

CENTRAL PENNSYLVANIA GUILD OF HANDWEAVERS

**GUILD ADVANCEMENT PROGRAM
(G.A.P.)**

CANDIDATE'S MANUAL

2025

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GENERAL INFORMATION

OBJECTIVE The Guild Advancement Program (GAP) is designed to encourage weavers of all levels of development to advance their knowledge and skills in a program that is graduated and sets standards for each level of achievement. The GAP committee will review this program every five years. Possible changes, additions, or deletions in the program will be considered for approval at that time.

QUALIFICATION FOR APPLICATION An applicant must be a current member in good standing with the Central Pennsylvania Guild of Handweavers.

PROGRAM

- There are five levels of development: BEGINNER (B), APPRENTICE (A), JOURNEYMAN (J), ADVANCED JOURNEYMAN (AJ), AND MASTER WEAVER (MW).
- Requirements for each skill level must be met before a candidate may advance to the next level.
- Applicants must begin the program at the Beginner level and progress in order to the other levels. While the Beginner level may seem basic for experienced weavers, the level provides important experience and sets the standards for binder preparation and weaving in the entire program.
- Only one level may be completed each year although work can be begun on a level before officially signing up for it
- Work submitted for one level may not be submitted for another level.
- All work for all skill levels must be done independently. Samples from workshops or classes are not acceptable.
- Candidates are encouraged to seek information and inspiration from others. Guild members are approachable as mentors if you have questions about specific subjects. Questions about any part of the GAP requirements should be addressed to a member of the GAP committee. **When in doubt about what is acceptable, ask a GAP committee member.**
- **All written work must be in the candidate's own words or appropriately referenced if quoted**
-

GUIDELINES FOR EVALUATION These will be based on mastery of technique, effectiveness of color and fiber to the exercise at hand, good design, skill in finishing, selvages, even beating, and completeness of work.

PROCEDURES AND SCHEDULE

- Registration is a one-year contract. If **candidates notify** the GAP committee by the March meeting that **they** will not be submitting their work that May, they may submit the following year without repaying and reregistering for that level.
- Registration costs vary, depending on the level being attempted by the candidate. Fees for each level are set by the guild Executive Committee and made payable to the guild.
- Application and payment for Beginner, Apprentice, Journeyman, Advanced Journeyman or Master levels are due at the September or October guild meeting.
- **Candidates for Master Weaver** must submit their thesis topic and outline no later than the February guild meeting of the calendar year prior to the year of completion. Official application and payment are due at the next **October** guild meeting. (Example: submit thesis topic **outline** in February 2024, register in September 2024, and complete work by May 2025.) This gives the candidate 15 months to complete the project. Approval or disapproval of the topic by the GAP committee will be given no later than the March guild meeting following **topic outline** submission. Early submission is strongly encouraged.
- Candidates are strongly encouraged to make a copy of everything in their binder before submitting it for evaluation.
- Completed binders must be submitted no later than the May guild meeting. One or more GAP committee members will screen the manual for completeness before it is sent to the evaluators.
- Two Evaluators will critique the completed binders as soon as possible following the May guild meeting.
- Evaluation costs are shared by the candidate (through the application fee) and the guild. The guild picks up whatever balance is owed to the Evaluators.
- Binders are transferred by the safest and most available method possible. The candidate pays transfer and handling costs.
- Notification of acceptance or rejection by the evaluators will be given as soon as possible after the evaluations are completed.
- All binders will be returned to the candidates as soon as possible.

- Work that does not meet the requirement when initially evaluated should be redone and resubmitted no later than the October guild meeting in order to complete the level and incur no additional registration charge for the registered level. There is only one opportunity for a redo each time the candidate registers. Redo(s) must be labeled "Redo(s)" at the top of the page, along with the other pertinent required information. The reviewer's comments should be submitted with the redo's.
- If the corrections are not submitted at the October guild meeting, re-registration for the level must occur, and the entire notebook must be resubmitted the following May.
- Successful candidates receive their level certificates at the December guild meeting.

PRESENTATION AND DOCUMENTATION OF WRITTEN WORK AND WOVEN ARTICLES

WRITTEN WORK

Note: Following these guidelines is a major step to success!

