

# Level 3 Diploma in Design and Craft

**7716-73 Soft furnishing**  
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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**7716-73 Soft furnishing**



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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**

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**Assessment record year**

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**Qualification**

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**Qualification number**

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<b>Outcome 1 Select a major theme for inspiration, and an area of focus within it, when planning the research</b>		<b>Evidence</b>	<b>Tutor/Assessor sign and date</b>
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.		
<b>Outcome 2 Identify, retrieve, select and extract relevant contextual information from a variety of sources</b>		<b>Evidence</b>	<b>Tutor/Assessor sign and date</b>
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...		
<b>Outcome 3</b>	<b>Use a range of materials, mediums and techniques to explore and produce visual ideas</b>	<b>Evidence</b>	<b>Tutor/Assessor sign and date</b>
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.		
<b>Outcome 4</b>	<b>Produce and present the body of work in a logical, organised and appropriate form</b>	<b>Evidence</b>	<b>Tutor/Assessor sign and date</b>
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.		
<b>Outcome 5</b>	<b>Handle materials, tools and equipment safely and effectively</b>	<b>Evidence</b>	<b>Tutor/Assessor sign and date</b>
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.		

<b>Outcome 6 Appreciate the application of specific design development studies to the craft</b>		<b>Evidence</b>	<b>Tutor/Assessor sign and date</b>
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                      Soft furnishing

## 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                      Soft furnishing

### 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.

- **A complete, interlined, hand headed, window furnishing:**-A complete, interlined, hand headed, window furnishing incorporating at least two of the following – wadded edges (rolled), decorative edges, swags and tails, traditional pelmet, a blind (Roman, festoon or Austrian).
- **Bed furnishings:**-Two items of bed furnishing comprising a decorative pillow sham; and one of the following: a beau duvet, an eiderdown, a decorative wadded/quilted bed covering with a shaped, piped pillow wedge.
- **A loose cover:**-A loose cover, fitted to shape, for a winged armchair or a tub chair, incorporating tuck-ins, collars and openings appropriate to the item.
- **A lampshade:**-A lined lampshade incorporating pleated/swathed/ruched fabric using a frame prepared by the candidate.
- **Two cushions:**-A boxed cushion, piped with a zip insert and a decorated bolster cushion – pleated and/or gathered.
- **A portfolio of samples and techniques:**-A portfolio of samples of soft furnishing techniques, as detailed in the syllabus.
- **An illustrated study:**-An illustrated study of the history of soft furnishing and designers, as detailed in the syllabus.

Artefacts **must** be for recognised adult sized furniture and of advanced style.

Candidates will produce and cut all patterns required, to their own original designs.

The minimum size of bed furnishings will be for a standard single bed.

At least **three** different fabrics must be used to produce the artefacts for assessment.

## Unit 2                      Soft furnishing

### The course

During the course, you will:

- draft, mark up and check the pattern(s) ensuring accuracy of measurements, grainline and direction of pile/nap/design, piece details, seam allowance, repeat design allowance, and that pieces match working drawing
- select and agree fabrics/materials and haberdashery items and calculate quantities required
- make and record a cutting plan and cut out accurately, avoiding waste
- make up the item, as appropriate
- fit and adjust the item accurately throughout the making up processes
- press the item/s correctly during the making up processes
- sample any decorative techniques to be used, on the actual artefact fabrics/materials and apply them correctly during the making up, as appropriate.
- make notes on:
  - current legislation relating to fabrics, fillings, waddings and stuffings
  - various styles/decorative treatments/making up details for window furnishings including curtains, swags and tails, draped designs, pelmets, lambrequins, blinds and accessories with notes on the use of interlinings and buckram
  - various styles/decorative treatments/making up details for bed furnishings including duvets and eiderdowns with notes and small samples of appropriate fillings – natural and man-made
  - various styles/decorative treatments/making up details for loose covers, pleated/swathed/ruched lampshades and the cushion
  - a variety of window shapes, challenging to furnish because of their architectural style, including arched, round and pointed
  - the characteristics and care of various soft furnishing fabrics/materials – natural, manmade and mixed fibres including – velvets, other pile/napped fabrics (figured and plain), net/lace, printed cottons, linens and unions, damask, woven tapestry, brocade, repp, chintz, dupion, georgette, chiffon, and samples of these fabrics/materials
  - various cutting plans/pattern lays, including those for – bias cutting, checked fabric, tartans, stripes, fabric with large pattern motifs, and net/lace. In estimating overall material quantities required economy of the lay must be considered
  - a range of making up processes required to stitch, seam and hem/finish the fabrics listed above including mitred corners and the application/production of a range of headings using hand and commercial methods, a range of openings and closures suitable for soft furnishings
  - a variety of decorative techniques applicable to items of soft furnishing including – dyeing and painting, appliqué, quilting, embroidery (hand /machine), embellishment using beads, sequins, ribbons, braids, cords, and manipulated fabric (smocking, ruching, pleating, tucking, wadded edges, double piping, piped double frills)
  - the use of tassels and other items of passementerie in soft furnishing.

