

Master Weaver Handbook



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Master Weaver Certificate Program

The Olds College Master Weaver Program consists of five progressive levels of classroom and independent study involving skill development, research studies and project assignments. It provides an educational environment in which an individual can acquire the skill to become an independent weaver.

Workshops for levels 1- 4 (30 hours each) are face to face delivery, level 5 is an online delivery and each course will be followed by an independent home study portion that students must complete. At all levels, student evaluation is on written assignments, practical projects, oral presentations, and skill development.

Individuals who successfully complete graduation requirements in all five levels will receive a Master Weaver Certificate from Olds College.

Master Weaver Policies and Procedures

Audit Students

Students may opt to audit a class to upgrade their skills without obtaining a grade when they register for the course. They will participate in the workshop only, and will not be required to submit assignments. These students will receive an audit (AU) designation rather than a percentage grade, and will not be eligible for the Master Weaver certificate. There is no difference in fees between audit and certificate students.

Certificate Students

Students who enroll in the Master Weaver courses will receive credit for each class upon completion of the workshop and homework. All assignments will be marked and have a percentage grade assigned. Upon completion of the requirements of the program, students will earn the Master Weaver certificate.

Changing from Audit to Certification

Once a student has received an audit (AU) designation, if they wish to be eligible for the Master Weaver certificate, they must re-take the course and complete the homework for a grade.

Prerequisites

In order to be eligible to enroll in the next Master Weaver level, a student must have completed the preceding level classroom session.

Student Fees

Course registration and materials fees established by Olds College and will be subject to periodic review. Check the website for the most current information. Students will generally encounter costs in these areas:

- Course Registration Fee
- Marking Fee
- Materials Fee
- Personal Classroom Supplies
- Workbook Assignment Supplies
- Assignment Mailing Cost

Course Registration Fees

Classroom fees set by Olds College at the time advertising is prepared. These fees will include the course manual and marking fees.

Marking Fees

In the past, students have paid marking fees separately from their registration fees. To minimize the number of transactions a student will have to make and ensure that they are not subject to fluctuating fee costs, marking fees will now be integrated into the course tuition and payable upon registration in the course.

Materials Fees

The instructor will supply many of the fibre materials (other than those on a student supply list) that are required for successful participation during a class. The fee for these materials collected at the time of registration.

Personal Classroom Supplies

The student is to come prepared with certain equipment and supplies necessary for successful participation in the classroom activities. The supply list is provided to all registrants and will be available as an online download.

Workbook Assignment Supplies

Students are responsible for procuring fibres and other supplies needed to complete the workbook requirements. These can be purchased from vendors during Fibre Week or from other sources available to them. The classroom instructor may have a suggested list.

Student Assignments

Students who are working towards certification will complete a major homework assignment following each level of instruction according to the guidelines presented.

Unless otherwise requested or designated, the assignment will be marked by the instructor who taught that student.

Upon completion of a homework assignment, the student will mail the project to their assigned instructor. Students are responsible for return mailing costs and should include a cheque payable to the marker for an amount equal to the cost of mailing to that instructor. If the student requires additional mailing or contact information for their assigned instructor, they should contact the Operations Manager of Olds College Continuing Education.

Assignment Mailing Costs

Upon completion of a homework assignment, the student will mail the project to their assigned instructor. Students are responsible for return mailing costs and should include a cheque payable to the marker for an amount equal to the cost of mailing to that instructor. If the student requires additional mailing information for their assigned instructor, they should contact the Continuing Education department at Olds College at coned@oldscollege.ca.

Student Assignments

Students who are working towards certification will complete a major homework assignment following each level of instruction according to the guidelines presented.

Unless otherwise requested or designated, the assignment will be marked by the instructor who taught that student.

Assignment Timelines

Assignments must be submitted for marking within 12 months after the class has ended. If the work has not been submitted by this deadline, the student will not receive a grade for the course.

An extension to this deadline can be requested from Olds College Continuing Education by filling out the extension request form on page 4 or emailing the electronic copy of this form found on the website. This request must be received at least one month before the due date. A processing fee will be applied. If granted, the extension will not exceed four months beyond the original completion date. Only one extension date will be allowed per course level.

HOMEWORK ASSIGNMENT EXTENSION REQUEST FORM

(Please refer to the Assignment Timelines on page 3 before submitting this form)

Name: _____ Date: _____

Phone Number: _____ Email address: _____

Class Level: _____ Class date: _____

Class location: _____

Instructor's name: _____

Reason for Extension Request:

Mail or email this request form to:

Continuing Education

Mail:
Olds College 4500 -50 Street
Olds, AB T4H 1R6

Email:
coned@oldscollege.ca

Once approved, please contact Olds College Continuing Education registration to pay the extension fee: 1-800-661-6537, ext 4740.

Formatting and Style Guidelines Summary

All work presented in your assignments must be properly researched and provided with correct citations. Proper references and citations give credit for other people's ideas and provide the reader with the sources of the information used in the paper.