- All written work must be placed in a binder with the number and letter of the requirement presented and the applicant's number at the top of the page.
- No names should appear on any of the work.
- All woven samples and articles must include the completed Project Record Sheet.
- Drawdowns (Beginner level and Apprentice level requirement 2) must be hand drawn on 8- or 10- black squares-per-inch graph paper with the draft written in black ink. Computer-generated drafts may be used for other levels but if hand drawn drafts are used, they must follow these conventions at all levels. Appropriate graph paper can be downloaded online.
- The binder must be organized in the following format.:
 - Table of Contents
 - A copy of the level's requirements AND the General Information sheets
 - Explanation of draft conventions and type(s) of equipment used
 - Level requirements in numerical order.
 - Work must have referenced footnotes or endnotes in a generally accepted style. If there is a disagreement between authors concerning a definition or subject, choose a source and provide a rationale for using this source.
 - Record keeping must be presented on fully completed guild documentation forms. Make as many copies of these forms as you need to complete the level requirements. You must complete all information on the forms. Records of all levels should include identification of equipment used and any finishing information pertinent to the project, such as felting, dyeing, washing directions, steaming, ironing, dry cleaning, etc. Problems and solutions need to be documented.
 - The project sheet provided for each sample, sampler, or woven piece must be placed on the right-hand page and the drafts on the facing page so both can be viewed at the same time. The woven piece then follows, preferably in a clear, open-top sheet protector.
 - Appendix, listing all woven work
 - Bibliography: alphabetized

WOVEN WORK

- Standards of good weaving are required throughout the entire program whether stated or not. Submit your best work with no errors, smooth selvages, and no machine stitching showing.
- **All woven samples must be a minimum of 8" x 10" when finished and ready for presentation.** Larger sizes are acceptable, but this size permits the sample to be included in the binder to create a woven textbook for future reference. Some requirements may specify larger sizes. If possible, woven samples should be placed in clear, open-top sheet protectors.
- **All articles must be properly finished** (see definitions below). All visible stitching must be made by hand. Articles with folded hems should have no visible stitches e.g. be blind hemstitched by hand.
- Hangings must include a hanging device.

DEFINITIONS

Apply these listed definitions to all level requirements.

- An ARTICLE is a usable finished item.
- A COMPLETE DRAFT is a graphic representation of a threading, tie-up (or pegging), treadling, and drawdown or drawup. Draft symbols used should follow those described on the page explaining your draft conventions. Drafts should employ standard symbols.
- A DRAFT is a graphic representation of a threading, tie-up (or pegging), and treadling. Drafts should employ standard symbols.
- EMBROIDERY WEAVING is the process of ornamenting a web as it is being woven to make a design of additional threads which pass back and forth where they are needed for the design. A true embroidery weave has a complete background web, with the design placed at the will of the weaver.
- A FINISHED ITEM is a handwoven piece that has been hemmed or fringed, washed, pressed and submitted to any other procedure(s) necessary to make the article complete and ready for use.
- ORIGINALITY means your interpretation of a weave. For example: in a Summer and Winter project, your choice of fiber, color, sett, number of repeats per block, and function make the work original. Copying exactly the instructions given in a book or workshop is not original.
- A PROFILE DRAFT is a short form of a draft with each square of the graph paper equal to the group of threads representing one repeat or block.
- A SAMPLE is a small piece of work representing a specified technique.
- A SAMPLER is a single piece of weaving done on the same threading and warp which shows variations of pattern and/or texture progressing from one to another without cutting apart those variations.

REFERENCES

- Multiple sources, including books, periodicals, and websites, may be used as long as they are citable and publicly available for review.
- The GAP committee maintains a collection of books that are excellent sources of information and may be borrowed during program participation. A list of these books is provided at the end of this document.
- GAP committee members can provide guidance on appropriate references as needed.

