



Hand Weavers and Spinners Guild of NSW Inc

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CERTIFICATION IN HAND WEAVING

Introduction

In 2015 to encourage the pursuit of excellence in hand weaving, a certification program was established by the Hand Weavers and Spinners Guild of NSW Inc (the Guild) based on the successful program run by the Guild of Canadian Weavers. Certificates are awarded to successful candidates at the Basic, Intermediate, Advanced and Master levels. Candidates must be Guild members.

To maintain impartiality, candidates are identified by a number only. This number is issued by the registrar when you register for a certificate. Registration can be done at any time. Work must be submitted for assessment within three years of registration.

The completed samples and documentation, the current assessment fee and form must be delivered to the Guild rooms on, or before May 31. Basic, Intermediate and Advanced level tests are sent to one examiner. Master Weaver level tests will be assessed by at least two examiners. Examiners complete marking sheets with comments which are returned to the candidate with their samples.

Candidates should maintain an objective attitude toward their samples. 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 reassessment, 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 registrar reserves the right to request a resubmission of one or more samples if the candidate has not understood the concept of the weave structure.

Marking Guidelines for Intermediate Certificate

A sample will be disqualified for one mistake in threading or sleying, or for two mistakes in treadling.

A total of ten marks will be given for each sample. A maximum of two marks may be deducted for each of the following:

Technique

- Incorrect warp sett or uneven warp tension
- Poorly woven edges
- Knots in warp or weft, poor joins or turn-ins of weft
- Uneven beat
- One mistake in treadling or lifting

Design

- Poor colour and/or design

Finishing

- Finishing not satisfactory
- Incorrect finished size/inadequate size details

Documentation

- Draft, drawdown, etc, not correct or poorly executed Incomplete record cards

Passing marks will be as follows:

Intermediate test 70%

General Information for Examiners

Examiners are directed to read the entire 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 of Intermediate Weaving Certificate

Woven samples/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, the **minimum** size of all samples, after finishing (not including fringe), shall be 20cm by 25cm, or about 500 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. 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 rugs).

Knots, weft joins, turn-ins: All weft joins should be neatly lapped or turned in to lie just inside the selvedge. 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 centimetre as there are warp threads per 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:

1. washing, steam pressing, stretching as for tapestries, etc
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 if machine stitching of garments is appropriate.

Record Sheets: Record sheets should contain all pertinent information. Pertinent information means all the information necessary for another weaver to reproduce that particular textile. A sample of the record sheet is included. Full details covering each sample must be legibly entered on the record sheet. Record sheet and accompanying notes should be typed if possible but may be neatly printed. Each sample must be marked with the candidate's number and sample number.

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

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

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

Where tabby (plain weave) is used with a weave structure (eg 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, an automatic beater or a power loom may be used at the Basic level.

Presentation: Presentation is important. The samples and notes should arrive in the best condition. Typing is preferred. Record cards should be typed if possible but may be neatly printed. All samples and paperwork must be labeled with the candidates number.

Terminology: While every effort has been made to ensure these terms 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 may be mailed several times before being returned to the candidate. Put your name and address on a removable tag to mail materials to the Guild on the outside wrapper. Parcels must not be oversized.

NOTE: Entries will be accepted before May 31. Insure your parcel if you care to do so. Please notify the registrar at least one month before sending your parcel to allow time to arrange examiners. If you would like general advice as to whether your work is at the expected standard, contact the registrar to arrange a consultation before May.

Fees (as of May 2016) are as follows: Basic, \$75; Intermediate, \$125.

Fees should be sent with the entry. Do not enclose cash. Make cheque or money order payable to "Hand Weavers and Spinners Guild of NSW Inc" or pay by direct deposit to Hand Weavers and Spinners Guild of NSW Inc, St George bank, BSB 112 879, Account 043707452. Include your family name and "assessment CHW intermediate".