The citation and referencing system used by Olds College is the American Psychological Association (APA) Formatting and Style Guide. Olds College has summarized the APA formatting guidelines, which can be found online at: <https://libguides.oldscollge.ca/APACitation>

This appendix provides a brief summary of the expected citation and referencing styles you should use in your assignments.

Citations

In-Text Citations: When direct quotes are used within the text, the citation source (which includes the author, date, and page number) must be provided. For example:

“If the project calls for knitting yarn it is best to aim at an almost balanced yarn as a very unbalanced yarn can cause the knitting to skew to one side” (Field, 1995, p. 27).

Citations of Summaries or Paraphrases: When summarizing or paraphrasing information, the source must be provided. For example: According to Field (1995), balanced yarn should be used for a knitted garment.

A complete reference must appear in the reference list at the end of the paper, for both in-text citations and summaries.

References

A reference list should be provided at the end of the paper that gives the details needed to retrieve the source of the information used in the paper. The reference list should be put in alphabetical order, using the authors' last names. The following examples show the general format used for different sources of information.

Books

Author surname, First Initial. Second Initial. (Year). Book title: Subtitle. Place of Publication: Publisher.

Fournier, N., & Fournier, J. (1995). In sheep's clothing. Loveland, CO: Interweave Press.

Journal or Magazine Article

Author Surname, First Initial. Second Initial. (Year). Article title: Subtitle. Journal Title, Volume (issue), page range.

Buchanan. R. (1999, Fall). Evaluating fibre diameter. Spin Off, pp. 23-24.

Web Sites

Author or Corporate Body. (Last update or copyright date; if not know, put n.d.). Title of specific document. Place of Publication: Name of Corporate Body or Publisher. (Do not repeat Corporate Body name if listed above.) Retrieved date the site was accessed from URL of specific document.

US Department of Agriculture. (1968). United States standards for grades of wool.

Retrieved October 15, 2008, from: <http://www.ams.usda.gov/AMSV1.0/getfile?dDocName=STELDEV3062803> .

University of Kentucky, College of Agriculture. (n.d.). No article name. Retrieved November 3, 2008, from: <http://www.uky.edu/Ag/AnimalSciences/index.html>.

Master Weaver Guidelines and Standards

Workbooks

Each student is encouraged to keep a workbook (notebook, sketchbook) which documents the in-depth research and learning the student undertakes to complete the Application Exercises. This workbook should include process notes and documentation as well as;

- References and sources of drafts, inspiration etc.
- Evaluations of learning from research and process

Record Sheets

These are to be completed so that another weaver could take your record sheet and reproduce the design as you wove it. A sample copy is at the back of this handbook, and at the end of the module for each level. Photocopy as needed.

All details (threading, treadling, drawdown, warp and weft yarns, source of notes, and so forth) must be filled in for each woven assignment. Make sure the record sheet and the assignment are attached or linked.

Presentation

Presentation is important. Weaving and notes should be arranged so as to arrive at the marker uncrushed and in good order. Assignment notes should be typed, and all samples should be clearly labeled. Record sheets should be typed or printed neatly in ink. (This does not apply to the workbook)

Marks

The pass mark for each level is 50% and to graduate from the program, students need a cumulative average of C (62-66%) or better.

Standards

Size

It is important to be able to weave to size. Note the instructions for size on the assignment. Take careful measurements of your woven pieces to determine the amount of loom take-up and shrinkage. These should be recorded for future use in your workbook. The following measurements should be taken:

- with the work on the loom, still under tension;
- work off the loom, before finishing;
- after finishing, washing and/or steaming.

Threading

Warp threads must be entered correctly in heddles and dents, and follow the threading draft exactly. Error will result in marks being deducted.

Treadling

Errors in treadling will result in marks being deducted.

Warp

Sett: Thread, reed, and sleying must all harmonize to produce a fabric suited for the purpose intended, as stated in the assignment, or by the weaver.

Tension: To produce good weaving, the weaver must start with a good warp. Poor weaving can be done on a good warp, but good weaving cannot be done on a poorly wound warp. Warp tension should be even across the entire width of the warp. Evidence of uneven tension will result in marks being deducted.

Edges

Selvages should be even, without weft loops, or with the weft drawn in too tightly so that breakage occurs. Closer set edges and double threaded edges are not acceptable (except where instructed to do so in the assignment.)

Knots - Knots in either the warp or weft are not acceptable.

Weft Joinings, Turn-ins

All weft joinings should be neatly lapped or turned in to lie just inside the selvedge, long enough to be secured and clipped off close to the fabric. Weft splicing should be done at, or near, the selvedge.

Beat

Aim for a consistent beat. Diagonals should be at the correct angle required for the technique or article. Squares should be square and 50/50 fabrics should have the same number of warp and weft ends in one inch.