• **OVERVIEW OF GUILD ADVANCEMENT PROGRAM**

	BEGINNER	APPRENTICE	JOURNEYMAN	ADVANCED JOURNEYMAN	MASTER
RESEARCH WRITING	Define Words	One Page on A New Skill	Two Pages on An Aspect of Weaving		12 Page Thesis
DRAFTING	Plain Weave & Twill	Overshot & S&W	Profile Draft Of Block Design	Structural Draft & Analysis	
FIBERS	Natural Fibers/ Use Cotton & Wool	Test Yarns	Two Sizes Yarn Warp & Weft/ Use Wool & Linen		
COLOR	Define Terms	Stripes	Color & Weave Gamp	Color Interaction	
STRUCTURE #1	Explore Setts	Overshot Sampler	Double Weave Samples	Twill Gamp	
FINISHES	Simple Fringes	Rug Finishes	Felting Samples	Advanced Fringes	
BEST WEAVING	10" X 20"	24" x 24"	18" x 30"	Yardage	Masterpiece
LOOM CONTROLLED LACE		Bronson Lace Or Huck	Atwater/Bronson Or Swedish Lace Sampler	Transparency	
STRUCTURE #2		Summer & Winter Sampler	Weft Pile Sampler	Warp Pile, Warp Brocade, Pique Or Stitched Double Cloth	
HAND MANIPULATED WEAVES		Leno Plus Three Other Laces	Inlay Sampler	Tapestry Sampler	

PROJECT RECORD SHEET

(Use this form for ALL projects)

Requirement # _____

Candidate # _____

Weave Structure: _____

Pattern Description: _____

(Place draft on facing page.)

Warp: Fiber Content Color Size Source Sample (attached)

Width in Reed: _____ Sett: _____ EPI: _____

Reed Size: _____ Threads per Inch: _____

Weft: Fiber Content Color Size Source Sample
(attached)

Picks per Inch: Pattern: _____ Tabby: _____

Width Measurement: In Reed: _____ After Finishing: _____

Length Measurement: Under Tension Before Finishing After Finishing

Type of Loom/Equipment Used: _____

Planned Use for Textile: _____

Finishing Techniques Used: _____

Problems Incurred and Solutions: _____

(Use additional plain sheets as needed for this section)

REQUIREMENTS FOR BEGINNER WEAVER

ALL REQUIREMENTS UNDER "GENERAL INFORMATION" MUST BE ADHERED TO.

PRESENTATION AND DOCUMENTATION OF WRITTEN WORK AND WOVEN ARTICLES

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 - Bibliography

WOVEN WORK

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 - **All articles must be properly finished** (see definitions below). All visible stitching must be made by hand. Articles with folded hems should have no visible stitches e.g. be blind hemstitched by hand.
 - Hangings must include a hanging device.
-
- No computer drawdowns are allowed for this level.
 - No dobbie loom (manual or computerized), auto-advance system, or fly shuttle may be used.
 - **HANDDRAWN** drawdowns should be on **8- or 10-black squares-per-inch** paper with the draft written in black ink.
1. Show references for each item.
 - a. Name ten (10) important parts of a floor loom and explain the function of each.
 - b. Review (briefly, 3-5 sentences each) six books and/or magazines listing information relevant to your study at this level.
 - c. Define the following terms: sley, sett, epi, ppi, tracking, tabby and plain weave including the differences and similarities between tabby and plain weave.

2. Make a complete draft for Plain Weave and Twill and two variations of each showing threading, treadling and tie-up, and drawdown or drawup (a total of six complete drafts).
3. Name 4 natural fibers, state fiber origin, and give finishing and care requirements for each.
4.
 - a. Define hue, chroma, primary color and secondary color.
 - b. Define monochromatic, analogous, complementary, split complementary, triad.
5.
 - a. Make a COTTON warp using **one of the following thread sizes** in mercerized or unmercerized **cotton** and weave a minimum of three inches **finished** each of plain weave, straight twill, and on opposites in each of the corresponding setts. Using the same size fiber (e.g. 3/2 warp and weft, could be a different color), strive for a balanced weave (the same number of ends per inch and picks per inch) in the plain weave and straight twill sections of the samplers. Separate each section with plain weave. **Three samplers** are needed. Finish as indicated in requirement #6.

b. Show threading, treadling, tie-up and drawdown with black ink showing weft and indicate if for a rising or sinking shed.

c. Complete the chart provided (Chart for Beginner Weaver Requirement #5c.) for chosen thread size. **Choose one of the following cotton thread sizes and setts:**

<u>SAMPLE</u>	<u>THREAD SIZE</u>	<u>SETTS</u>
1.	10/2	18, 24, 30 epi
2.	3/2	10, 12, 15 epi
3.	20/2	24, 30, 36 epi

6. Finish the samples in Requirement 5 in the following manners:
 - a. Finish the ends of the first sample with a simple knotted fringe.
 - b. Finish the ends of the second sample with a hem, turned and handstitched.
 - c. Finish the ends of the third sample by hemstitching and making a simple 1" fringe.
7. Demonstrate your mastery of weaving skills.
 - a. Using **WOOL** weave a finished piece with a minimum size of 10x20 inches on a separate warp.
 - b. Determine yardage and weight of thread for both warp and weft, and the percentage of shrinkage after finishing. Show math work. Complete the worksheets provided on Calculating Take-up and Shrinkage, and Planning a Project.

