. Minimum size when finished must be 150 square inches excluding any fringe.
3. Selvages must show on at least two of the articles.
4. Stress the following points:
Accurate threading and treadling
Even beat
Even edges
Proper finishing
Pleasing effect
Appropriate to function
Good note and record keeping

II. WOVEN GAMPS (3 GAMPS or 2 GAMPS plus COLOR WHEEL)

A. SETT GAMP

1. Use at least 5 different setts in the warp
2. Beat at the same ppi as setts
3. One yarn in warp and weft except for any divider threads
4. Your choice of colors, fiber, texture, structure
5. Minimum of 3" per section in warp and weft.
6. WRITTEN: Evaluate each section and suggest uses for this sett/ppi combination for this yarn.

B. COLOR and WEAVE GAMP

1. WRITTEN: Define Color and Weave Effects. How do they differ from plaids and checks?
2. Use at least 5 different color sequences in the warp and weft (such as A,B; A,2B; 2A,2B; etc.).
3. One smooth yarn in two contrasting colors in warp and weft except for any divider threads
4. Your choice of colors, fiber, and structure
5. Minimum of 3" per section in warp and weft

C. COLOR GAMP or COLOR WHEEL (see IV.B)

D. EQUIPMENT

1. You must use a hand loom of any type where each step is initiated by the weaver.
2. Record the loom, any auxiliary equipment, and any design software used for each piece:
Number of shafts, model, loom type, fly shuttle, auto-advance, dobbie, computer dobbie, etc.

E. OTHER Weaving Requirements

1. Selvages must show on the gamps.
2. Stress the following points:
Accurate threading and treadling
Even beat
Even edges
Proper finishing
Pleasing effect

Appropriate to function
Good note and record keeping

III. DRAFTING

A. HAND DRAFTED

1. Pattern thread drawdown of an overshot design (do not include tabby picks).
2. Drawdown of the same threading as a twill, tromp as writ.

B. Your choice of hand or computer drafted

1. A complete thread-by-thread drawdown for each article woven (total of six)

IV. COLOR THEORY

A. DEFINITIONS (Written): Define briefly in words:

1. Monochromatic
2. Analogous
3. Extended Analogous
4. Complementary
5. Split Complementary
6. Triadic
7. Primary, Secondary, and Tertiary (Intermediary) Color
8. Tint, Tone, Shade, and Value
9. Hue, Chroma, and Saturation

B. COLOR GAMP or COLOR WHEEL

1. Use at least 12 steps around the full color wheel in pure hues (3 primary, 3 secondary, and 6 tertiary).
2. Use plain weave for the gamp, or wrapping, paint, or other methods as desired for the color wheel.
3. Minimum dimensions of gamp 18"x18".

V. BURN TEST

Burn a sample of cotton, wool, silk, linen, rayon (or tencel), and acrylic and describe the results.

VI. LOOM KNOWLEDGE

A. Define or describe briefly in words. You may illustrate with your own drawings if desired.

1. Jack, Counterbalance, and Countermarch loom mechanisms
2. Inkle Weaving, Tablet Weaving, and Backstrap Weaving.

B. Sign a statement that you can warp and dress a loom and put it in a separate sleeve in the notebook.

JOURNEYMAN RATING Requirements

The purpose of this rating is to broaden the weaver's knowledge and understanding of structure (interlacement) and color.

I. WEAVING: 12 FINISHED ARTICLES, A SET of 4 identical finished ARTICLES (or matched panels), 1 GAMP, and 1 SAMPLER

A. STRUCTURES (these requirements may not be combined with each other)

1. Twill of your choice woven with one shuttle and no tabby (one article)
2. Overshot design, woven star and rose in the traditional manner (one article)
3. Describe four or more embroidery weaves and submit two different ones as separately woven articles, each at least 100 square inches. Do not carry the embroidery from border to border. (two articles)
4. Describe four or more hand-controlled lace weaves and submit an article in one of them. (one article)
5. Submit one article each in any eight of the following weaves. If you wish to use a non-traditional version of a structure, write a precise description of how it differs from a traditional version, why you want to use it,

and clear it with the ratings chair prior to submission.

