



One or more fabrics are applied to another fabric. A pleasing piece of embroidery can be created using a combination of different fabrics with various edging techniques and embellishments.

AIM – To work an appliquéd embroidery demonstrating a high standard of technical skill; an understanding of the use of an appropriate design for the technique and an understanding of the use of varying weights, suitable padding and textures of fabrics, threads and cording and their relationship to each other.

Please note: All preparatory work (e.g. outlines, drawings, stitch plans, original source material) MUST be handed in for assessment or the work will not be marked.

DESIGN

- The work must fit onto a 24” Slate frame (approximately 40cm or 16in square worked area).
- The design should include large enough areas within which to apply fabric in one or more layers.
- Appliqué must explore texture and a wide range of fabrics should be used including plain, printed, dyed, distressed, machine embroidered, painted and sheer fabrics or various fibre content (e.g. silk, cotton, linen, etc.)
- Complimentary embroidery techniques can be added to the work, such as quilting, surface embroidery, beads and sequins.
- The work must include evidence of three types of padding (e.g. wadding, Trapunto, felt, pelmet Vilene, stuffing, carpet felt, etc.) to add dimension to the piece.
- The edges of the applied fabrics can be couched, turned, frayed, machined, corded, satin stitched etc. The work should have at least four of these techniques.

MOUNTING

- You may choose the mounting method – for example the embroidery may be mounted as a hanging or cushion. If you choose to mount on mountboard wadding may be placed in between the work and the board. This will cushion any plunged threads on the back of the work.

PREPARATION – will vary depending on the design used, the number of layers of fabric and the order in which they are to be placed on the base fabric. Discuss with the tutor before beginning.

ASSESSMENT CRITERIA: Please see *Project Evaluation* sheet for details



TIPS

- Make sure that you keep fabrics clean in advance of application.
- Materials should be on the grain unless the design requires otherwise.
- Make sure any paint or pencil lines are thin or will be completely covered; no paint or tacking lines should be showing.
- Fabrics should be flat and smooth, unless for visual effect.
- When applying fabrics over padding, be careful to avoid puckers around the edges.
- Ensure that your frame is taut and straight when stitching, but slightly loose when applying fabrics to the background or to each other.
- No frayed edges should show, unless this is a deliberately frayed edge appropriate to the design.
- Make sure un-worked areas are covered by tissue paper while you work.

MATERIALS

- Calico mounted onto a slate frame.
- Fabric and thread of the student's choice to suit the design.
- Bondaweb or Heat & Bond as required
- Padding: craft felt, pelmet vilene, wadding, stuffing, carpet felt, etc. as required
- Needles: Embroidery No.10, 11 and 12 (plus other sizes for embroidery/embellishment if required)

BOOKS

- Kate Cross "RSN: Appliqué: Techniques, Projects and Pure Inspiration" ISBN 978-17-82211-88-4
- Juliet Bawden "The Art and Craft of Appliqué" ISBN 0-80311455-5
- The Art of Annemieke Mein. ISBN – 0-85532-775-8

STOCKISTS

- Royal School of Needlework 020 3166 6935 www.royal-needlework.org.uk
- John Lewis (fabrics) www.johnlewis.com
- The Silk Route (Silk dupion) 01252 835781 www.thesilkroute.co.uk
- MacCulloch & Wallis (Silks, fabrics, threads) Dering St, (Nr Oxford St) London 020 7629 0311 www.macculloch-wallis.co.uk
- Creative Quilting, East Molesey 020 8941 7075 www.creativequilting.org.uk (cotton fabrics, heat and bond, ribbons)
- V.V. Rouleaux www.vvrouleaux.com
- Stef Francis 01803 323004 www.stef-francis.co.uk (space dyed threads and fabrics)



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PROJECT EVALUATION

NAME.....

DATE.....

As you work your embroidery, please think about and record how you achieved the various assessment criteria listed below, and record why you made various decisions affecting your embroidery. These questions ask you to reflect on your embroidery work, which helps you gain a deeper understanding of what you have learned in class.