CHART FOR BEGINNING WEAVER REQUIREMENT #5c

	1st SAMPLE	2nd SAMPLE	3rd SAMPLE	NOTES COMPARING SAMPLES
EPI				
SHOTS/ INCH TABBY				
SLEY				
WIDTH IN REED				
WIDTH UNWASHED				
WIDTH WASHED				
LENGTH UNWASHED (WITHOUT FRINGE)				
LENGTH WASHED (WITHOUT FRINGE)				
TOTAL NUMBER OF ENDS				
NOTES ON EACH SAMPLE				

CALCULATING TAKE-UP AND SHRINKAGE

Calculations for Percentage of draw-in in width

1. Width of warp in the reed _____
2. **Subtract** width of woven sample before washing - _____
3. Equals draw-in in width = _____
4. **Divide** draw-in width by width of warp in reed _____
6. **Multiply** #5 by 100 equals percentage of take-up in width = _____

Calculations for Percentage of Shrinkage and Take-up in Warp

1. Length of weaving under tension on loom _____
2. **Subtract** length of woven sample after washing - _____
3. Take-up and shrinkage of length of woven sample = _____
4. Take-up and shrinkage of length of woven sample _____.
5. **Divided** by length of woven sample under tension on loom before washing _____
6. **Multiply** #5 by 100 = percentage of shrinkage/take-up in warp = _____

Calculations for Percentage of Shrinkage in Weft

1. Width of woven sample before washing _____
2. **Subtract** width of woven sample after washing - _____
3. EQUALS shrinkage in width of woven sample = _____
4. Shrinkage in width of woven sample _____
5. **Divide** by width of woven sample before washing _____
6. **Multiply** #5 by 100 = percentage of shrinkage in weft = _____

PLANNING A PROJECT

Number of Warp Threads Needed

Method #1 Calculated by pattern size:

Number of threads/pattern repeat	_____
Times number of repeats in project	x _____
Subtotal	= _____
Plus balance threads if needed	+ _____
Plus selvedge threads	+ _____
EQUALS total number of warp threads	= _____

Method #2 Calculated by width desired:

Desired finished width of fabric	_____
Plus estimated width shrinkage.	+ _____
Equals the weaving width	= _____
Times the ends per inch (epi)	x _____
EQUALS the total number warp threads	= _____

DETERMINING THE LENGTH OF WARP NEEDED

1. Length needed for loom waste	_____
Plus length needed for sampling	+ _____
Plus length in yards needed for projects	+ _____
Plus 20% (washing/weaving shrinkage)	+ _____
Total warp length (Convert to yards if necessary, divide by 36)	= _____

CALCULATING YARN NEEDS

1. **Warp needs:** Total warp length _____
 Times total ends in warp + _____
 EQUALS total yardage needed for warp = _____

2. Weft needs (minimum):

Total number of weft picks per inch (ppi) _____
Times total weaving width in inches x _____
Equals weft required in one inch = _____
Times total project length in inches x _____
Equals total weft required = _____
PLUS 20% for shrinkage + _____
Equals total weft required in inches = _____
(divide by 36 for total weft required in yards)

CALCULATING YARN COSTS

1. Determine yards per pound for each size/color yarn used.
2. Determine number of yards used of each yarn.
3. **Divide** the number of yards used by the number of yards per pound. This equals the poundage used.
4. Determine cost per pound of each yarn used. This may be either at current prices or at purchase prices.
5. **Multiply** the cost per pound by the poundage used of each yarn.
6. **Add** the costs of the different sizes/colors/types of yarn together. **This is the total cost of yarn for the project.**

REQUIREMENTS FOR APPRENTICE WEAVER

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 - Appendix, listing all woven work
 - Bibliography

WOVEN WORK

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 - **All woven samples must be a minimum of 8" x 10" when finished and ready for presentation.** Larger sizes are acceptable, but this size permits the sample to be included in the binder to create a woven textbook for future reference. Some requirements may specify larger sizes. If possible, woven samples should be placed in clear, open-top sheet protectors.
 - **All articles must be properly finished** (see definitions below). All visible stitching must be made by hand. Articles with folded hems should have no visible stitches e.g. be blind hemstitched by hand.
 - Hangings must include a hanging device.
-
- Any loom equipment is accepted for use with this level except auto-advance mechanisms.
 - Computer use is accepted for this level except for the drawdowns for Requirement #2.
 - **HANDDRAWN** drawdowns should be on 8 or 10 black squares per inch graph paper with the draft written in black ink.