Finishing

All samples should be carefully finished in keeping with the use of the finished article, for which the sample was made. Notes on the research needed to achieve this may be included on the record sheet, and notations made for future reference in the notebook.

Note: Poorly woven fabric, lack of labelling, unedited essays, missing or limited notes and untidy presentation may result in a fail, or the work being returned, unmarked.

Calculations and Formulas

Warp Calculations

Note: all measurements are in inches. Divide by 36 to get the total amount of warp in yards. warp length:

$$\text{project length} + \text{fringe} + \text{take-up} + \text{shrinkage} + \text{loom waste} = \text{warp length}$$

number of warp ends:

$$(\text{project width} + \text{draw-in} + \text{shrinkage}) \times \text{ends per inch} = \text{number of warp ends}$$

total amount of warp:

$$\text{warp length} \times \text{number of warp ends} = \text{total warp in inches}$$

Weft Calculations

Note: all measurements are in inches. Divide by 36 to get the total amount of warp in yards.

length of one pick \times number of picks per inch \times length of project = amount of weft in inches

Percent Shrinkage Calculation of Finished Cloth

Size before finishing – size after finishing = n

$$(n \div \text{size before finishing}) \times 100 = \% \text{ shrinkage}$$

Burn Test for Fibre Identification

- always test several strands;
- wait for the smell—wool smells like burning hair;
- this test does not work well on blends, for obvious reasons.

Performing a Burn Test

Watch what happens to the yarn sample as it approaches the flame (of a candle, match, or lighter) and while it is in the flame. Also note the odour and ash that it produces. Do the test twice to confirm the results and then compare the results to the burn chart below.

Fibre	Approaching Flame			In Flame		After
Cotton	does not	pull	away	burns	and chars	afterglow
Linen	does not	pull	away	burns	and chars	afterglow
Rayon (Viscose)	shrinks		away	burns		continues to burn
Wool, Mohair	shrinks		away	burns	briefly and chars	self extinguishes
Silk	shrinks		away	burns	slowly	self extinguishes
Nylon	shrinks		away, fuses	burns	slowly and melts	usually self extinguishes
Polyester	shrinks		away	burns	slowly and melts	usually self extinguishes
Acrylic, Orlon	shrinks		away, fuses	burns	and melts	continues to burn
Rayon (Acetate)	shrinks		away	burns	and melts	continues to burn

Count Systems

Three systems of yarn count are currently in use: the fixed weight, the fixed length, and the Tex systems. The fixed weight can be used with British and American weights and systems. The fixed length system and the Tex system are based on metric weights and measures.

Count System for Wool

The count system is different for woollen spun and worsted spun yarns, but both are a fixed weight system.

Woollen Spun

There are several woollen count systems. The one used in North America is the Philadelphia (or American cut) count. The standard unit is called a cut and is 300 yds/lb. #2 cut would contain 600 yards per pound.

A

Worsted Spun

The standard unit is expressed as the number of 560-yard lengths in a pound of wool. The finer the wool, the more yarn per pound and the higher the count.

For example, Size #12 has $560 \text{ yds/lb} \times 12 = 6720 \text{ yds/lb}$.

Worsted yarn is rarely sold as single units and the calculation needs to consider the ply. For example, 2/12 worsted has $(560 \text{ yds/lb} \times 12) \div 2 = 3360 \text{ yds/lb}$.

Count System for Cotton and Spun Silk

The count system for cotton and spun silk is a fixed weight system. The standard unit for cotton and spun silk is 840 yards per pound for a size 1 cotton or spun silk yarn. The count is traditionally given as the first number in the descriptor for the yard. The second number is the ply. (For example, 8/2 cotton is 2 plies of size 8 yarn).

Calculation of the yardage per pound involves consideration of both the count and the ply: $840 \times \text{count} \div \text{ply} = \text{length in yards in 1 lb}$.

NOTE: For cotton yarns, confusion arises because manufacturers and suppliers have not agreed on a convention for labelling the count. For example, 8/4 cotton is often referred to as 4/8. It means the same thing. There are four plies of #8 count cotton in the yarn. A rule of thumb is that the smaller number refers to the number of strands that are plied together to form the yarn, and the higher number refers to the thickness or count of the strands that are plied.

Count System for Linen

The count system for linen is a fixed weight system. One lea linen contains 300 yards per pound. Six lea linen would contain 1800 yards per pound. If the linen is a plied yarn, the calculation of yardage also needs to consider the ply. For example, 10/2 linen has $(10 \times 300) \div 2 = 1500$ yards per pound.

Count System for Reeled Silk

The count system for reeled silk is a fixed length system. The length of the silk yarn stays the same at 450 meters, but the weight varies and is expressed in denier, a measurement used to describe the diameter of a strand of reeled silk. The coarser the yarn, the higher the denier count number becomes.