- a. Warp faced - no weft showing on front or back
- b. Weft faced - no warp showing on front or back
- c. Supplementary Warp, Warp velvet, or Warp Brocade
- d. Lace or Spot Bronson
- e. Summer and Winter
- f. Crackle
- g. Blended or Turned Draft
- h. M's and O's, Multiple Tabby Weave, or Amalgamation Weave
- i. Shadow Weave, Echo Weave, Moiré, or other Interleaved weave
- j. Damask or False Damask (Broken Twill Blocks)
- k. Huck or Swedish Lace
- l. Tied Weave other than Summer and Winter or Laces (e.g. Quigley, Bergman, Half-Satin, etc.)

B. DESIGN (combine with a structure requirement)

Design and submit one ARTICLE with a loom-controlled patterned border all around, using the same pattern on all four sides.

C. APPLIED COLOR THEORY (combine with a structure requirement)

1. Define briefly and discuss importance to weaving

- a. Red-Yellow-Blue primary colors vs. Magenta-Yellow-Cyan primary colors
- b. Additive and Subtractive color mixing
- c. Optical Mixing
- d. Simultaneous contrast
- e. Relationship of yarn characteristics (such as fiber, texture, size, reflectivity) to color perception
- f. Relationship of structure to color perception

2. Illustrate one or more of these concepts with a woven ARTICLE.

D. SAMPLER and GAMP (1 SAMPLER, 1 GAMP)

1. TREADLING SAMPLER

a. Pick one of the structures from Section I.A.5 that you did not use for a finished article.

b. Weave at least 6 treadling variations from this list or similar options:

Honeycomb	Spetsväv	Swivel	Italian-style
On Opposites	Woven As (woven as huck,	Shadow	Echo
Polychrome	woven as summer and	Thick and Thin	Flame
No Tabby	winter, woven as twill, etc.)	Boundweave	Bargello-style

c. Make each sample within the sampler at least 36 square inches (e.g. 6x6").

d. Finish each sample within the sampler with hem-stitching.

e. Wash and press samples.

2. TWILL GAMP

a. Use at least 5 different twill threadings, and five different treadlings (need not be trompe as writ).

b. Each threading and treadling must be at least 3" wide.

c. Use one smooth yarn with a contrasting color in the warp and weft (dividers may be a contrasting yarn).

d. Finish with hemstitching or any other hand-done warp protection different from D1d.

e. Wash and press.

E. OTHER

1. All pieces must be ORIGINAL. Information on all of the required techniques can be obtained from books, classes, or experimentation, however, workshop and in-class pieces may not be submitted.

2. Unless otherwise specified, all articles should be at least 150 square inches.

3. Submit at least one piece that is 20" or more wide by 36" or more long.

4. Choose one loom-controlled structure requirement and submit either a set of four identical articles or a piece with joined, matched design panels such as a coverlet or tablecloth.

5. Articles appropriate to use.

6. Articles demonstrate good weaving techniques (good selvages, even beat, no knots, no errors).

7. Articles demonstrate pleasing effect.

F. EQUIPMENT

1. You must use a hand loom where each step is initiated by the weaver.
2. Record the loom, any auxiliary equipment, and any design software used for each piece:
Number of shafts, model, loom type, fly shuttle, auto-advance, dobby, computer dobby, etc.
3. Use an unassisted hand loom (and note on the record sheet) for at least two pieces where the selvages show.

II. DRAFTING

A. HAND DRAFTING (3 drawdowns)

1. Design a profile or use a historic profile and draw it down.
2. Choose two appropriate block weaves and convert the profile to two thread-by-thread drawdowns. Check float lengths.

B. Hand or Computer Drafting

1. Include a complete profile drawdown and threading key or drawdown for each block weave article, gamp, or sample submitted.
2. Include a complete thread-by-thread drawdown for each non-block weave article, gamp, or sample.

III. PRODUCTION ASSESSMENT (written)

- A. Estimate the amount of yarn, cost, and time needed for one of the finished articles which you are submitting.
- B. Calculate the amount of yarn, cost, and time needed to produce six of the same item on the same warp. In other words, if your project is a scarf, then your estimate will be for six scarves on the same warp.
- C. Include samples and sources of the yarn used.