1. Write a one-page (approximately 250 word) review on a skill or technique you have learned in this study. The review should be typed double-spaced with title. Include footnotes as needed and bibliography.

2. Drawdowns for this requirement may **not** be done on the computer. Tabby need not be shown but should be indicated as “use tabby”.
- a. Create complete drafts for six variations of a small (up to 36 ends/repeat) Overshot pattern of four or more shafts. Repeat pattern a minimum of 1 1/2 times in threading and treadling. Include the following treadlings: Star (as drawn in), Rose, Italian Fashion, Flame and Shadow Fashion.
 - b. Create a complete draft of a short Summer and Winter pattern on four or more shafts. Include the following treadlings: XYYX, YXXY, DUKAGANG (COLUMN), and another of your choice.
3. Test eight (8) different yarns including cotton, wool, silk, linen and four other fibers or fiber blends by using various testing methods including: burning, cold/hot washes to test for shrinkage, soap/paper towel or steaming method to test for bleeding, and the window test for fading. Complete the chart showing before and after samples of the fading test for each fiber. Include comments.
4. a. Illustrate stripe sequencing by fiber wound on heavy cardboard:
1. Stripes in black and white
 2. Same stripe sequence in two colors other than black and white.
 3. Same as #4a2, but substitute black for one color.
 4. Same as #4a3, but substitute white for black.
 5. Same stripe sequence in different textures of one color.
- b. Describe briefly the effect of different colors on the apparent width of the stripes.
- c. Describe briefly the effect of different textures on the apparent width of the stripes.
5. Using the draft from Requirement #2a, weave an Overshot sampler using the six different treadling methods drafted. Weave a minimum of three inches of each treadling sequence. Separate each treadling method with a half-inch of plain weave.
6. Weave a sample on a Rosepath threading. Use a different rug finish on each end of this sample. Make sample a minimum of 12” x 12” after finishing not including fringe.
7. Demonstrate your mastery of weaving skills by weaving a completely finished piece with a minimum finished size of 24” x 24” inches on a completely separate warp from any other requirement.
8. Weave a loom-controlled lace sample of either Bronson Lace or Huck.
9. Using the threading draft from Requirement #2b, weave a sampler of Summer and Winter with four different treadlings.
10. Weave a sampler using a minimum of four finger-manipulated lace weaves, including leno and at least two of the following: Spanish Lace, Brooks Bouquet and Danish Medallion. Include four variations of one of the weaves chosen.

APPRENTICE WEAVER REQUIREMENT #3 COMPARISON CHART

Record information as follows:

FIBER: state if known. If not, put UNKNOWN. **BURNING:** state probable fiber by test appearance and smell, if any. **SHRINKAGE:** hot vs. cold. State how much shrinkage occurred with each method.

BLEEDING: state method used (paper towel or steam) and results. **FADING:** under NOTES, state length of time tested and (if possible) light conditions as well as results. **SAMPLES:** attach before and after samples.

#	FIBER	BURNING	SHRINKAGE HOT VS COLD	BLEEDING	FADING	SAMPLES
1.			Hot Cold			
2.			Hot Cold			
3.			Hot Cold			
4.			Hot Cold			
5.			Hot Cold			
6.			Hot Cold			
7.			Hot Cold			
8.			Hot Cold			
9.			Hot Cold			

NOTES: (Use additional sheets if needed)

REQUIREMENTS FOR JOURNEYMAN WEAVER

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PRESENTATION AND DOCUMENTATION OF WRITTEN WORK AND WOVEN ARTICLES

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- **All articles must be properly finished** (see definitions below). All visible stitching must be made by hand. Articles with folded hems should have no visible stitches e.g. be blind hemstitched by hand.
- Hangings must include a hanging device.

