



# Ontario Handweavers and Spinners

## Weaving Certificate Course Outline

Guideline Booklets made available to students for a one time fee of \$10.00.

Unit Leaders are those teaching in the Frances Forstner Home Study and may not be the instructors for that unit in other formats.

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### Unit 1: Twelve Basic Weaves

*Unit leader: Bridget Lewis*

**Objectives:** Student should be able to weave and draft 12 weave structures based on plain weave and twills. Students should become familiar with the 12 basic colours and students should create an original fabric based on the above.

#### Content

12 weaves using 12 hues of the colour wheel.

Characteristics of wool.

Original fabric - combining parts of the 12 basic weaves to create three original weaves to give the following effects:

- a. Colour effect
- b. Weave effect - pattern
- c. Weave effect - texture

### Unit 2: Color and Design

*Unit leader: Esther Grav*

**Objectives:** Student should be able to understand and use colour theory, recognize the basic principles of design as applied to weaving, draw inspiration for the use of colour from natural objects, photographs, etc.

#### Content

Colour

Design

### Unit 3: Finger Manipulated Lace Weaves

*Unit leader: Diane Woods*

**Objectives:** Students should be able to produce finger manipulated lace weaves, design and weave a transparency applying the basic principles of positive-negative design.

#### Content

finger manipulated techniques

- a. leno
- b. Mexican
- c. Spanish
- d. Brooks bouquet
- e. Danish medallion

transparency

characteristics of linen and cotton

## **Unit 4: Tapestry**

*Unit leader: Line Dufour*

**Objectives:** Student should be able to demonstrate basic tapestry techniques by weaving a sampler, completing an original tapestry. Students will gain an appreciation of designing for architectural spaces.

### **Content**

- Making a cartoon.
- Warping a frame loom.
- Weaving techniques.
- Finishing and hanging devices.
- Designing for architectural spaces.
- Colour and design applied to tapestry.

## **Unit 5: Block Weaves and Weaving Methods**

*Unit leader: Susi Reinink*

**Objectives:** Students should be familiar with the theory of block weaves and weaving methods.

### **Content**

- Profile drafting and block designs.
- Theory of block weaves based on draft units including traditional block weaves:
  - a. monk's belt
  - b. M's and O's
  - c. crackle
  - d. overshot
  - e. huck
- Weaving methods including:
  - a. no tabby
  - b. opposite
  - c. bound weave
  - d. swivel
  - e. petit point
  - f. honeycomb and more

## **Unit 6: Rug Weaves**

*Unit leader: Pat Zannier*

**Objectives:** Students should be able to execute various rug techniques with appropriate finishes.

### **Content**

- Design as applied to rugs
- Techniques for samples:
  - a. flat weaves
  - b. pile weaves
  - c. edge treatments
- Other techniques:
  - a. Kilim
  - b. soumak
  - c. double corduroy

## **Unit 7: Checks and Plaids**

***Unit leader: Bridget Lewis***

### **Objectives**

Students should be familiar with definitions of checks, plaids including tartans and be able to design original fabrics using checks and plaids.

### **Content**

- Definitions of various checks, plaids and tartans
- Exercises to develop original designs
- Discussion and designing with checks and plaids, including sewing techniques
- Discussion of loom types, warp preparation and warping methods

## **Unit 8: Colour and Weave**

***Unit leader: Susi Reinink***

### **Objectives**

Students should be able to draft weave patterns based on colour placement of the warp and weft, rather than the weave structure.

