

The Certificate of Achievement

The purpose of the Certificate of Achievement is to preserve and improve craftsmanship and design in hand-weaving, spinning and dyeing and to promote education in the crafts.

Each of the crafts will be assessed separately and it is expected that candidates will submit work in one discipline at a time. It is assumed that each submission will have taken approximately two years of part-time study and instruction. Assessments are held in conjunction with the Association's Summer School and therefore take place in 'uneven' years.

The assessment consists of two parts, a portfolio of samples and a test piece, each earning 50% of the total mark; 20% is for design, 20% for technique and 10% for presentation in each part. Successful candidates will be awarded a grade. These are pass, lower credit, upper credit and distinction.

REGISTRATION

After members have returned a registration form and the £15 fee they will be informed of future assessments and given details of the venue and the relevant dates, they will also receive a list of mentors and a book list. The registration fee is to cover the administration costs and is valid for five years.

Assessment application forms are sent to every registered candidate in the spring of the assessment year. When they are returned with the assessment fee of £50, each candidate is given a personal number which should appear on every item of work submitted. The assessment fee helps to cover the cost of the assessment.

All cheques must be made out to **The Association of Guilds of Weavers, Spinners and Dyers** and sent to the Chairman of the Certificate Sub Committee.

NEITHER THE NAME OF THE CANDIDATE NOR ANY IDENTITY-REVEALING PHOTOGRAPH MAY BE SHOWN IN ANY OF THE SUBMITTED WORK.

Candidates must show evidence of successful practice and study of tapestry, a broad knowledge and appreciation of tapestry techniques, the use of colour and design, materials and equipment. Craftsmanship and presentation will also be taken into consideration in the final assessment.

Samples should be approximately six inches by eight inches; they must have two selvages and should be mounted on one edge only. All samples must be finished appropriately with suitable edgings, and you must use at least two different setts.

You must make clear notes about the production of your samples and must include details of sett, type of yarns used and fibre content. It is useful to set each sample's notes out in the same manner. Your samples should be finished with appropriate finishes and should include hemming, tab mounting, and three other ways in which a tapestry may be wall-hung or otherwise displayed.

PORTFOLIO OF SAMPLES

- 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 interlocking (kilim, Navajo)
- 7 Eccentric weft
- 8 Use of a double warp
- 9 Outlining
- 10 Texture (soumak, knotting, warp grouping, yarn mixtures)
- 11 Lettering
- 12 Pictorial

TEST PIECE

You will be required to design and execute a test 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, in much the same way as items submitted for our National Exhibitions.

You must include a written description of all stages of development of the design, from the original design source, i.e. photo, sketch plus the cartoon (outline), to the full sized piece. Give details of all the materials used, showing an understanding of the suitability of the materials for the finished piece. Your notes should include design sources and include the samples you wove leading up to the decision you made to weave your final choice. You should describe the finishing process, e.g. steam setting, blocking, as is relevant to your piece.

Guidance Notes

INTRODUCTION

You may be one of those fortunate people who attend a regular class with a good teacher, in which case you will be able to get guidance and tuition appropriate to fulfilling the requirements of the Certificate syllabus. However, if you are working and reading through the syllabus on your own, you may feel that you are swimming in a vast sea with no visible shore. It is for those of you in the latter category that these guidance notes have been prepared.

In setting out the syllabus it was intended to allow candidates complete freedom of interpretation and avoid the constraints inevitable in more formal courses. It is, therefore, up to you to make sure that the way you work through the syllabus is the one that you will find the most enjoyable and that will give you the most benefit.

GETTING STARTED

First, make sure you know what you want to get out of the Certificate.

Secondly, go through the syllabus and make a programme of work. Your programme does not need to be in the same order as the syllabus and it is often best to start with whatever you feel is easiest. This is not task avoidance! It enables you to start with something you already know at least a little about,

and achieving one good sample will give you the encouragement to proceed to the next. By the time you come to the things you have been dreading they won't seem so difficult. In your programme, allow plenty of time for holidays, Christmas, for re-doing a sample, even for getting depressed, giving up and starting again.

As part of your overall plan, decide with which samples you want to demonstrate the use of specific fibres. Set your own limitations with care; you do not need to present everything in every conceivable manner. Make sure you know the appropriate finishing techniques, such as edge finishes, blocking and pressing; and remember that knitting yarns are not generally suitable for weaving. Thirdly, identify those areas in the syllabus that you can work at on your own and those for which you will need tuition.

