

CERTIFICATE

**GOLDWORK
PROJECT EVALUATION**



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



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 fabric is clean and there are no wax marks or alien fibres on the fabric.
- The paint lines and stab stitches are not visible.
- The couching thread condition is consistently of good quality and does not appear worn.

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2. Design

- The design is appropriate for goldwork techniques.
- The gold threads have been laid in a way which enhances the directional flow of the design.
- The gold threads have been used in an appropriate combination to encourage light play and texture throughout.
- The design is well balanced with both solid and open areas.
- The image has been placed squarely on the grain and the background fabric is appropriate to the technique.

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3. Padding

- The felt is securely and evenly applied.
- The soft string is tapered smoothly and is an appropriate height for the area.

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4. Couching, Plunging and Pearl Purl

- The stitches are evenly tensioned and at 90 degrees to the gold. Stitches are in a brick pattern unless necessary to deviate (such as the centre of a solid worked area)
- The threads have been couched and plunged correctly with a good twist so no core has been exposed.
- The corners and turns are neat and executed correctly and appropriately to the design with no core exposed.
- The rows do not overlap but lay evenly in parallel rows with no core, fabric or felt exposed.
- The pearl purl has been pulled evenly and not overstretched.
- The pearl purl has been stitched down invisibly without kinks.
- The cutting and joins of the pearl purl are neat and invisibly stitched.

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5. Chipping and Cutwork

- The chips are uniform in size, square, small and cleanly cut.
- The chips are flat on the fabric/felt surface with varying angles and no overlapping. The chips fill the space with no felt showing.
- The cutwork touches the fabric on either side of the soft string or fills the area if laid flat. There are no gaps exposing the fabric or soft string.
- The cutwork hugs and fully covers the soft string padding solidly and is at an appropriate angle for the design.
- There is minimal damage or cracked thread (no more than 8 cracks in 5cm of smooth purl cutwork).

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6. Mounting

- The board has been cut with 90 degree corners and straight edges.
- The design is placed straight on the board with a suitable area allowed at all edges; the fabric grain is straight to the edges of the board.
- Wadding has been evenly distributed on the card.
- The fabric is pulled tautly across the board to remove creases, bubbles and puckering.
- No pinpricks are visible around the edges of the board.
- The corners of the fabric have been folded neatly and are square and flat.
- The sateen is on the grain, taut and clean with square corners and 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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