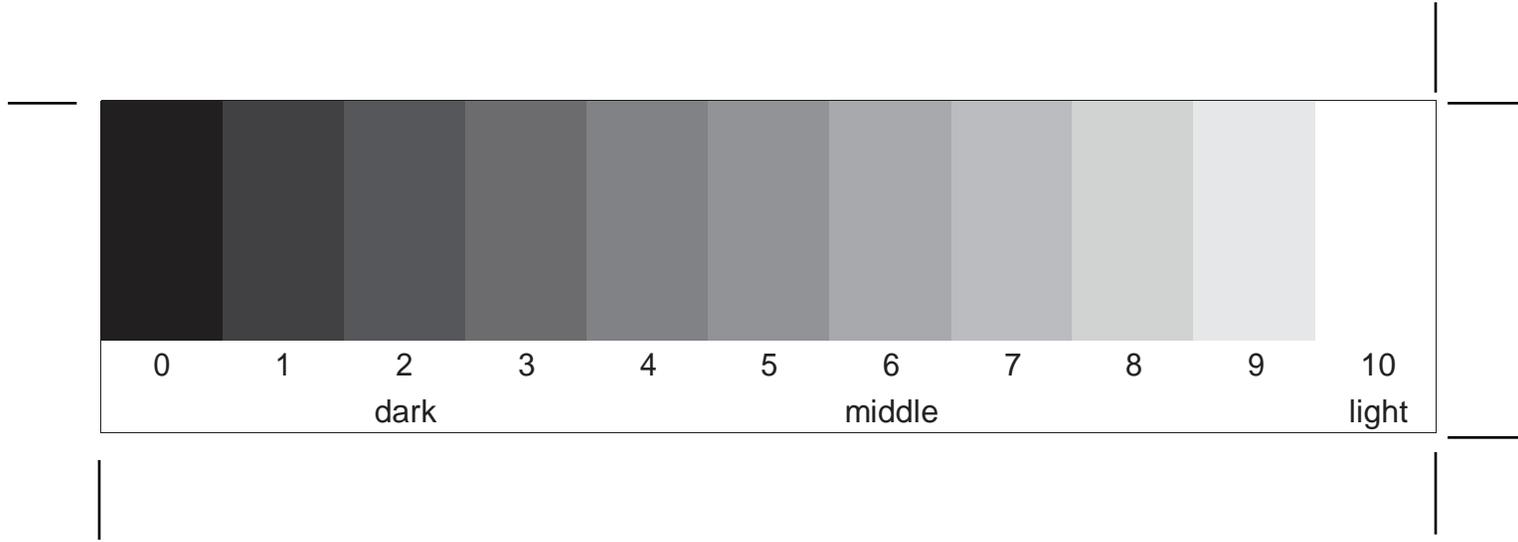
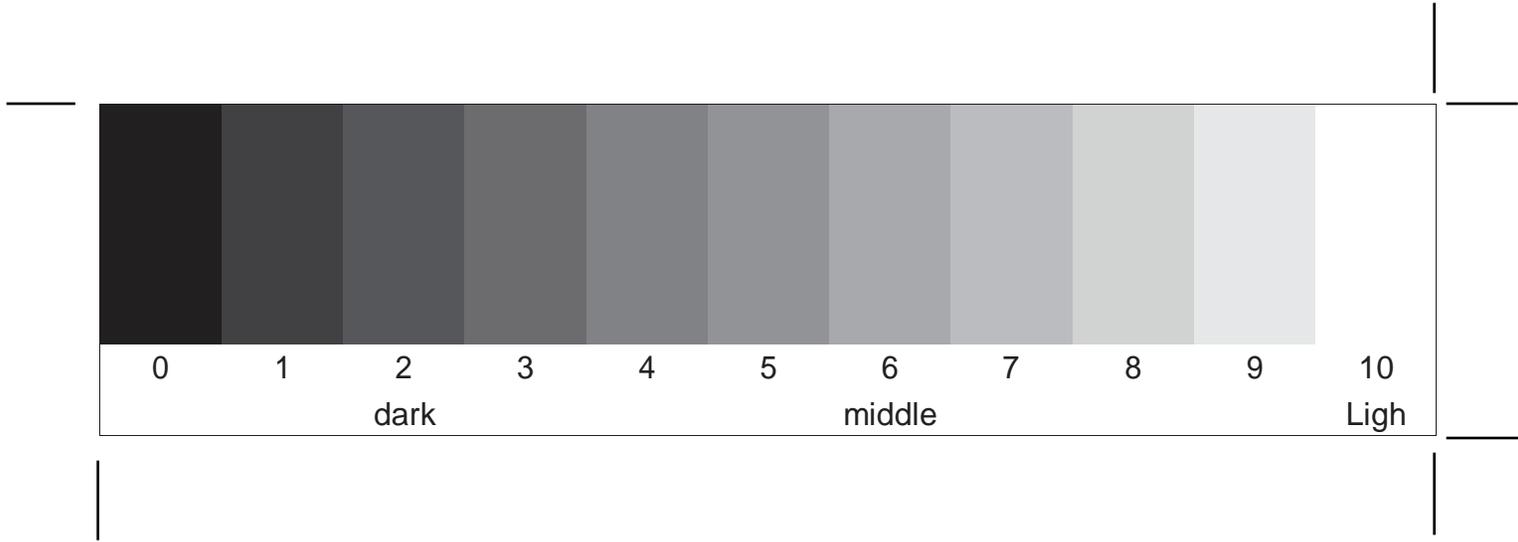
Tex System

