



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.

Assessment Criteria:

1. First Impressions

- The work is well presented and clean with no alien fibres.
- The banner silk has been kept free from stains, the fabric has been protected and no abrasion/bruising has occurred.
- The cotton perle thread condition is good. Thread is not fluffy or thin and retains its twist.
- Gold metal threads are not tarnished or cracking.
- Design marks/tacking have been covered and are not visible.
- Starting and finishing stitches are not visible.

2. Design

- The spray design follows the traditional set regimental design.
- The labels are chosen by the student under the guidance of the tutor.
- Care has been taken to place the image vertically on the grain.

3. Stitches - Spray

- The stitch tension is consistent, smooth and even. There are no loose threads or stitches.
- The twist of the perle is maintained and regular throughout.
- The stitches are not split on the reverse.
- The start and finish of the threads do not protrude and are not visible between the stitches.
- The edges of the embroidery are even and smooth with no stitches jutting out.
- The stem stitch is even. The stem stitch on the back is not stitched into.
- The Satin stitches sit next to each other and do not overlap. Satin stitches are not stitched into on the back.
- The angles should flow around the shapes.

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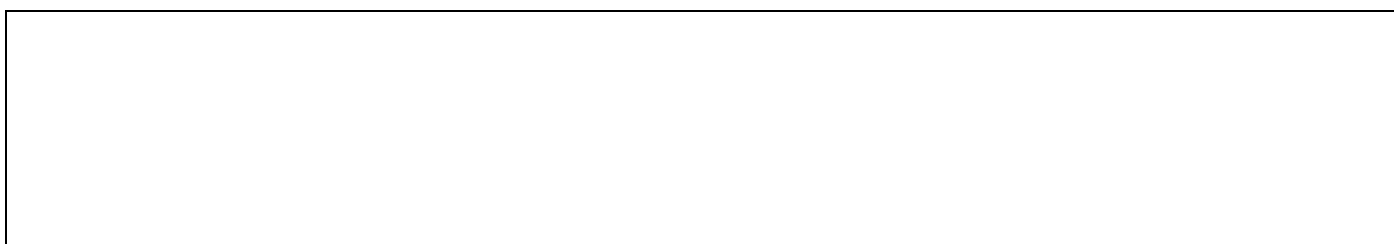
BOTH SIDES ALIKE

- The long and short stitches sit next to each other and do not overlap. Long and short stitches are not stitched into on the back.
- The flicks are the same length and evenly spread apart.
- The rose centre is round, not out of shape and evenly woven.
- There are no gaps in the stitches.



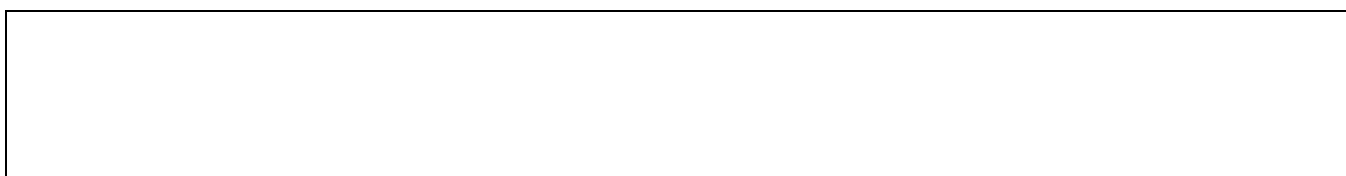
4. Stitches - Labels

- The stitch tension is consistent, smooth and even. There are no loose threads or stitches.
- The threads are still shiny and bright, not dull or fluffy.
- The satin stitches sit next to each other and do not overlap.
- **Silk label** – the banner silk grain lays vertical with the main banner silk.
- Letters are evenly spaced.
- The satin stitch border is consistent in width.
- The label lies flat once mounted.
- **Laid label** – the twist has been couched evenly.
- There is no card showing in the satin stitch areas.
- **Honi label** - The S-ing is even and consistent.
- Cracks in the gold are minimum.
- The cord has been plunged neatly and invisibly.



5. Mounting

- The banner silk is taught and on the grain in the card mounts.
- Fabric is well secured within the window mount, with no bubbles or puckers around the edges next to the mountboard.



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The following questions encourage you to reflect on your embroidery work and your experience at the RSN.

Embroidery

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

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

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

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

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

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

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The following questions provide helpful feedback so that we may continuously improve what we do. In order to provide anonymity, this page is separate.

Teaching & Environment

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

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

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

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

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

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