

Level 3 Diploma in Design and Craft

7716-72 Upholstery
Qualification handbook



Candidate name

City & Guilds registration number

Centre name

Centre number

Date candidate enrolled with centre for this qualification

Date candidate registered with City & Guilds for this qualification

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Introduction: City & Guilds Level 3 Diploma in Design and Craft

Welcome to the Design and Craft suite of qualifications.

This handbook is designed to provide you with the information you require for this course.

You will find a copy of the syllabus you are undertaking, presented as two units.

Unit 1 – Research for Design is a common unit for all qualifications at this level. It provides the means to develop an advanced visual study to inspire design work at this level.

Unit 2 – Craft is a specific craft unit for the subject you have chosen to study. The syllabus gives details of what you have to produce as evidence that you have achieved the outcomes listed.

You will explore the craft at depth, gain advanced skills in the practice of the craft and a thorough knowledge of materials, techniques and processes applicable to this level of work.

At the end of each unit, there is an assessment record sheet to be completed by your tutor/assessor, in discussion with you, as you achieve each of the outcomes.

In addition to this, your tutor/assessor will keep other records of your progress which you can see, as required.

Your tutor/assessor is the person who makes ongoing decisions about your achievement.

Each City & Guilds centre is also required to have an Internal Verifier who checks a sample of the work of each candidate to ensure that it has been correctly assessed and that records show a clear route to progression.

A City & Guilds External Verifier is allocated to your centre to monitor that all these activities are carried out in accordance with the regulations, laid down nationally, for these qualifications.

As a student of your centre and a candidate of City & Guilds, you too have responsibilities. They include regular and timely attendance, following the syllabus guidelines and presenting your work, as required, for assessment, internal and external verification.

The Design and Craft suite of qualifications is a series through which a candidate can progress as a craftsman or take the level best suited to their skills and requirements.

All skills and supporting knowledge gained, at this level, can be used in their own right or can form a foundation for the Higher Level of qualification.

Unit 1 Design for craft

Overview

Unit rationale

Note: All items presented for assessment must be original work, designed and produced by the candidate.

Aims

The aim of this unit is to produce an advanced visual design study, reference showing detailed, in-depth research and exploration into a topic for the inspiration of design work in any craft.

The unit will assess the candidate's ability to use a range of research methods to explore the topic. The candidate will use variety of materials and mediums to develop an advanced visual study using the topic as inspiration. The work will be based on highly personal approach, in order to continue and enhance the development of contextual studies within the design process.

Candidates will evaluate the completed work, processes and techniques used, to inform future work.

Outcomes

There are **six** outcomes for this unit. The candidate will be able to:

- 1 select a major theme for inspiration, and an area of focus within it, when planning the research
- 2 identify, retrieve, select and extract relevant contextual information from a variety of sources
- 3 use a range of materials, mediums and techniques to explore and produce visual ideas
- 4 produce and present the body of work in a logical, organised and appropriate form
- 5 handle materials, tools and equipment safely and effectively
- 6 appreciate the application of specific design development studies to the craft.

Connections with other qualifications

The 7716 Level 3 Diploma in Design and Craft, is designed to be a progression from the 7716 Level 1, 7716 Level 2 and 7716 Level 3 Certificates in Design and Craft qualifications.

It can lead on to the 4440 Level 4 Higher Professional Diploma in Creative Arts.

Assessment

The six outcomes for this unit will be assessed using evidence from practical activities, which take the form of:

- practical exercise designed to assess the skills of the candidate in producing a body of detailed design development work based upon one theme
- a notebook/folder of work consisting of planning, evaluation and the underpinning knowledge to support the practical activities.

Candidates will select a theme and prepare a portfolio of design work consisting of exploratory studies and resolved ideas.

Candidates will choose an area of the main theme upon which to focus.

Throughout this work, candidates will use the design elements – colour, texture, line, shape and form and the design principles – balance, rhythm, contrast and dominance, harmony, scale and proportion.

Candidates will produce the following:

A major body of work of visual research based upon a selected theme.