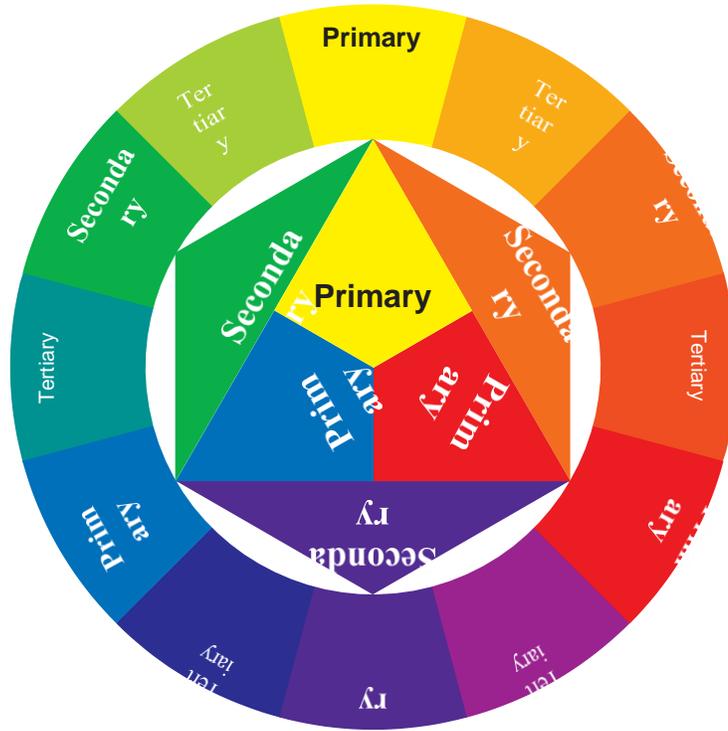
Tex is an international system of yarn numbering that applies to all types of yarns, regardless of the method of production. Tex is defined as the mass in grams per 1000 m (1 km) of yarn. For example, if 1000 m (1 km) of yarn weighs 20 grams, the Tex number is 20.

References:

Black, M.E. (1980, 1994). *The Key to Weaving*. U.S.A.: Macmillan Publishing.

Roth, B.G., & Schulz, C. (1983). *The New Handbook of Timesaving Tables for Weavers, Spinners, and Dyers*. U.S.A.: Authors.





A 12-step colour wheel.

Source: Courtesy of Olds College.



A colour spectrum in its natural order: red, orange, yellow, green, blue, indigo, and purple.

Source: Courtesy of Olds College

Reed Substitution Chart

Courtesy of: Lignon, L., & Murphy, M. (2001). The weaver's companion. Loveland, CO: Interweave Press.

Note: reed sizes are in ends per inch

Sley in Reed	5	6	8	10	12	15	16	18
0-0-1	2	2	3	3	4	5	5	6
0-1	2.5	3	4	5	6	7.5	8	9
0-1-1	3	4	5	7	8	10	11	12
0-1-1-1	4	4.5	6	7.5	9	11.5	12	13.5
1	5	6	8	10	12	15	16	18
1-1-1-2	6	7.5	10	12.5	15	19	20	22.5
1-1-2	7	8	11	13	16	20	21	24
1-2	7.5	9	12	15	18	22.5	24	27
1-2-2	8	10	13	17	20	25	27	30
1-2-2-2	9	10.5	14	17.5	21	26	28	31.5
2	10	12	16	20	24	30	32	36
2-2-2-3	11	13.5	18	22.5	27	34	36	40.5
2-2-3	12	14	19	23	28	35	37	42
2-3	12.5	15	20	25	30	37.5	40	45
2-3-3	13	16	21	27	32	40	43	48
2-3-3-3	14	16.5	22	27.5	33	41	44	49.5
3	15	18	24	30	36	45	48	54
3-3-3-4	16	19.5	26	32.5	39	49	52	58.5
3-3-4	17	20	27	33	40	50	53	60
3-4	17.5	21	28	35	42	52.5	56	63
3-4-4	18	22	29	37	44	55	59	66
4	20	24	32	40	48	60	64	72
4-4-5	22	26	35	43	52	65	69	78
4-5-5	23	28	37	47	56	70	75	84
5	25	30	40	50	60	75	80	90