Suggested Reading

Alderman, Sharon
Black, Mary
Chandler, Deborah
Collingwood, Peter
Davison, Marguerite Porter
Dixon, Anne
Field, Ann
Halsey, Mike and Youngmark, Lore
Spady, Robyn
Strickler, Carol
Tidball, Harriet
Van der Hoogt, Madelyn

Mastering Weaving Structure
New Key to Weaving
Learning to Weave
Techniques of Rug Weaving
A Handweavers Pattern Book
The Handweavers Pattern Directory
The Ashford Book of Weaving
Foundations of Weaving
Totally Twills: the Basics DVD
A Weavers Book of 8 Shaft Patterns
The Weaver's Book
The Complete Book of Drafting for Handweavers

Weavers magazines
Handwoven magazines
www.handweaving.net

INTERMEDIATE CERTIFICATE IN HAND WEAVING

The purpose of this level is to understand weave structures on up to 8 shafts, to demonstrate technical weaving skills and to understand the suitability of fibre for its intended purpose. Originality is encouraged.

1. Twill Gamp

(a) Weave a balanced twill gamp using four different 8 shaft threadings each a minimum of 8cm wide (in the reed). 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 woven as drawn in and four more treadlings/lifts of the candidate's choice. Each section should be a minimum 8cm long, separated with four shots of straight twill in the same contrasting colour used in the warp.

(b) Make a complete draft (threading, tie-up, treadling/lift 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. Colour and Weave

(a) Weave a sample of shadow weave or a colour and weave effect fabric on more than 4 shafts. Suggest purpose for the fabric.

(b) Include threading, tie-up and treadling drafts of samples. Fill in full details on record card.

(c) Draw, by hand, a complete draft for a 4 shaft colour and weave effect design, minimum of 8 threads per repeat.

3 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 at least 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.

4. Huck Weave

(a) Using all cotton and your own choice of 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 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.

5. 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) Weave a Summer and Winter sampler from a two block profile draft.

6. Warp Faced fabric

(a) Weave a ripsmatta sample

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

7. Weft-faced Weave

- (a) Weave a weft-faced article. The weft should cover the warp entirely. (Bound weave, Navajo saddle blanket, etc). State the intended use for the article. Maximum size 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.

8. Texture

- (a) 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 90cm by 90cm.
- (b) In no more than 200 words explain the intended use, and what influenced your choice of yarns, draft, colour and design. Material will be judged on 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.

9. Distorted threads and cloth

Weave samples of two of the following weaves: collapse weave, waffle, honeycomb, deflected double weave. Fill in full details on record card.
Write 50-100 words on each of the two weaves chosen to outline their main challenges and the most suitable yarns to use.

10. Advancing twills

- (a) Write a brief description (25-50 words) of what advancing twills are.
- (b) Give three threading examples of advancing twills.
- (c) Develop an initial advancing twill sequence of 12 threads on a 4 shaft loom or 40 threads on 8 shafts and create a threading for a sampler that includes one or more of the following ways to transform the advancing twill sequence:
 - i. mirrored
 - ii. rotated
 - iii. mirrored as well as rotated
- (d) Using the threading created, weave a sample with three treadling variations (including as drawn in).
- (e) List at least two advantages and two challenges of advancing twills.

11. Written examination: submit in typewritten form and include a bibliography.

Name three major types of floor looms and describe their functional differences. (Up to 100 words for each type.)

RECORD SHEET

Candidate's # _____ Level _____ Sample # _____

Type of loom used _____ Manufacturer _____

Weave structure _____ References/notes _____

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

Warp: (attach a sample of each yarn used)

	Fibre	Count	Colour	Source
Samples	_____	_____	_____	_____
	_____	_____	_____	_____

Width in reed: _____ Ends per in/cm _____ Total warp ends _____ Length _____
Warp required _____ (yds/m) _____ (lbs/kg) Cost of warp materials used _____

Sett: _____ dents per inch/10cm _____ Ends per dent _____ Ends per heddle _____

Threading:

Weft: (attach a sample of each yarn used)

	Fibre	Count	Colour	Source
Samples	_____	_____	_____	_____
	_____	_____	_____	_____
(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 _____

Treading/Lift:

Woven:	On Loom	Off loom	After finishing	% Take-up and Shrinkage
Length	_____	_____	_____	_____
Width	_____	_____	_____	_____

Finishing method:

Drawdown:

Comments/Analysis:

(What worked well, what did not work as expected, what you use this weave for, etc)