

2021-2022
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK



Patron: HRH The Duchess of Cornwall
President: HRH The Duchess of Gloucester

CERTIFICATE

CANVAS STITCHES

PROJECT EVALUATION



NAME.....

DATE..... **SATELLITE:**

TUTOR.....

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.
- No design lines or canvas threads are visible as a result of missed stitches.
- The thread condition is good. The thread is not fluffy or thin and retains its sheen and twist.
- No thread colours or fibres are visible from the front caused by inappropriate darning-off on the reverse.

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2. Design

- The design has been adapted well to this technique.
- The choice of stitches and threads enhance the design.
- A variety of different threads has been used to create different textures within the design.

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3. Variety and Use of Threads and Stitches

- A good variety of stitches has been used including cross, diagonal, horizontal and vertical.
- The correct number of threads has been used in the needle to ensure suitable coverage of the canvas.
- The selection of thread replicates the design and is appropriate for each individual area.

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4. Tension and Accuracy of Stitches

- The stitch tension is consistent, smooth and even and there are no loose threads or stitches.
- No obvious lumps or bumps are visible from the front indicating tangled threads on the back or over-worked stitches.
- Stitches are counted correctly.
- In at least one area stitch patterns blend well into each other where appropriate.

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5. Shading and Overall Effect

- There is evidence of shading throughout the stitched areas.
- The shading is appropriate and enhances the design.

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6. Mounting

- The board has been cut with 90° corners and straight edges.
- The design is placed straight on the board with an even rebate on the front.
- The canvas is pulled tautly across the board to remove creases, bubbles and puckering.
- The corners of the canvas have been folded neatly and are square and flat.
- The sateen is on the grain, taut and clean with square corners and an even rebate.
- The slip stitches are consistently of even size with no slip stitches or pinpricks visible.

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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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