Metric/Imperial Conversion Charts

Length

Metric Units:	millimetre (mm)
	centimeter (cm) = 10 mm
	metre (m) = 100 cm
	kilometre (km) = 1000 m
Imperial Units:	inch (in)
	foot (ft) = 12 in
	yard (yd) = 3 ft
	mile (mi) = 1.609 km, 1609.3 m

Common Conversions

Metric		Imperial
1 mm	=	.03937 in
1 cm (10 mm)	=	0.3937 in
1 m (100 cm)	=	1.0936 yd
1 km (1000 m)	=	.6214 mi
Imperial		Metric
1 in	=	2.54 cm
1 ft (12 in)	=	0.3048 m (30.48 cm)
1 yd (3 ft)	=	0.9144 m (91.44 cm)
1 mi (1760 yd)	=	1.6093 km

Converting Inches (in) to Millimeters (mm)

For cm equivalent, multiply mm by 10

Imperial (in)		Metric (mm)
1/16	=	1.58
1/8	=	3.17
3/16	=	4.76
1/4	=	6.35
3/8	=	9.52

1/2	=	12.70
3/4	=	1.905
1	=	25.4
12	=	304.8

Diameter

Imperial (in)		Metric (mm)
1/25	=	1.0
1/30	=	0.848
1/35	=	0.725
1/40	=	0.635

Area

Metric Units: square millimetres (mm²)
square centimetres (cm²) = 100 mm²
square metres (m²) = 10,000 cm²

Imperial Units: square inch (in²)
square foot (ft²)
square yard (yd²)

Conversions

Metric		Imperial
1 cm ² (100 mm ²)	=	0.1550 in ²
1 m ² (10,000 cm ²)	=	1.1960 yd ² (10.764 ft ² , 1,550 in ²)
Imperial		Metric
1 in ²	=	6.4515 cm ² (64.515 mm ²)
1 ft ² (144 in ²)	=	0.0929 m ² (92.9 cm ² , 929.0 mm ²)
1 yd ²	=	0.8361 m ²
(9 ft ² , 1296 in ²)		(8361 cm ² , 83610 mm ²)

Volume

Metric Units:	cubic centimetre (cm ³) (solid)	millilitre (ml) (liquid)
	cubic decimetre (dm ³) (solid)	litre (l) (liquid)
	cubic metre (m ³) (solid)	hectolitre (hl) (liquid)
Imperial Units:	cubic inches (in ³) (solid)	teaspoon (tsp)
& USA	cubic feet (ft ³) (solid)	tablespoon (tbsp)
	fluid ounce (fl oz) (liquid)	cup
	pint (pt) (liquid)	ounce (oz)
	quart (qt) (liquid)	
	gallon (gal) (liquid)	

Common Conversions

Metric		Imperial
1 cm ³	=	0.0610 in ³
1 dm ³ (1,000 cm ³)	=	0.0353 ft ³
1 m ³ (1,000 dm ³)	=	1.3080 yd ³
1 l (1,000 ml)	=	1.76 pt
1 hl (100 l)	=	21.997 gal
Imperial		Metric
1 in ³	=	16.3867 cm ³
1 ft ³ (1,728 in ³)	=	0.0283 m ³
1 fl oz	=	28.413 ml
1 pt (20 fl oz)	=	0.56831 l
1 qt (2 pt)	=	1.136 l
1 gal	=	4.5461 l
USA Measure		Metric
1 fl oz		
(1.0408 Imp. fl oz) =		29.574 ml
1 pt (16 fl oz)		
(0.8327 Imp. fl oz) =		0.4731 l

1 gal
(0.8327 Imp. gal) = 3.7854 l

Common Liquid Volume Equivalents

(Metric unless otherwise noted)

Metric		Metric
1/4 cup	=	60 ml
1/3 cup	=	75 ml
1/2 cup	=	125 ml
2/3 cup	=	150 ml
1 cup	=	250 ml
1 pt (Imp)	=	568.26 ml
1 qt (Imp)	=	1136.5 ml
1 US qt	=	0.946 litre

From Your Kitchen

Metric		Metric
1 tsp	=	5 ml
3 tsp	=	1 tbsp
1 tbsp	=	15 ml
16 tbsp	=	1 cup
1 cup	=	250 ml
2.5 cups	=	1 pt

Mass (weight)

Metric Units: milligram (mg) = 0.001 grams
gram (g) = 1,000,000 mg
kilogram (kg) = 1,000 g

Imperial Units: grain
 ounce (oz) = 437.5 grains
 pound (lb) = 16 oz
 stone = 14 lb
 hundredweight (cwt) = 112 lb

Common Conversions

Metric		Imperial
1 mg	=	0.0154 grain
1 g	=	0.0353 oz
1 kg	=	2.2046 lb
Imperial		Metric
1 oz	=	28.35 g
1 lb	=	0.4536 kg (453.6 g)
1 stone	=	6.3503 kg
1 cwt	=	50.802 kg