Any loom equipment is accepted for use with this level except auto-advance mechanisms.

Wool and linen are required for this level.

1. Write a 500-word (approximately two-page) review on some aspect of weaving. The review should be double-spaced with title centered. Include footnotes and illustrations as needed. Include a bibliography. If woven examples are needed, handwoven or commercial fabrics may be used.
2.
 - a. Create a complete profile draft for two to four blocks on four or more shafts.
 - b. Using the profile draft in 2a, make complete drafts in three different weave structures.

3. Weave a sample using two sizes of yarn in the warp and the same two sizes of yarn in the weft in a weave structure of your choice.
4. Make a color-and-weave gamp showing patterns based on interlacement of dark and light warp and weft using Log Cabin, check, houndstooth, step patterns and shadow weave threadings. Thread the five variations side by side. Weave as-drawn-in. Each pattern variation should be square when finished. Give complete color-and-weave draft for one of the treadlings, showing the effect on all threadings.
5. The three parts of this double weave requirement may be done in a single sampler.
 - a. Weave a sample of tubular double weave.
 - b. Weave a sample of double-width cloth.
 - c. Weave a sample of double weave with two separate layers. If woven on a separate piece from the others, weave one inch of tube at one end.
6.
 - a. Weave two **WOOL** samples in **Plain Weave**, sett 12" wide in the reed and each woven 18" long on Loom and under tension. Hemstitch both ends of each sample.
 - b. Weave two **WOOL** samples in **2/2 Twill**, sett 12" wide in the reed and each woven 18" long on loom and under tension. Hemstitch both ends of each sample.
 - c. **Wash lightly** one Plain Weave and one Twill sample. Record finished width and length on comparison chart provided.
 - d. **Felt** remaining Plain Weave and Twill samples. Record finished width and length on the back of the record sheet. Include technique used for felting, results, comparison with unfelted piece, problems encountered, and methods used to solve them and any other pertinent information.
7. This piece must be woven on a completely separate warp from any other requirement and must be a finished piece with a minimum finished size of 18" x 30". Weave this piece with a four-sided border in Overshot, Bronson Lace, Summer and Winter, or Twill Blocks. Finish the piece appropriately.
8. Weave a sampler in **LINEN** of Atwater-Bronson Lace or Swedish Lace. Show warp floats, weft floats, block arrangements and combinations on a Plain Weave background. Provide an end finish appropriate to the technique and materials.
9. Both sections of this requirement may be woven on the same cotton or linen warp.
 - a. Weave a weft pile sampler illustrating three types of knotted cut pile. Include a sketch of the structure of each.
 - b. Weave a weft pile sampler illustrating three types of looped pile, including pulled-up loops and knotted loops. Include a sketch of the structure of each.
10. Weave a sampler illustrating a minimum of four variations of inlay techniques. Include inlay on alternate sheds, inlay at random, inlay on pattern, and another of your choice.

JOURNEYMAN WEAVER REQUIREMENT #6 COMPARISON CHART

	PLAIN WEAVE	PLAIN WEAVE	2/2 TWILL	2/2 TWILL	NOTES
	WASHED	FELTED	WASHED	FELTED	
WIDTH					
LENGTH					

NOTES: (Use additional sheets if needed)

REQUIREMENTS FOR ADVANCED JOURNEYMAN WEAVER

ALL REQUIREMENTS UNDER "GENERAL INFORMATION" MUST BE ADHERED TO.

PRESENTATION AND DOCUMENTATION OF WRITTEN WORK AND WOVEN ARTICLES

WRITTEN WORK

Note: Following these guidelines is a major step to success!

All written work must be placed in a binder with the number and letter of the requirement presented and the applicant's number at the top of the page.

