



CERTIFICATE OF ACHIEVEMENT IN TAPESTRY WEAVING

SYLLABUS

1.0 INTRODUCTION

In setting out the syllabus it was intended to allow candidates complete freedom of interpretation within the requirements of the syllabus and any stated criteria. The purpose of the assessment is to judge how well the candidate has fulfilled the requirements of the syllabus in the light of her/his interpretation.

This syllabus should be read and used in conjunction with the CoA Handbook.

There is a separate Resource List which is regularly reviewed and updated as required.

Tapestry is characteristically a weft-faced, hand-woven fabric in which the pattern is formed from discontinuous wefts and the warp is completely covered. Plain weave is the most common structure: however, other techniques such as soumak are frequently used and are included in the syllabus.

Candidates must show evidence of successful practice and study of tapestry. This includes a broad knowledge of tapestry techniques, materials and equipment, together with an appreciation of design. Craftsmanship, design ability, record-keeping, achievement, and presentation will also be taken into consideration in the assessment.

The work submitted for assessment should include a portfolio of samples and a project piece; the requirements for both are set out below.

Neither the name of the candidate nor any identity-revealing photograph may be shown in any of the submitted work.

2.0 PORTFOLIO OF SAMPLES

2.1 Preliminary work: You are recommended to make a number of small trial samples so as to practise the techniques, explore colours and yarns, and try out finishing methods. These should be included in your portfolio as evidence of study and practice. You should also include samples which did not meet your intended standards, as useful evidence of progress. It is important to date this work. Make sure that the final samples are clearly identified as such. **Candidates who experiment with and try out different materials before making their portfolio samples will have a fuller experience and emerge with wider knowledge and skills than those who do not do this.**

2.2 Requirements for samples:

1. Samples must be approximately six inches by eight inches (15 cm x 20 cm).
2. The sample must have two selvages.
3. You must use at least two different setts.
4. All samples must be finished appropriately taking into account the materials used, the technique, the design, and the possible end use*.
5. All samples must be prepared for display with suitable edgings, and mounting techniques. Mounting techniques must include hemming, tab mounting, and three other ways in which a tapestry may be wall-hung or otherwise displayed.
6. The samples must be mounted by securing on one edge only for the assessment presentation. The assessor should be able to handle the sample and examine the back.

*Some tapestry weavers believe that all tapestries should be blocked and steamed, while others will only do so to rectify a misshapen piece, and yet others never use this process. You are expected to block and steam at least one of your pieces, and to learn to make an informed decision as to whether this is appropriate or not to any particular piece.

2.3 You must make clear notes about the production of your samples. It is useful to set each sample's notes out in the same manner and ensure that the assessor can easily relate the notes to the sample. For each sample your notes must include:

1. Your original purpose or intention for this sample;
2. Your design sketch(es) and/or cartoon;
3. Sett in ends per inch (epi) or ends per centimetre(epc);
4. Details of yarns used including fibre content and yarn count or an estimate of thickness in wraps per inch or centimetre, together with reasons for your choice of yarns;
5. Samples of the yarns, either mounted with the woven piece or with your notes and referenced so that the assessor can find them;
6. Weaving equipment used;
7. The width and length of the piece before and after finishing;
8. Method(s) of finishing;
9. The date(s) on which it was planned and woven;
10. Your comments on the sample. Evaluate what you have done.

2.4 You must show that you understand how to calculate the amount of yarn needed for particular projects.

2.5 The Portfolio must include twelve samples as listed below:

1. Pick-and-pick techniques;
2. Geometric shapes including triangles, squares and irregular shapes;
3. Circles and freeform curves;
4. Hatching and hachure;
5. Vertical blending and graduated colour, eg light to dark, one colour to another;
6. Vertical joins: slits, single and double weft interlocking, warp interlocking;
7. Eccentric weft;
8. Use of a double warp, that is, a warp such that the weft is in some places woven at, for example, 12 epi or 6 epc, and in others 6 epi or 3 epc;
9. Outlining techniques;
10. Texture: soumak, knots, tufting (pile weave), warp wrapping;
11. Lettering;
12. Pictorial/representational.

It is recognised that to combine an effective demonstration of the required techniques with a pleasing design in one sample is often very difficult. You may submit a second sample in any or all of techniques 1 to 10 in order to surmount this difficulty.

3.0 PROJECT PIECE

You are required to design and execute a project piece of your own choice, demonstrating the use of as many relevant techniques as you wish and which you consider will enhance the work. It should be a finished article such as a rug, a cushion, a wall hanging or any other item. If you submit more than one item the pieces must relate and match to form a set.

You must include a written and illustrated description of all stages of development of the design from the original inspiration to the finished piece. If the work is intended for a specific location, explain this. Your notes should include the samples you wove leading up to the decision you made to weave your final choice. Give details of all the materials used showing an understanding of the suitability of the materials for the finished piece. Include full information detailing the making and finishing. Ensure that all your work is dated.

You may have your tapestry mounted to your design by someone else so long as you make this clear in your notes.

4.0 WARPS

You may use whatever warp yarns you feel are suitable for your purpose, and you may wish to experiment, trying different ones for different pieces. All your warps must be wound and beamed or otherwise applied to your weaving device by you. Pre-wound warps, such as are now available with a certain make of loom, are not acceptable for the CoA in Tapestry.

5.0 CHECK LIST FOR PORTFOLIO

WEAVING TECHNIQUE		Preliminary Samples	Final Sample
Pick-and-pick			
Geometric shapes			
Circles and curves			
Hatching and hachure			
Vertical colour blending			
Vertical joins			
Eccentric weft			
Double warp			
Outlining			
Texture			
Lettering			
Pictorial			
MOUNTING TECHNIQUE			
Tabs			
Hems			
Others:	1		
	2		
	3		

USEFUL ADDRESSES

CoA Co-ordinator:

certificate@wsd.org.uk

Heather Seddon, 15 Asby Road, Asby, Workington, Cumbria CA14 4RR
01946 861515

AGWSD website: www.wsd.org.uk

Association Web Information Point: details from your Guild secretary

OTHER CoA DOCUMENTS THAT YOU WILL NEED

- **HANDBOOK**
- **REGISTRATION FORM**

This can be downloaded from the AGWSD website or the Association Web Information Point or can be requested from the Co-ordinator.

- **RESOURCE LIST**
- **LIST OF MENTORS**

These will be sent to you by the Co-ordinator when you have registered.