Converting Ounces to Grams and Grams to Ounces

Imperial (oz)		Metric (g)
1/4	=	7.09
1/2	=	14.17
3/4	=	21.26
1	=	28.35
Metric (g)		Imperial (oz)
1	=	1/28
2	=	1/14
5	=	1/5
10	=	1/3
20	=	2/3

Temperature

Metric Units: Celsius degrees (°C)

Imperial Unit: Fahrenheit degrees (°F)

Conversion Formulas

- Celsius degrees to Fahrenheit degrees, multiply Celsius temperature by 1.8 or $9/5$, then add 32
- Fahrenheit degrees to Celsius degrees, subtract 32 from the Fahrenheit temperature, then multiply by 0.5556 or $5/9$

Common Temperature Conversions

Metric		Imperial
100°C	=	212°F Boiling Point
80°C	=	176°F
40°C	=	104°F
21°C	=	70°F Average Room
10°C	=	33.8°F
0°C	=	32°F Freezing

Websites: see: <http://www.metric-conversions.org/> and <http://www.almanac.com>

Weaving Reed Conversion Chart

Metric (dents per 10 cm)	Imperial (dents per inch)
20	5.1
25	6.4
30	7.6
35	8.9
40	10.2
45	11.4
50	12.7
55	14.0
60	15.2
65	16.5
70	17.8
75	19.1
80	20.3
90	22.9
100	25.4
110	27.9
120	30.5

Imperial (dents per inch)	Metric (dents per 10 cm)
5	19.7
6	23.6
8	31.5
10	39.4
12	47.2
15	59.1
18	70.9
20	78.7
22.5	88.6
25	98.4
30	118.1
32	126.0

Karen Isenhowe
WarpedforGood.com

Record Sheet

Candidate's Name: _____ Module: _____ Date: _____

Notes from Draft obtained from: _____

Sett (ends per inch): _____ # of ends in warp: _____ Length of warp: _____

Materials

Fibre: _____ Size: _____ Amount required: _____

Source: _____ Sample Attached: _____

Warp: _____ Pattern Weft: _____

Tabby Weft: _____

Beat Technique used: _____

Aim (weft face, warp face, 50/50, or other): _____

Size Details:	Under Tension	Off Loom	Finished
Length:			
Width:			

Finishing Method Used: _____

Additional Notes: _____

Master Weaver Level 1 (3-0-0 hrs) - MSW 6000

Competency Profile

Identify the basic components of weaving. A	Demonstrate ability to communicate orally. A1	Demonstrate ability to communicate visually A2	Demonstrate ability to communicate through written word. A3	
Construct a textile from a weaving draft. B	Describe the history of selected looms. B1	Demonstrate loom maintenance procedures. B2		
Apply the properties and characteristics of wool to woven samples. C	Describe the properties and characteristics of cotton. C1	Describe the care and finishing of cotton C2	Produce woven cotton samples. C3	
Design a woven project. D	Describe the characteristics of double weave. D1	Plan a double weave project. D2	Weave double weave samples. D3	
Identify procedure of weaving process. E	Describe the characteristics of twills. E1	Plan a twill weave project. E2	Weave twill samples. E3	
Demonstrate ability to present ideas using selected communication methods. F	Describe the characteristics of overshot. F1	Explain the structure of overshot. F2	Place an overshot weave project. F3	Demonstrate how to weave overshot samples. F4
Apply finishing techniques G	Demonstrate on-loom finishing techniques	Demonstrate off-loom finishing techniques.		
Demonstrate textile analysis and drafting techniques. H	Demonstrate textile analysis techniques. H1	Demonstrate turned draft techniques. H2		

Continuing Education Competency Profile

Master Weaver Level 2 (3-0-0 hrs) - MSW 6001

Competency Profile

Demonstrate knowledge of looms and loom function. A	Describe the history of selected looms. A1	Demonstrate loom maintenance procedures. A2		
Apply the properties and characteristics of cotton to woven samples. B	Describe the properties and characteristics of cotton. B1	Describe the care and finishing of cotton. B2	Produce woven cotton samples. B3	
Execute a double weave project. C	Describe the characteristics of double weave. C1	Plan a double weave project. C2	Weave double weave samples. C3	
Execute a twill weave project. D	Describe the characteristics of twills. D1	Plan a twill weave project. D2	Weave twill samples D3	
Execute an overshot weave project. E	Describe the characteristics of overshot. E1	Explain the structure of overshot. E2	Plan an overshot weave project. E3	Weave overshot samples. E4
Apply finishing techniques F	Demonstrate on-loom finishing techniques. F1	Demonstrate off-loom finishing techniques. F2		
Demonstrate textile analysis and drafting techniques. G	Demonstrate textile analysis techniques. G1	Demonstrate turned draft techniques. G2		
Demonstrate ability to present ideas using selected communication methods. H	Demonstrate ability to communicate orally. H1	Demonstrate ability to communicate visually H2	Demonstrate ability to communicate through the written word. H3	