IV. LOOM KNOWLEDGE (written)

Define or describe briefly in words. You may illustrate with your own drawings if desired.

- A. Rigid Heddle loom
- B. Draw loom, Long-eyed heddles, and Jacquard loom
- C. Mechanical Dobby and Computer Dobby
- D. Fly-shuttle and Auto-advance

MASTER RATING Requirements

The purpose of this rating is to extend the design skills and creativity of the weaver, while filling in a few special techniques. The weaver is encouraged to simultaneously explore new structures, techniques, and design ideas.

TOTAL of 12 FINISHED ARTICLES and 4 SAMPLERS

I. FIBERS (8 ARTICLES)

A. Design and weave eight different articles:

1. All cotton
2. All wool
3. All singles linen
4. All plied linen
5. All silk
6. At least 25% novelty yarn
7. All synthetic yarn (rayon, tencel, and other regenerated fibers acceptable)
8. Combination of yarns (weights, fibers, and textures)

B. Requirements

1. Emphasize creativity and originality.
2. Use a variety of yarns from fine (6000+ ypp) to coarse (1000 or less ypp).

3. Minimum size 225 square inches.
4. At least four of the articles must be woven using eight or more shafts.
5. Include one or more articles designed without repeats in warp and weft.
6. Include one or more articles with two or more structures.
7. Include one or more articles using more sheds than 2 plus the number of shafts.

II. SPECIAL TECHNIQUES (2 SAMPLERS, 2 ARTICLES)

A. RUG SAMPLER

1. Make one sampler at least 8" wide
2. Use four or more shafts
3. Sample six different techniques, each sample at least 8" long.
4. Half the techniques are to be in knotted or looped pile, half in flat weave.

B. WEAVING MORE THAN ONE LAYER (Double Weave, Triple, etc.)

1. TWO or MORE LAYER SAMPLER

- a. At least 36 square inches per sample within the sampler (e.g. 6x6").
- b. Your choice of fibers, sett, textures, subsidiary structure, colors.
- c. The sampler must be one continuous length.
- d. Include at least 6 of the following or similar techniques:

Double width

Two (or more) separate layers

Tube

Pockets

Stuffed

Exchange layers

Tucks

Stitched

Four-color

Pick-up technique such as Finn Weave or Mexican method

2. Double or Multiple Layer FINISHED ARTICLE

- a. Your own choice
- b. At least 225 square inches

C. TAPESTRY

Make one completely weft-faced tapestry or item which includes at least 50 square inches of weft-faced tapestry.

1. Include curves, diagonals, hatchings, and straight lines (with any slits closed properly) in your design.
2. Minimum size is 50 square inches.
3. The tapestry must be submitted with its cartoon or design.

III. DESIGN (2 SAMPLERS, 2 ARTICLES)

A. Make TWO SAMPLERS on different warps with two different repeating threading patterns.

1. Use more than 4 shafts.
2. One threading must have mirrors, the other must not.
3. Each sampler must be at least 10" wide.
4. Include enough repeats to show the effect of the pattern.
5. Weave 12 samples on each sampler showing the possibilities of each threading.
 - a. At least six borders (no repeats in treadling) on each sampler.
 - b. At least six all over patterns (repeats in treadling) on each sampler.
 - c. Include some treadlings with mirrors and some without.
6. Each sampler must be one continuous length.

B. Choose one treadling from each sampler and make a complete ARTICLE from each.

C. WRITTEN: Discuss briefly the following terms and their importance in woven design:

1. Proportion
2. Rhythm
3. Focus

IV. FABRIC ANALYSIS

Analyze a piece of fabric selected by the Ratings Chair.

- A. Analysis to be done by hand - not computer generated. You may enlarge by scanning or xeroxing if needed.
- B. Give threading, treadling, tie-up, and drawdown.
- C. Include information about the yarn (including a burn test), sett, beat, etc.