The body of work will contain:

- a brief written introduction, indicating the reason for selecting the initial theme and area of focus
- a plan for the research activity, including a timescale visual records of inspirational material
- visual records of experimental ideas based upon the research
- a written bibliography and catalogue of research resources relevant to the theme
- a written evaluation of not more than 750 words, summarising the outcome of the Research for Design.

The candidate may select a theme of personal interest as this will allow for a wide exploration of sources readily available to them.

Candidate name

Assessment record year

Qualification

Qualification number

Outcome 1 Select a major theme for inspiration, and an area of focus within it, when planning the research		Evidence	Tutor/Assessor sign and date
Practical Activities	1 Review a range of themes appropriate for visual research.		
	2 Select a theme and area of focus for the research.		
	3 Plan the research activity and set a completion date.		
	4 Explore and understand the use of primary sources (direct observation of the actual objects) and secondary sources (books, photographs, websites)... for the selected theme.		
Underpinning Knowledge	1 List reasons for the selection of the theme and area of focus for the research.		
	2 List the range of primary and secondary sources of inspiration, readily available for the selected theme.		
Outcome 2 Identify, retrieve, select and extract relevant contextual information from a variety of sources		Evidence	Tutor/Assessor sign and date
Practical Activities	1 Identify sources of contextual information relevant to the selected theme – contemporary, historical and cultural.		
	2 Select, retrieve and extract materials relevant to the selected theme.		
Underpinning Knowledge	1 Compile a bibliography and catalogue of research sources relating to specific information appropriate to the theme.		

	2 Record museums, resource centres, galleries, libraries, exhibitions, electronic information systems and websites.		
	3 Record research at museums, resource centres, galleries, libraries, exhibitions, electronic information systems and websites...		
Outcome 3	Use a range of materials, mediums and techniques to explore and produce visual ideas	Evidence	Tutor/Assessor sign and date
Practical Activities	1 Use a range of materials – drawing mediums, colouring agents, collage materials, fabrics, found objects, paper, card...		
	2 Use a range of techniques – drawings, colouring studies, samples, computer generated images, collage, montage, low relief, 3D structures...		
Underpinning Knowledge	1 List Health & Safety considerations for a range materials, mediums and techniques used in design exercises.		
Outcome 4	Produce and present the body of work in a logical, organised and appropriate form	Evidence	Tutor/Assessor sign and date
Practical Activities	1 Produce exploratory design work.		
	2 Produce finished design ideas.		
	3 Use an appropriate form of presentation for the body of work.		
Underpinning Knowledge	1 list presentation forms appropriate to Research for Design for work.		
	2 State the essential features of an evaluation of Research for Design.		
	3 Evaluate the Research for Design work.		
	4 List Health & Safety factors applicable to this design work.		
Outcome 5	Handle materials, tools and equipment safely and effectively	Evidence	Tutor/Assessor sign and date
Practical Activities	1 Handle materials correctly during the process of Research and Design.		
	2 Use tools and equipment safely and effectively during the process of Research for Design.		
Underpinning Knowledge	1 List Health and Safety factors applicable to materials, tools and equipment used during the Research for Design work.		

Outcome 6 Appreciate the application of specific design development studies to the craft		Evidence	Tutor/Assessor sign and date
Practical Activities	1 Recognise and investigate the use of specific design studies by others for a variety of crafts.		
	2 Prepare evidence of specific design studies for a variety of crafts.		
Underpinning Knowledge	1 List a range of examples from cultural, social, historical, technical and contextual sources where ideas developed from the Research for Design unit and could be used in the craft.		
	2 Provide clear, concise notes of research and evaluation.		

Unit 2 Upholstery

Overview

Unit rationale

Note: All items presented for assessment must be original work, designed and produced by the candidate and involve no commercially produced pattern, template or maquette.

Aims

The aim of this unit is to provide the opportunity for candidates to become designer makers by exploring, at some depth, this specific craft in which they will use inspirational source material to design items of an advanced nature. The work will be based on a highly personal approach to innovative ideas and traditional techniques, requiring advanced practical skills in the creation of craft items.