Continuing Education Competency Profile

Master Weaver Level 3 (3-0-0 hrs) - MSW 6002

Competency Profile

Evaluate complex shedding devices, computer software and weaving shuttles. A	Describe the variety of shedding devices for complex looms available to hand weavers. A1	Describe computer drafting and design programs available to hand weavers. A2	Describe different types of shuttles available to hand weavers. A3	Demonstrate ability to communicate orally about weaving techniques, structures or equipment. A4
Analyse fibre suitability for specific weaving projects. B	Describe the properties and characteristics of linen. B1	Describe the properties and characteristics of silk. B2	Execute a linen or silk woven project. B3	
Demonstrate the ability to create a profile drawdown. C	Describe the process of creating a profile drawdown. C1	Demonstrate the general rules for creating profile drafts. C2	Classify block weaves according to the weave structure. C3	
Execute a woven sample of a true unit weave. D	Execute a Summer and Winter project. D1	Execute a Bronson Lace project. D2	Execute a multi-shaft twill project. D3	
Execute a woven sample of a non-unit weave. E	Execute a Crackle project. E1			
Execute a woven sample of a grouped thread weave. F	Execute a Huck project. F1	Execute a Swedish Lace project. F2	Execute an M's and O's project. F3	Execute a Spot Bronson project F4

Continuing Education Competency Profile

Master Weaver Level 4 (3-0-0 hrs) - MSW 6003

Competency Profile

Identify the Fundamentals of Design A	Define the purpose of studying design A1	Define the elements of design A2	Describe the principles of design A3	Apply the fundamentals of design to weaving A4
Define Methods of Achieving Texture in Weaving B	Analyze threads B1	Create a textured surface in weaving B2		
Identify Colour in Weaving C	Define colour terms C1	Evaluate characteristics of colour C2	Demonstrate methods of using colour combinations C3	Interpret contrast as it applies to weaving C4
Implement Colour in Weaving D	Design with stripes D1 Execute colour drawdowns D5	Design checks and plaids D2 Design a weft faced textile D6	Design the colour and weave effect D3	Design gamps D4
Plan Project E	Devise strategy to create texture samples E1 Create plan to weave a weft faced textile E5	Produce three designed warp wrappings E2	Create a plan to weave a tartan E3	Plan colour and weave gamp E4
Create Weave Structure F	Weave textured samples F1	Weave warp stripe sampler F2	Weave colour and weave gamp F3	Weave weft faced textile F4
Communication G	Document your work G1 Practice constructive evaluation critique G5	Identify the components of a portfolio G2	Present research on an assignment colour G3	Compose research on a weft faced textile G4

Continuing Education Competency Profile

Master Weaver Level 5 (3-0-0 hrs) - MSW 6004

Competency Profile

<p>Plan a weaving research project.</p> <p style="text-align: right;">A</p>	<p>Identify the purpose of the weaving project and its objectives.</p> <p style="text-align: right;">A1</p>	<p>Select appropriate research design methods and format to address the weaving project.</p> <p style="text-align: right;">A2</p>	<p>Develop a research proposal for the weaving project.</p> <p style="text-align: right;">A3</p>	<p>Demonstrate general project management skills throughout the weaving project.</p> <p style="text-align: right;">A4</p>
<p>Demonstrate cultural or historical knowledge of the weaving project topic with woven samples.</p> <p style="text-align: right;">B</p>	<p>Evaluate cultural or historical significance, traditional methods, and materials.</p> <p style="text-align: right;">B1</p>	<p>Explain how the cultural or historical significance relates to the research question.</p> <p style="text-align: right;">B2</p>	<p>Demonstrate traditional methods and materials with woven samples.</p> <p style="text-align: right;">B3</p>	
<p>Implement chosen research methodology.</p> <p style="text-align: right;">C</p>	<p>Perform the research method required for the weaving research project.</p> <p style="text-align: right;">C1</p>	<p>Validate research results to the project objectives.</p> <p style="text-align: right;">C2</p>	<p>Produce woven samples to support the project objectives.</p> <p style="text-align: right;">C3</p>	
<p>Assess the research project results.</p> <p style="text-align: right;">D</p>	<p>Assess if the purpose of the study was achieved.</p> <p style="text-align: right;">D1</p>	<p>Assess if the methodology was adequate for study.</p> <p style="text-align: right;">D2</p>	<p>Recommend other research questions that would further your knowledge of this topic.</p> <p style="text-align: right;">D3</p>	
<p>Present a final research project/report.</p> <p style="text-align: right;">E</p>	<p>Organize material with clarity and coherence.</p> <p style="text-align: right;">E1</p>	<p>Select appropriate report and presentations methods and format.</p> <p style="text-align: right;">E2</p>	<p>Produce an accurate and complete written report.</p> <p style="text-align: right;">E3</p>	<p>Justify the research design methods, format and results to an appropriate audience.</p> <p style="text-align: right;">E4</p>

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