Finally, consider costs. These may include equipment, materials, books, tuition, and its attendant accommodation and travel, visiting exhibitions, mounting your work for assessment and getting it to the assessment venue.

SOURCES OF INFORMATION

There are many sources of information to be tapped and much of the information that you need to find is actually quite close to hand.

Books: Reading is essential, not only for the information in the text but also for the lists of suppliers and bibliography for further reading.

Journals: A large amount of information can be gathered painlessly by reading **The Journal for Weavers, Spinners and Dyers** and **Crafts** regularly. Advertisements in these journals will provide names and addresses of suppliers of materials and equipment and teachers holding courses. The classified ads offer opportunities for purchasing second-hand equipment relatively inexpensively. Reviews of books keep one up-to-date with the literature of textiles. American journals give many "recipes" for making items – use them with discretion – they may be just the jumping-off point you need but don't rely on them to the exclusion of your own mind and talent. Be a little wary of advertisements in American journals for yarns. They have often been imported into the USA from Great Britain.

Talks: Many towns have literary societies and local history societies, and talks put on by these will often provide you with the history of textiles, of sheep, of dyeing and dye plants in your area, and can provide a theme to work to.

Libraries: Public libraries should be able to obtain books and journals for you from anywhere in the country, and even abroad through the inter-library loan system. Do be prepared to insist on this service if you have a really serious need for a book. In addition, do be prepared for a longish wait.

College, Polytechnic and University libraries exist for the benefit of the institution and its members, but many of them are able to give information to outside enquirers and you may be able to consult books in the library, although it is unlikely that you will be able to borrow from such collections.

Special Libraries are those of business firms, research institutes and societies. Again, they exist for the benefit of the institution and its members but many are able to help the serious enquirer.

In your search for information remember that the number of staff in most libraries has been reduced over the last few years, and whilst the staff may want to help you they do not always have as much time as they need to do this effectively. Press your enquiry firmly but have patience.

Exhibitions: Notices of exhibitions can be found in the journals mentioned above and in local and national papers. Most museums and galleries have mailing lists and will be glad to add your name. Some museums and galleries make a charge. Don't just stick to textile exhibitions. A painting or a pot may provide just the right stimulus. Exhibitions can be fun, informative and inspirational.

Teachers: There are many practitioners in our three skills who run courses in their homes or studios or who will teach at Guild workshops. These teachers advertise in **The Journal** or in **Crafts**, or may be found in the Association's Speakers' List. The cost of courses can vary, but if you select the areas where you feel in most need of personal tuition with great care, you will be able to keep expenditure within bounds

Guilds of Weavers, Spinners and Dyers: You probably belong to your local Guild already; if not, join as soon as possible and attend as many meetings as possible. Guilds are full of people with vast experience and expertise, and who

are amazingly generous in the help they will give you – do not be shy about asking. Most Guild members will not push themselves forward and often underrate what they have to give.

Your own experience: Working for the Certificate is rather like climbing a ladder with the first rung missing. It is such an effort to get up to the starting point and then surprisingly straightforward to continue. Every so often, you need to pause and look around you. See how the scenery has changed? Or has it? Isn't it just that you see it from a different vantage point? Keep on looking at your work. Evaluate what you have done. If you think your sample should be put to a different use to the one you first intended, say so in your notes. Be self-critical but also say if you are pleased and why, if you made a miscalculation and had a happy accident. It helps the examiner understand your standpoint. If possible put your samples on the wall, stand back and look at them as a stranger might. Leave them for a day or two and look again.

MATERIALS AND EQUIPMENT

Many sellers and manufacturers of yarns, dyestuffs, fibres, books and equipment advertise in **The Journal** or in **Crafts** and most supply by mail order. They will generally give helpful advice and will often supply yarn samples at a small cost. Don't feel that just because you live on some far distant island you cannot have access to a wide variety of materials.

PRESENTATION

Presentation is important. It is allocated 20% of the marks (10% for your samples and 10% for your test piece). Start thinking about presentation from the moment you start working for the Certificate. Don't rush into large decisions or vast expenditure until you have some feel for the work you are producing. Don't leave it too late. Mounting does take a surprising amount of time. Presentation also includes the finishing of your samples and test piece as well as the way you present them for assessing.