Candidates will develop the ability to explore the craft and materials in new ways. A thorough knowledge of materials, processes and techniques will support and give an informed background to innovative practice.

Workbooks will record supporting knowledge – visual and written notes, sampled ideas and techniques where appropriate, diagrams and technical specifications on the development of design briefs, sources of inspiration, materials, processes and techniques.

Candidates will evaluate the completed work, processes and techniques used, to inform future work.

Outcomes

There are **six** outcomes for this unit. The candidate will be able to:

- 1 apply innovative and advanced design ideas to planning and making for the craft
- 2 plan, prepare and manage the making of advanced craft items to a design brief
- 3 operate specialist tools and equipment carefully, safely and effectively for advanced techniques
- 4 make advanced craft items to an exemplary standard of craftsmanship, to a design brief
- 5 appreciate the contextual influences relating to the craft at this level
- 6 use effective advanced presentation skills for display and information.

Assessment

The **six** outcomes for this unit will be assessed using evidence from practical activities, which take the form of:

- practical exercises, using a range of materials, designed to assess the skills of the candidate in making six craft items and producing a written illustrated study exploring the contextual aspects of this craft
- a workbook, that will demonstrate underpinning knowledge in support of the practical exercises, which may include samples, sketches, notes, ideas etc.

Unit 2 Upholstery

Practical exercise

Candidates will design, prepare and make the items detailed below and produce supporting notes and evidence.

These items will provide the evidence required for the six outcomes in this unit.

- **An armed or winged chair, with springs, traditional method:**-A fully upholstered armed or winged chair, with or without a cushion, with hand stitched bottoming.
- **An armed or winged chair, modern method:**-A fully upholstered armed or winged chair, with or without a cushion, with stapled bottoming.
- **A deep buttoned upholstered item:**-An upholstered item – headboard, box, chair or stool, to show deep buttoning, with hand stitched bottoming. This item must be different in style from those in projects one and two.
- **A feather cushion:**-A chair seat or back cushion, walled and channelled, with prepared and treated feather filling.
- **A sprung mattress cushion and a pallet cushion:**-A sprung mattress cushion and a pallet cushion, hand stitched and tufted.
- **A collection of upholstery sundries and a Vandyke join:**-A collection of samples of sundries and a Vandyke join, as detailed in the syllabus.
- **An illustrated study:**-An illustrated study of upholstery history and designers as detailed in the syllabus.

Artefacts must be of an advanced style.

Candidates must upholster, or strip and re-upholster, the items/artefacts for Projects 1, 2 and 3.

In either Projects 1 or 2, one of the upholstered chairs must have wings.

In Project 3, if the box is chosen then the outside must either be a polished show wood finish or be padded, interlined and covered. In both cases the inside and the bottom will be lined with card, padded and covered with pressed lining.

The cushions in Projects 4 and 5 may be from the upholstered chairs or may be additional items.

Where there is any show wood, it must be restored and finished, as appropriate.

A variety of fabrics, as listed in 'The course', must be used for the top or final covers.

Patterned fabric must be used in one of the Projects 1, 2 or 3. All items must be worked for recognised adult sized furniture.

Unit 2 Upholstery

The course

During the course, you will:

- prepare the item for re-/upholstery – stripped, repaired, restored or surface prepared, as appropriate
- draft, mark up and check pattern/s – grainline, balance marks, piece details, seam allowance, pieces match working drawing, as appropriate
- select and agree fabrics/materials/upholsterers sundries/haberdashery items and calculate quantities required allowing for pile/nap/pattern, as appropriate
- make and record a pattern lay and cut out all fabrics accurately, avoiding waste, allowing for deep buttoning/Vandyke joins and crossway piping, as appropriate
- upholster or make up the item correctly – secure webbing, springs, stuffings, fabrics under correct tension, use edge rolls, waddings, stuffings and foam correctly
- achieve a comfortable and aesthetically/historically correct shape – density, barrier cloth, deep buttoning, Vandyke joins, mitres, crossways piping, trimmings, overall shape
- make up, fit and adjust the cover, negotiating with care, obstructions in the item where fabric must be cut in situ, ensuring that the fabric is correctly aligned, as appropriate
- record legislation relating to fabrics, fillings, waddings and stuffings
- describe and/or use:
 - various historical and contemporary designs for upholstered chairs, headboards, boxes and stools of advanced styles
 - various patterns and lays with mark up details to show allowances, ease, grain, direction of nap, pile or design, repeats allowance, economy of lay
 - upholstery methods and techniques for use with unusual or complex shapes – tub chairs, drop arm settees, fan-shaped headboards and scroll arms
 - measurements, pattern cutting, fitting and applying covers to unusual or complex shapes – tub chairs, drop arm settees, fan-shaped headboards and scroll arms
 - measurements, pattern cutting, lays and fabric calculation for deep buttoning and Vandyke joins in both plain and patterned fabrics
 - a Vandyke join
 - a range of foams and their uses – light, medium and high density for use as seating, backs and arms, cushions, correcting irregularities in prior stuffing and as wadding
 - haberdashery and upholsterers sundries applicable to advanced work, including webbings, pre-formed edge rolls, waddings, fillings and stuffings, barrier cloths
 - the characteristics of various upholstery fabrics, made from natural, manmade and mixed fibres including – velvets, cut and uncut moquette, other figured and plain pile fabrics, tweed, leather, leather cloth and faux skins, printed cottons, linens and unions, damask, woven tapestry, brocade, repp
 - a variety of decorative techniques applicable to upholstery including – embroidery (hand and machine), quilting, pleating, ruching, hard skirts.

Unit 2 Upholstery

Portfolio/folder

The portfolio/folder will contain notes on and samples of:

- **Sundries**

The collection of upholstery sundries will comprise a sample of each of the following:

- coil spring
- tension spring
- serpentine/zigzag spring
- elasticated webbing

Samples will be presented with technical information on how these are attached and relevant notes to explain the uses of these types of sundries as appropriate to:

- traditional upholstery
- modern upholstery
- type and style of the item to be upholstered

with consideration being given to recommended gauges, suspension methods and criteria for selection.

- **Sample Vandyke join**

Candidates will work a sample Vandyke join applied to a firm base of minimum size A3.

One patterned and one plain fabric will be used to achieve the Vandyke join in order that the manipulation of the fabric can clearly be seen.

- **Sample shaped skirt flap or bottom finish**

Candidates will work a sample, Buckraan shape, for attachment to the lower edge of an upholstered chair, covered and lined with hand stitching. The method of attachment must be considered as an integral part of the design and sample.

Minimum size will be 45 cms long by 10 cms deep and will contain a curve, a 45° angle V-shape and a castellated shape.

A written, illustrated study

The illustrated study will provide the supporting knowledge required to demonstrate an understanding of upholstered chairs in general and the major influence played by internationally recognised master craftsmen both in a historical and current context.

The study will be in two sections.

Section 1

This general section will relate to events within the past 100 years and will cover factors which have influenced changes in the style and major features of upholstered chairs, including:

- employment

- leisure time
- developments in fibre and fabric technology
- design trends.

Section 2

This will relate to the influence of recognised design trends and the work of master craftsmen/designers upon the upholstered chairs of their time.

Candidates will study the periods and designers listed and will use visual material and written notes to describe the trends and styles which developed.

Thomas Sheraton

Regency period

Edwardian era

The Arts and Crafts Movement

Charles Rennie MacIntosh

1930s

Bauhaus

Utility

1960s

Current day

Candidates are reminded that visual material should include **selected** sketches and drawings, photocopies, photographs, and postcards to support the written study.