### **Content**

- colour and weave sampler to illustrate:
  - a. log cabin and other colour and weave effects including treadling variations
  - b. use of colour to change the appearance of fabrics e.g. equal value colours, complementary colours and warm and cool colours
- characteristics and designing of shadow weave

## **Unit 9: Fabric Design Sample**

***Unit leader: Bridget Lewis***

**Objectives:** Students should be able to design a warp using a variety of yarns requiring slewing adjustments.

### **Content**

- Fabric design sampler will use three different threadings or weave systems to allow students to:
  - a. compare one treadling effect on different threading drafts
  - b. gain an appreciation of colour harmonies
  - c. develop an analytical approach to sampling
- Warp reelings will be made to explore colours and set requirements for the sampler warp.
- Characteristics of silk

## **Unit 10: Fabric to Fashion**

*Unit leader: Susan Thompson*

**Objectives:** Students should be able to design and weave co-ordinating fashion fabrics and present them to a client.

### **Content**

Construction of a garment from idea to the finished product including:

- a. Purpose
- b. Personality and figure of the wearer
- c. Pattern, colour, materials, weave structure
- d. Sewing tips, decorative touches, fashion trends

Marketing of fashion fabrics and presentation to clients

## **Unit 11: Four Shaft Double Weave**

*Unit leader: Susi Reinink*

**Objectives:** Students should understand the theory and structure of four shaft double cloth including double weave pick-up (Finn weave).

### **Content**

Drafting of basic double weave construction

Double weave techniques including:

- a. separate edges
- b. various pockets
- c. tubes
- d. stuffing
- e. exchanging layers
- f. tucks
- g. pick up

Colour and design effects in double weave

- a. polychrome
- b. striped warps

## **Unit 12: Fabric for Interiors**

*Unit leader: Barbara Heins*

**Objectives:** Students should be able to design and weave fabrics suitable for interiors and present them to a client.

### **Content**

Designing fabrics for interiors from the idea to the finished product including:

- a. purpose
- b. type of interior
- c. suitability of fibres and weave structures
- d. decorative touches

Marketing of fabrics for interiors and presentation to clients

### **Unit 13: Eight Shaft Weaves**

***Unit leader: Diane Woods***

**Objectives:** Students should be able to understand the theory of weave structures based on more than four shafts and be able to design original fabrics for eight shafts.

#### **Content**

Classification of weaves

Eight shaft weaves

- a. satins
- b. twills
- c. crepes

### **Unit 14: Contemporary Fibre Art and Public Relations**

***Unit leaders: Susi Reinink***

**Objectives:** Students should be familiar with major fibre artists and their work. Students should be able to present themselves and their work in a professional manner in all areas.

#### **Content**

Contemporary fibre artists

Portfolios, presentation, professionalism

Marketing your craft

Setting up an exhibition

### **Unit 15: Eight Shaft Double Weave**

***Unit leader: Pat Zannier***

**Objectives:** Students should be able to design, draft and weave multishaft double cloth and have a basic understanding of backed cloth and pique.

#### **Content**

Theory of multishaft double weave including stitchers, stuffers, and colour effects

Techniques to be covered include:

- a. switching layers
- b. four layers to open flat
- c. stitched layers
- d. combining two different weaves in the two layers

Theory of backed fabrics including risers, sinkers and ratio of face to back

Theory of Pique; including plain, waved and figured

## **Unit 16: Unit Weaves**

***Unit leader: Jette Vandermeiden***

**Objectives:** Students should be able to draft, design and weave a variety of unit weaves.

### **Content**

Discuss, design, draft and weave six block summer and winter samples  
Discuss unit drafts for Atwater-Bronson lace, half satin, double two tie, turned twill blocks  
Discussion may include dimai, beiderwand, lampas, Bergman and Quigley

## **Unit 17: Fabric Analysis**

***Unit leader: Susi Reinink***

**Objectives:** Student should be able to analyse any given weave structure and be able to modify and turn a draft. Students should be able to recognize various yarn structures and understand their characteristics. Students should also be encouraged to the production of one-of-a-kind items by using decorative finishes and other embellishments.

### **Content**

Weave structure analysis Recreation  
of cloth with variations Modification  
and the turning of drafts  
Yarn structure and fibre identification review, with yarn chart exercise  
Embellishments and fabric finishings

## **Unit 18: Research Papers, Presentation, Portfolio and Exhibition *Unit leader: Susi Reinink***

**Objectives:** Students should receive necessary information to submit an In Depth Study Proposal. Student should be able to present their work in a professional manner.

### **Content**

Research Papers  
Student Presentation and Portfolio which include binders, slides, and woven pieces  
Exhibition