- No names should appear on any of the work.
- All woven samples and articles must include the completed Project Record Sheet.
- Drawdowns (Beginner level and Apprentice level requirement 2) must be hand drawn on 8- or 10- black squares-per-inch graph paper with the draft written in black ink. Computer-generated drafts may be used for other levels but if hand drawn drafts are used, they must follow these conventions at all levels. Appropriate graph paper can be downloaded online.
- The binder must be organized in the following format:
 - Table of Contents
 - A copy of the level's requirements AND the General Information sheets
 - Explanation of draft conventions and type(s) of equipment used
 - Level requirements in numerical order.
 - Work must have referenced footnotes or endnotes in a generally accepted style. If there is a disagreement between authors concerning a definition or subject, choose a source and provide a rationale for using this source.
 - Record keeping must be presented on fully completed guild documentation forms. Make as many copies of these forms as you need to complete the level requirements. You must complete all information on the forms. Records of all levels should include identification of equipment used and any finishing information pertinent to the project, such as felting, dyeing, washing directions, steaming, ironing, dry cleaning, etc. Problems and solutions need to be documented.
 - The project sheet provided for each sample, sampler, or woven piece must be placed on the right-hand page and the drafts on the facing page so both can be viewed at the same time. The woven piece then follows, preferably in a clear, open-top sheet protector.
 - Appendix, listing all woven work
 - Bibliography

WOVEN WORK

- Standards of good weaving are required throughout the entire program whether stated or not. Submit your best work with no errors, smooth selvages, and no machine stitching showing.
- **All woven samples must be a minimum of 8" x 10" when finished and ready for presentation.** Larger sizes are acceptable, but this size permits the sample to be included in the binder to create a woven textbook for future reference. Some requirements may specify larger sizes. If possible, woven samples should be placed in clear, open-top sheet protectors.
- **All articles must be properly finished** (see definitions below). All visible stitching must be made by hand. Articles with folded hems should have no visible stitches e.g. be blind hemstitched by hand.
- Hangings must include a hanging device.

The GAP committee will provide a fabric sample for use in Requirement #1.

1.
 - a. Create a structural (cross section) draft for any chosen weaving structure.
 - b. Analyze a given fabric sample (supplied) and make a complete draft including possible threading, tie-up and treadling or pegging.
2. Illustrate color interaction with examples of how colors affect each other in:
 - a. Value change
 - b. Secondary colors on different primary groundsThis requirement can be done with paper, commercial fabric, yarn, handwoven fabric, etc.
3. Weave a Twill gamp using at least five different twill threadings and treadlings. Weave each treadling 'to square when finished.' Separate each different threading and treadling by at least a two-thread

contrasting stripe.

4. Weave a minimum 10" length at the end of any warp used for this level. Finish the ends with six different fringe techniques. Include twisted fringe, hemstitched plain fringe, decorative interlaced fringe, a Philippine edge fringe heading, and two other fringe techniques.
5. Weave at least three yards of fabric a minimum of 24" wide when finished. State the intended use. A simple hem or knotted fringe is an acceptable finish for the ends.
6. Weave a finished transparency using at least two inlay techniques.
7. Weave a warp pile OR a warp brocade OR a stitched double cloth OR pique sample.
8. Weave a tapestry sampler in a pleasing, overall design, including semicircle, hatching, color blending, open and closed slits, and one textured technique.

REQUIREMENTS FOR MASTER WEAVER

ALL REQUIREMENTS UNDER “GENERAL INFORMATION” MUST BE ADHERED TO.

PRESENTATION AND DOCUMENTATION OF WRITTEN WORK AND WOVEN ARTICLES

WRITTEN WORK

Note: Following these guidelines is a major step to success!

All written work must be placed in a binder with the number and letter of the requirement presented and the applicant's number at the top of the page.

- No names should appear on any of the work.
- All woven samples and articles must include the completed Project Record Sheet.
- Drawdowns (Beginner level and Apprentice level requirement 2) must be hand drawn on 8- or 10- black squares-per-inch graph paper with the draft written in black ink. Computer-generated drafts may be used for other levels but if hand drawn drafts are used, they must follow these conventions at all levels. Appropriate graph paper can be downloaded online.
- The binder must be organized in the following format:
 - Table of Contents
 - A copy of the level's requirements AND the General Information sheets
 - Explanation of draft conventions and type(s) of equipment used
 - Level requirements in numerical order.
 - Work must have referenced footnotes or endnotes in a generally accepted style. If there is a disagreement between authors concerning a definition or subject, choose a source and provide a rationale for using this source.
 - Record keeping must be presented on fully completed guild documentation forms. Make as many copies of these forms as you need to complete the level requirements. You must complete all information on the forms. Records of all levels should include identification of equipment used and any finishing information pertinent to the project, such as felting, dyeing, washing directions, steaming, ironing, dry cleaning, etc. Problems and solutions need to be documented.
 - The project sheet provided for each sample, sampler, or woven piece must be placed on the right-hand page and the drafts on the facing page so both can be viewed at the same time. The woven piece then follows, preferably in a clear, open-top sheet protector.
 - Appendix, listing all woven work
 - Bibliography