If you live in an area where there is an art college go along to the degree shows in the summer. Even when not related to textiles you may well get some ideas on presentation methods.

In planning your presentation try to imagine the assessment taking place. There is an assessor for each discipline and an overall moderator. It has become the custom to unpack and lay out all the work in the evening before the assessment day and for the assessors and moderator to go through it all together in a very general way. The following morning work starts in earnest and each assessor concentrates on the work in her/his discipline. The moderator takes an overall view – looking, discussing, and comparing. The largest number of candidates presenting their work for assessment so far has been seventeen, the smallest, one. Obviously the more candidates there are the more time it takes and the more important it is that the assessors can find their way through the work. They need to be sure that all the aspects of the syllabus have been covered.

When deciding on the form of your presentation don't forget to take into account: cost, getting it to and from the assessment, the ease of handling by the assessors and the potential use to, and by, yourself. The assessors should be able to handle all samples and they must not be stuck down on more than one edge. All samples must have two selvages and should be approximately six inches by eight inches. Samples of the yarns used should be mounted with the woven sample or, if separate, with the relevant notation but both should be clearly marked and numbered so that the assessor can find them. You must state the count and fibres used, e.g.: 2/12s cotton etc. Vary your yarns; use different fibres. Try rough with smooth, shiny with dull, thick with thin, slubs, etc. Make sure that all writing is legible. If you are not happy about your handwriting consider typing. Take care with spelling and grammar. They are irrelevant to your ability as a weaver but mistakes can be a strong irritant and can get between the assessor and the work. - See 'No Second Mortgage.'

AT NO TIME NOR IN ANY PLACE SHOULD YOUR NAME BE SHOWN NOR YOUR IDENTITY REVEALED IN PHOTOGRAPHS. It is unwise to mention tutors you have had. One of them may be your assessor.

COLOUR AND DESIGN SOURCES

Some of you will have attended Art College and courses and this section will hardly be applicable to you. There are others, however, who have not had this privilege and who find both design and choosing the colours to use very hard. All too often, the colours used are those readily available. Where there are financial restraints this is, of course, understandable but by experimentation

with dyes, a whole new world can open. Mix fine yarns together to create the colour you want.

Collect photographs, postcards, or magazines with good photographs, particularly those using colours that appeal to you. Select one of these for a project and if only a small area is of interest, either cut it out or mask it off with a paper cut. Try to assess the quantities of colours in percentage terms and use those to create your design. If the subject has particular textural surfaces and other design elements in shape, incorporate these into your work. You will be quite surprised how this can help you to translate into design and generally give you a greater awareness of all round you.

Design makes you look at everyday surroundings in a totally different light: the colour of bricks, old stone walls, lichen on buildings; all these can give you ideas to develop.

TEST PIECE

Obviously, you will want to start thinking about your test piece fairly early on. Make sure that it does demonstrate the requirements given in the syllabus and that it is also a piece of work finished to the highest standards and one you will be proud of ten years hence. Your test piece notes should show design sources and include samples showing how and why you have arrived at your final decision as well as the information detailing the making. Don't be shy of giving full information. Photographs may be included in your notebook to good effect. 50% of the total marks are given for the test piece.

SAMPLES

Look at your first samples. Are they good enough? Are you proud enough of them to submit them to the assessing eye of experts? Be really hard on yourself and be prepared to discard whatever you think you could improve upon. You do not necessarily have to throw away all the discarded samples; there may be elements you will want to develop in future and they can be mounted in notebooks or files with all the making notes. They will also show the assessor your progress. 50% of the total marks are given for your portfolio of samples.

GETTING DOWN TO IT

Your notes should include the type of yarn used, the sett, and sizes before and after finishing. You must show that you understand how to calculate the amount of yarn needed for particular projects.

Tapestry samples must be well beaten to produce a solid fabric. Always allow sufficient warp for a variety of edge finishes. Warps must be sufficiently robust and can be of linen, cotton or other fibres as appropriate. Weft-faced weaves should be completed by blocking and steam setting.