## Unit 2                      Soft furnishing

### Portfolio/folder

#### Sample portfolio/folder

The techniques and skills assessed in 7922-09 Soft furnishing continue to apply and should be extended and applied, as appropriate, and developed to show evidence of advanced skills both in the production of the items and for the portfolio of samples.

Candidates will sample the techniques listed below using a variety of fabrics/materials. These must be appropriate for the task sampled.

Samples are to be of minimum size A3 unless otherwise indicated:

- lock stitching interlining to curtain fabric
- a hand worked goblet heading (2 goblets) showing a contrast lining and cut away feature
- a hand worked triple pleat heading (2 sets of triple pleats)
- applying scalloped buckram to fabric, as for a pelmet, showing one long fabric edge turned, worked around two scallops and adhered to the buckram
- a channelled/walled section for a duvet (A4 size)
- a section of an eiderdown showing the control of feathers by the use of traditional style decorative stitching. The size of the following samples should be appropriate to the technique:
- a pillow wedge, piped on both edges and inserted between a section of the top and skirt of a bedcover. The skirt section may be gathered or straight
- a section of a tuck-in for a loose cover, to incorporate one corner/side join between the back, sides and seat
- accessories – a Maltese cross, a choux, a pleated jabot with contrast lining
- a range of decorative techniques applicable to items of soft furnishing including – dyeing and painting, appliqué, quilting, embroidery (hand/machine), embellishment using beads/sequins/ribbons/braids/cords and manipulated fabric (smocking, ruching, pleating, tucking, wadded edge, double piping, piped double frill).

#### A written, illustrated study

The written, illustrated study will provide the supporting knowledge required to demonstrate an understanding of soft furnishing in general and the major influence played upon it by internationally recognised designers both in a historical and a 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 change in interior decor as applicable to soft furnishings including:

- employment
- leisure time
- developments in fibre and fabric technology



- economic trends
- design trends
- ethnic influences and the global market.

## **Section 2**

This will relate to the influence of internationally recognised style periods/designers/suppliers upon the soft furnishing textiles of their time.

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

- William Morris
- Arthur Lasenby Liberty
- Art Nouveau
- Art Deco
- Bauhaus
- Terence Conran and the Habitat Group
- Tricia Guild and the Designers' Guild
- 3 current internationally recognised style periods/designers/suppliers chosen by the candidate.

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 \_\_\_\_\_

<b>Outcome 1 Apply innovative and advanced design ideas to planning and making the items of the craft</b>		<b>Evidence</b>	<b>Assessor/Tutor Sign and date</b>
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.		
<b>Outcome 2 Plan, prepare and manage the making of advanced craft items to a design brief</b>		<b>Evidence</b>	<b>Assessor/Tutor Sign and date</b>
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"> <li>• order of work</li> <li>• cost sheet.</li> </ul>		
<b>Outcome 3</b>	<b>Operate specialist tools and equipment carefully, safely and effectively for advanced techniques</b>	<b>Evidence</b>	<b>Assessor/Tutor Sign and date</b>
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.		
<b>Outcome 4</b>	<b>Make advanced craft items to an exemplary standard of craftsmanship, to a design brief</b>	<b>Evidence</b>	<b>Assessor/Tutor Sign and date</b>
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"> <li>• design strengths/weakness</li> <li>• materials used</li> <li>• innovative techniques discovered</li> <li>• problems encountered</li> <li>• possible solutions.</li> </ul>		
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.		
<b>Outcome 5</b>		<b>Appreciate the contextual influences relating to the craft at this level</b>	<b>Evidence</b>	<b>Assessor/Tutor Sign and date</b>
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.		

<b>Outcome 6 Use effective advanced presentation skills for display and information</b>		<b>Evidence</b>	<b>Assessor/Tutor Sign and date</b>
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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