Please sign and date the form and hand it in with your work for assessment.

Assessment Criteria:

1. First Impressions

- The work is well presented and clean with no alien fibres /10
- The paint lines and tacking stitches are not visible /10
- The thread condition is good. The thread is not fluffy or thin and retains its sheen and twist /10
- There are no dirty marks, fluffy or worn areas /10

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2. Design

- The design is appropriate and has been adapted well to this technique /20
- Fabrics are used appropriately to give a range of textures and surfaces, enhancing the interpretation of the design /20
- The design is balanced and creates a pleasing image /10
- The image has been placed squarely on the grain and the background fabric is appropriate to the technique /10

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3. Padding

- There is evidence of at least 3 different padding techniques /10
- The padding chosen is appropriate for the areas of the design /10
- No padding is visible underneath the fabric or edges /10
- The padding is smooth, firm and even /10

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4. Choice and Application of Fabrics

- Fabrics are of a suitable weight and texture /25
- The choice and patterning of the fabrics are suitable to the design /25
- Fabrics are smooth with no obvious puckering (unless required for visual effect) /25
- Fabrics have been applied on the straight grain (unless the design requires a deliberate placing off the grain) /25

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5. Edges of Fabric

Marks are awarded for edges demonstrated

- Edges are neatly and consistently worked
 - i) Cording is sufficiently twisted and the stitches do not show /10
 - ii) Couching is smooth and the stitches are at 90 degrees to the thread /10
 - iii) Turned edges are smooth and the stitches are not visible /10
 - iv) Frayed edges are suitable for the design /10
 - v) Machine stitching is of an even tension and sufficiently covers the edge /10
 - vi) Satin stitch (or equivalent) is even and of an appropriate depth /10
- Edges are suitable for the design /20
- The edges work well with each other and do not distort each other /10

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6. Mounting

- The board has been cut with 90 degree corners and straight edges /5
 - The design is placed straight on the board with an even rebate on the front; the fabric grain is straight to the edges of the board /5
 - The fabric is pulled tautly across the board to remove creases, bubbles and puckering /5
 - There are no pinpricks visible along the edges of the board /5
 - The corners of the fabric have been folded neatly and are square and flat /5
 - The sateen is on the grain, taut and clean with square corners and even rebate /5
 - The slip stitches are consistently of even size with no slip stitches or pinpricks visible /5
- Or Soft Hanging**
- The fabric has been folded with 90 degree corners and straight edges /5
 - The design is placed straight on the grain with an even rebate on the front; the fabric grain is straight along the edges /5
 - The fabric is reasonably flat and smooth with no undue distortion /5
 - The corners of the fabric have been folded neatly and are square and flat /5
 - The backing fabric is on the grain, smooth and clean with square corners and even rebate /5
 - The slip stitches are consistently of even size with no slip stitches or pinpricks visible /5

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DIPLOMA

APPLIQUE



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The following questions encourage you to reflect on your embroidery work and your experience at the RSN. They provide helpful feedback so that we may continuously improve what we do. In order to provide anonymity, the following page is separate. Please sign and date the bottom of this page and hand in with your work.

Embroidery

What did you enjoy most in stitching this piece? Why?

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Did your decisions work well and are you satisfied with the results?

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What did you find most challenging in working this piece? Why?

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What, if anything, would you do differently in the future?

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Did the design evolve over time and were you influenced by your tutor, fellow-students or other source to develop your original ideas?

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The next time you employ this technique, what aspects of the design and/or embroidery will do you differently?

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Signed.....Date.....

Teaching & Environment

Which aspects of the teaching were particularly helpful to you in working this piece?

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Was any part of the teaching advice confusing or unhelpful in any way?

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Is there any advice or instruction that would have been helpful to you if it had been given during your classes?

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What is your opinion of the materials provided by the RSN for this project?

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Do you know of any additional resources (books, textiles collections, websites etc.) that will help future students in this technique?

2019-2020
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

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Did you enjoy the learning environment at the RSN? Is there anything we could improve?

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