



A wooden mould is used as a base; this is wrapped with a cord; has an attached skirt and ruff; and is hung by a hand-made suspension cord.

AIM – To produce a decorative tassel on a wooden mould, demonstrating an understanding of construction, cord making and use of different materials and a variety of threads. To design and create a balanced tassel with a pleasing colour scheme.

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.

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

TIPS

- When applying cord to the wooden mould, make sure the cord sits smoothly on the wood and the rows are tight next to each other so that no glue peeps through.
- Unwind any hanks of thread carefully, as they are easily tangled up.
- Try wrapping threads around card to show how they look together.
- Consider the properties of the yarn/threads (i.e. fluffy, fine, bouncy, heavy). It is important that they work together well. Lightweight yarns can be weighted (for example with beads) to make them hang better.
- Consider a theme, which is useful for choices of colour, texture, etc.
- Make sure your skirt and suspension cord are securely attached.
- Hang your tassel over steam before cutting the skirt to allow the yarns to relax.
- A paper collar can be wrapped around the skirt to help with even cutting.

MATERIALS

- Wooden head, buttonhole thread, 28-gauge fine wire, thick wire
- Threads and yarn to:
 1. Make enough cord to cover wooden head
 2. Make a skirt – cut, looped or bullion
 3. Make 2 ruffs
 4. Make a suspension cord

Suggested Yarns:

Cotton yarns, knitting wools, stranded cottons, silk, string, jute, linen yarn, viscose, space dyed threads, chenille, ribbon, metallic threads. Be adventurous in your choices.

Optional Embellishment:

Feathers, shells, sequins, pompoms, wrapped wire shapes, buttons, beads, mini tassels. Please do not overuse “found” or bought items – it is a good idea to make your own embellishments. Sometimes less is more.

2019-2020
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA

WOODEN TASSEL



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BOOKS-

- Susan Dickens "The Art of Tassel Making" ISBN 978-1863736183
- Anna Crutchley "Tassel Making" ISBN 978-1842152997
- Anna Crutchley "Decorative Tassels and How to Make Them" ISBN 978-1903141427

STOCKISTS-

- John Lewis (ribbons, knitting yarns, trimmings & buttons) www.johnlewis.com
- VV Rouleaux (ribbons and trimmings) www.vvrouleaux.com
- Hand weavers studio, London N7 www.handweaversstudio.co.uk
- Colinette Yarns Ltd. (Space dyed Yarns) www.colinetteyarns.com
- Oliver Twist (Space Dyed Threads) Tel: 0191 416 6016
- Stef Francis (Space Dyed Threads) www.steffrancis.co.uk

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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 tassel hangs well and is clean with no alien fibres /5
- The threads/yarn are in good condition throughout and do not appear worn or fluffy /10

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2. Design

- The theme/design is appropriate for the technique /5
- The thread/yarn choice is appropriate for the technique /10
- Any embroidery or embellishment is worked appropriately for the technique and overall design; it should not detract from the construction of the tassel /5

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3. Tassel Head

- The wooden mould should be wrapped evenly with cord with no wood or glue visible /15
- The cord should have a consistent twist and be of an appropriate size for the tassel /15

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4. Skirt

- The skirt should be proportionate in length and weight to the chosen size of the tassel head /10
- The skirt should hang evenly around the tassel whether looped or cut, with no gaps showing /10
- The skirt should be cut or looped accurately, the inner skirt should not show/detract from the appearance of the tassel /10

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5. Ruffs

- The ruffs should fit tightly and cover the mechanics of the joins between the rope, head and skirt /10
- The ruffs should be of appropriate size for the tassel /10
- The ruffs should be constructed and cut/looped neatly

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6. Suspension Cord/Rope

- The suspension cord / rope should be firmly secured through the tassel head /10
- The cord / rope should have a consistent twist throughout its length /10
- The cord / rope should be of an appropriate weight to support the tassel and in keeping with the appearance /10

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7. Construction

- The tassel is safely and securely constructed with none of the mechanics showing /30

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8. Embellishments (Optional)

- Embellishments are neatly and accurately made and suitable for the appearance of the tassel /15

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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?

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

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