NO SECOND MORTGAGE

Remember that it is the work that is being assessed, not the packaging. Do not go over the top in terms of time or money. There is no need to take out a second mortgage. Bear in mind, however, that presentation accounts for 20% of the total marks. Presentation takes into consideration not only the way you mount your work but also how well each sample is finished and your notes presented. A dictionary definition of "to present" states "to bring to the notice of someone else." The aim should be to make the work look as good as it possibly can. Good presentation will not make poor work look good but poor presentation can be an irritant and get between the viewer and work that is otherwise good. A coherent presentation makes a good first impression and first impressions are important. Attention to detail is essential and great care is needed in choosing such things as colours and sizes.

Where does presentation start? It starts right at the beginning with the planning of the individual sample. Whilst the sample must be the very best it is possible to achieve, good notes must be kept as one goes along. The notes must be clear, concise and relevant. They must also be legible in good clear handwriting or typing. They must be near the piece to which they refer. Although it may not always be possible to have all one's paperwork with the woven sample, it is essential that the reader/assessor can find it easily.

Think in terms of getting your work to the assessment, of how the assessors will be able to handle it and of any future use to which it is likely to be put. Negotiating large boards on a windy day can make travelling difficult. Even A2 is awkward to carry but is excellent for any kind of teaching or display. If it is

possible to put eyelets in the corners of boards, it makes them easy to hang. The colour of the board can make a piece of work sparkle or it can make it look dowdy. If unsure play safe with a black, white or a neutral coloured board.

Individual items can be rolled round tubes. Large ones from the centre of carpet rolls are often available at local carpet shops for the price of a nice smile. The cost of saw blades for cutting them to the right length is somewhat greater.

An advantage of lever-arch files is that sheets of paper and/or card can be filed together. A problem with plastic pockets of any sort is that the work cannot be handled and the back of a weaving sample cannot be seen without removing the whole thing from the pocket. Assessing is hard physical work and it is worth remembering that an assessor is not going to look too kindly on yet another thing to be opened, removed and replaced. Files should not be too heavy to handle comfortably. It may prove useful to ask a friend to go through your presentation to see if she/he can follow your references.

Boards, files, and binders: however the work has been mounted it has to arrive at the assessment point in as good a condition as possible. The outside packaging is worth spending time, thought and money on. Reinforcing corners can be obtained for boards. Good strong boxes (wine boxes are very sturdy) can be found at supermarkets, again for the price of a smile. Cardboard is often there for the asking from cycle and motorcycle shops. Firmly tied string around the package gives anyone handling it something to hold on to and thus prevents accidental dropping, bumping or throwing. Art shops and stationer's shops (and the catalogues that they both produce) are great sources of ideas some of which can be implemented much more cheaply and interestingly with imagination.

Check List

SAMPLES OF TECHNIQUES		
Pick and pick		
Geometric shapes		
Circles and curves		
Hatching and hachure		
Vertical colour blending		
Vertical joins		
Eccentric weft		
Double warp		
Lettering		
Texture		
Pictorial		
Outlining		
FINISHES		
Tabs		
Hems		
Other ways 1		
2		
3		

Book List

This is a list of books that you may find helpful. It is by no means a comprehensive list of the books that are available nor is it intended to restrict your choice of reading. The books marked **OoP** are out of print. However, many can be found in Guild libraries or in the personal libraries of Guild members. They can also be obtained through the inter-library loan service, or tracked down via the internet; www.abebooks.co.uk and www.amazon.co.uk are both good places to start.

BOOKS FOR TAPESTRY

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| <p>The Craft of the Weaver
BBC
0-563-16507-3 OoP</p> | <p>Collingwood,
St Aubyn Hubbard, Sutton</p> |
| <p>The Weaving, Spinning and Dyeing Book
Routledge & Keegan Paul
0-7100-8985-6</p> | <p>Rachel Brown</p> |
| <p>Small Woven Tapestries
Batsford
0-7134-6375-9</p> | <p>Mary Rhodes</p> |
| <p>The Tapestry Handbook
A & C Black
0-7136-3471-5</p> | <p>Carol Russell</p> |
| <p>Tapestry Weaving
Interweave Press
0-934026-64-5</p> | <p>Nancy Harvey</p> |
| <p>The Technique of Woven Tapestry
Batsford
0-7134-2529-6 (reprint paperback)
0-7134-2513-X OoP
Watson Guptill (N.Y.)
0-8230-5300-8</p> | <p>Tadek Beutlich</p> |