V. DRAFTING

A. HAND DRAFTING (3 options - PICK ONE)

1. Network Drafting
 - a. Design a curve for a network draft.
 - b. Telescope and digitize it to a smaller number of shafts.
 - c. Choose an appropriate initial, and drawdown each version (3 complete drawdowns).
2. Design and draw down a Braided Twill.
Two repeats in warp and weft
3. Design and draw down a Fancy Twill.
Two repeats in warp and weft

B. Hand or Computer Drafting

1. Include a complete profile drawdown and threading key or drawdown for each block weave article submitted.
2. Include a complete thread-by-thread drawdown for each non-block weave article.

VI. COMMUNICATION (Choose one)

As a demonstration of a Master Weaver's willingness and ability to impart knowledge, prepare on paper and in detail, ONE of the following teaching tools or techniques:

- A. Course outline
- B. Lesson plan
- C. Lecture
- D. Short talk
- E. Article or chapter on some segment of textile history, technique, structure, etc.
- F. Any other method or technique you can describe or outline

VII. EQUIPMENT

- A. You must use a hand loom where each step is initiated by the weaver.
- B. Record the loom, any auxiliary equipment, and any design software used for each piece:
Number of shafts, model, loom type, fly shuttle, auto-advance, dobbie, computer dobbie, etc.
- C. At this level your body of work will be juried for demonstrating mastery of the range of capabilities of the equipment you choose.

VIII. ORIGINALITY

All work must be original. A Master Weaver applicant must create independently. In other words, the applicant should not seek assistance from teachers, friends, or colleagues in the form of ideas and/or constructive criticism. Completed pieces may be shown but not changed as a result of feedback. All questions and concerns having to do with ratings should be directed to the Ratings Chair who will answer all reasonable questions.

MASTER PLUS RATING Requirements

The purpose of this rating is to encourage an in-depth exploration of a single weaving topic at a higher level. Technique, choice of material, and method of execution are left entirely up to the applicant.

I. WRITTEN PROPOSAL

- A. Planned outline of the intent and direction of the study
- B. Reference list related to the proposed topic
- C. Submitted at least 12 months prior to submission of study

II. BODY OF WORK (Samples, 5-7 Finished Articles)

A. SUPPORTING WORK

- 1. Appropriate samples as needed
- 2. Minimum of four / maximum of six completed supporting articles

B. MASTERPIECE

- 1. Finished piece representing culmination of study
- 2. Outstanding in quality, design, and originality

C. Highest quality craftsmanship

D. Exhibits outstanding investigation

E. Submitted with thesis at normal guild ratings submission time (generally March)

III. WRITTEN THESIS

A. Documents the development of the work

B. Format

- 1. Abstract: Paragraph or two summarizing the intent, development, and conclusions of the study
- 2. Introduction and Background: The idea, work by others, historical perspective
- 3. Independent Research: Thorough development of the idea
- 4. Results: Discussion of submitted body of work
- 5. Conclusions and Further Exploration: What was learned, where could it go from here

C. Submitted with work at normal guild ratings submission time (generally March)

IV. COMMUNICATION

A. Guild Exhibit at the meeting where ratings are awarded (generally May)

B. Choice of ONE (or more if desired):

- 1. Guild or Conference Lecture, Class, or Workshop
- 2. Article for WGB Bulletin
- 3. Article for a weaving oriented periodical
- 4. Book or Monograph
- 5. To be completed before passing the rating

V. SERVICE

A. Volunteer job of importance in weaving Guild, Conference, or national organization (e.g. president/dean, program chair, editor, etc.)

B. To be completed before passing the rating

Revision accepted unanimously 4/22/2010.

Revision committee: Deborah Watson (chair), Marlene Marchilena, Barbara Herbster, Marjie Thompson, Eileen Goldman, and Laurie Autio

Note from the ratings chair: "The changes and clarifications in the revised ratings requirements strongly reflects our efforts to be inclusive of the changes in weaving technology. The amount of weaving is approximately the same as the prior ratings requirements although some requirements have changed. The number of articles suggested at each level reflects a minimum number. It is expected that you will wish to combine requirements where possible. Submit your questions to the ratings chair."