WOVEN WORK

- Standards of good weaving are required throughout the entire program whether stated or not. Submit your best work with no errors, smooth selvages, and no machine stitching showing.
- **All woven samples must be a minimum of 8” x 10” when finished and ready for presentation.** Larger sizes are acceptable, but this size permits the sample to be included in the binder to create a woven textbook for future reference. Some requirements may specify larger sizes. If possible, woven samples should be placed in clear, open-top sheet protectors.
- **All articles must be properly finished** (see definitions below). All visible stitching must be made by hand. Articles with folded hems should have no visible stitches e.g. be blind hemstitched by hand.
- Hangings must include a hanging device.

1. Research a topic of interest to the Candidate (to be approved by the GAP committee as stated on page one of the Guild Advancement Program Candidate's Manual: General Information, Schedule paragraph) on any aspect of weaving. Write a 3000-word minimum (12 page **typed** double-spaced) thesis. Include footnotes, weaving samples or visual aids (properly labeled) if appropriate.

The thesis topic and outline are due by February of the year in which the candidate signs up to do the Master Weaver level, i.e. submission of topic and outline by February 2024, then sign up to do the Master Weaver level in September 2024 to be completed by May 2025.

SAMPLE OUTLINE (This does not need to be in-depth but needs to be adequate to assess the appropriateness of the topic and plan.)

Thesis statement: (a one-sentence explanation of the overall content of your paper)

- I. The introduction to your paper (what you intend to do with the paper)
 - A. Overview of existing literature
 - B. The specific intentions of your paper
- II. The information that you will use to develop your paper, i.e. the body of the paper
 - A. History
 - B. Techniques
 - C. Weaves
 - D. Other major subheadings
(Your paper may have different subheadings in this section.)
- III. The conclusion where all the information is tied together showing the expected thesis conclusion.

The thesis should be placed in a three-ring notebook. Samples or visual aids can be stored separately or in open-top clear page protectors positioned near appropriate sections of the thesis or in appendices.

Page layout should have headers and/or footers showing Candidate's number, thesis title, and page numbers on each page, one-inch (1") margins on top, bottom and right edge. Left margin should be one and a half inches (1 ½"). The title page should have the title centered with Candidate's number shown clearly. Order of contents should be:

- Title page
- Table of contents
- Requirement page
- Topic outline
- Description of equipment used and drafting conventions if appropriate
- List of illustrations and/or samples, charts, etc.
- Thesis with footnotes
- Appendices
- Full Bibliography (work cited)
- Index

Please cite the style manual used to prepare the thesis.

2. Weave a finished item of any size of masterpiece quality using any weave structure, fiber, or technique. Relate this Masterpiece to your Master study.

3. The candidate is expected to give a presentation to the guild upon completion of the Master Weaver level.

Books available from the GAP Committee for use by Candidates

1. Sharon Alderman: Mastering Weave Structures
2. Mary Meigs Atwater: The Shuttle-craft Book of American Handweaving
3. Susan Baizerman and Karen Searle: Finishes in the Ethnic Tradition.
4. Mary Black: New Key to weaving
5. Helene Bress: The Weaving Book
6. Rachel Brown: The Weaving, Spinning, and Dyeing Book
7. Deborah Chandler: Learning to Weave
8. Peter Collingwood: Peter Collingwood: His Weaves and Weaving
9. Peter Collingwood: The Techniques of Rug Weaving
10. Marguerite Davison: A Handweavers Pattern Book
11. Anne Dixon: The Handweaver's Pattern Directory
12. Pattie Graver: Next Steps in Weaving
13. Nancy Harvey: Tapestry Weaving: A comprehensive study guide
14. Shirley Held: Weaving: A handbook of the fiber arts
15. Doramay Keasbey: Sheer Delight—Handwoven Transparencies
16. Donna Muller: Handwoven Laces
17. Strickler, Carol: A weaver's book of 8-shaft patterns
18. Donna Sullivan: Summer and Winter
19. Donna Sullivan: Weaving Overshot
20. Virginia West: Finishing Touches for the Handweaver