Candidate name _____

Assessment record year _____

Qualification _____

Qualification number _____

Outcome 1 Apply innovative and advanced design ideas to planning and making the items of the craft		Evidence	Assessor/Tutor Sign and date
Practical Activities	1 Use design ideas, as explored in Unit 1, innovatively and traditionally, with materials of an advanced nature.		
Underpinning Knowledge	1 List traditional uses of design ideas, as explored in Unit 1, to inform the application of the craft.		
Outcome 2 Plan, prepare and manage the making of advanced craft items to a design brief		Evidence	Assessor/Tutor Sign and date
Practical Activities	1 Develop a design brief and statement of intent for the production of an advanced item.		
	2 Negotiate the design brief and budget with the client or user.		
	3 Negotiate the timescale involved with the client or user.		
	4 Produce a series of design roughs to show ideas.		
	5 In negotiation with the client or user, choose the item to be made from the design roughs.		
	6 Prepare full designs and economical lays for the item to be made – sketches, diagrams, patterns, templates, marked up as appropriate.		
	7 Cost the item to be made.		
	8 Select and obtain advanced materials for the item to be made.		
	9 Prepare the materials for use.		

	10 Identify the correct method to store work in progress, carefully and safely.		
	11 Carry out a range of advanced techniques and process.		
Underpinning Knowledge	1 Identify methods of recording negotiations with the client or user.		
	2 List the characteristics of a range of advanced materials available for the item to be made.		
	3 Record the range of experiments and samples, advanced techniques and processes.		
	4 Record the management of the planning and preparation: <ul style="list-style-type: none"> • order of work • cost sheet. 		
Outcome 3	Operate specialist tools and equipment carefully, safely and effectively for advanced techniques	Evidence	Assessor/Tutor Sign and date
Practical Activities	1 Use specialist tools carefully, safely and effectively for advanced techniques.		
	2 Use specialist equipment carefully, safely and effectively for advanced techniques.		
Underpinning Knowledge	1 list a range of specialist tools used for advanced techniques and describe their use and care.		
	2 list a range of specialist equipment used for advanced techniques and describe its use and care.		
	3 record innovative uses of specialist tools and equipment for advanced techniques.		
Outcome 4	Make advanced craft items to an exemplary standard of craftsmanship, to a design brief	Evidence	Assessor/Tutor Sign and date
Practical Activities	1 Adjust and adapt craft items during the making process.		
	2 Handle advanced materials correctly during the making process.		
	3 Observe Health & Safety requirements for advanced materials, techniques and processes.		

	4	Make a range of advanced craft items, to an exemplary standard of craftsmanship, using appropriate innovative or traditional techniques.		
	5	Finish and present the advanced items correctly to meet the design brief.		
	6	Record the time taken to design and make the craft items.		
	7	Evaluate the completed items: <ul style="list-style-type: none"> • design strengths/weakness • materials used • innovative techniques discovered • problems encountered • possible solutions. 		
Underpinning Knowledge	1	Describe the reasons for adjustments and adaptations made to the items during the making process.		
	2	List the Health & Safety factors and current legislation, applicable to making of the item.		
	3	State the care/storage requirements for the items made.		
Outcome 5		Appreciate the contextual influences relating to the craft at this level	Evidence	Assessor/Tutor Sign and date
Practical Activities	1	Produce a written, illustrated study in 3 sections relating to contextual aspects of the craft- contemporary, historical and cultural.		
	2	Record specific research at museums, libraries, exhibitions and websites, related to the craft at this level.		
Underpinning Knowledge	1	List major contemporary factors relating to the craft.		
	2	List major historical factors relating to the craft – eg the work of design makers.		
	3	List major cultural factors relating to the craft – eg ethnic influences and the global market		
	4	List major museum collections, exhibitions and/or websites relating to the craft.		

Outcome 6 Use effective advanced presentation skills for display and information		Evidence	Assessor/Tutor Sign and date
Practical Activities	1 Investigate methods and information in presenting 3D work as the designer maker.		
	2 Select and use a variety of ideas to create an innovative presentation method for 3D items.		
	3 Select and use an innovative method of presenting information on the designer maker.		
Underpinning Knowledge	1 List methods of presentation applicable to items of the craft.		
	2 List relevant information to be included on individuals as designer makers.		

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