

DIPLOMA

ADVANCED GOLDWORK

PROJECT EVALUATION



Patron: Her Majesty The Queen
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 present
- Design marks have been covered / tacking lines have been removed and are not visible
- The embroidery is in good condition throughout and does not appear worn or distressed (e.g. due to poor storage)
- The stitches are not fluffy, worn or over waxed (e.g. on couched areas)
- Starting and finishing stitches are not visible

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2. Design

- The design is well adapted for goldwork techniques with a good balance of open and solid areas
- 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 image has been placed squarely on the grain and the background fabric is appropriate to the technique
- Have the proportions of shapes been maintained and are consistent with the source image

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3. Padding

- The felt and carpet felt are at an appropriate height for the area
- The felt is securely attached and smooth (unless the design requires it to be 'stepped')
- The carpet felt is sufficiently firm to support the gold at an even tension
- The soft string is tapered smoothly, and is an appropriate height for the area
- The soft string is secure, firm and even throughout
- The white string is stitched in equally spaced, straight parallel lines

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) appropriately and consistently spaced
- 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 threads have been couched and plunged correctly with a good twist so no core has been exposed
- Fabric is not pulled or worn where threads have been plunged
- 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

2021-2022
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

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5. **Couching over white string (basketweave)**

- The gold is couched securely with an even tension over the string, creating a defined pattern
- The gold threads lie in neat parallel rows with no gaps or overlapping
- The couching stitches lie at 90° to the gold
- The gold threads are plunged accurately to give a neat edge with no core exposed

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6. **Or Nué (optional)**

- The colour and pattern of the couching stitches work within the space and shape of the design
- The stitches are evenly tensioned and at an appropriate angle to the gold
- 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 threads have been couched and plunged correctly with a good twist so no core has been exposed
- Fabric is not pulled or worn where threads have been plunged

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7. Chipping & Cutwork

- The chips are uniform in size, square, small and cleanly cut with no sharp edges
- The chips are flat on the fabric/felt surface with varying angles and no overlapping
- The chips fill the space with no felt exposed. Additionally, scattered are evenly spaced (unless the design requires otherwise)
- 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 the soft string padding solidly and is at an appropriate angle for the design
- A minimum of 10 cms has been worked with little damage or cracking (no more than 4 cracks per 10cm) one area should show exclusively rough purl (approx 2 cms)

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8. S-ing

- Purls lie smoothly and form an obvious rope like twist with no space beneath the gold
- No thread or padding is showing
- Chips are of appropriate lengths including the starting and finishing pieces
- Spangles combined with the purl lay evenly and flat (optional)

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9. Plate

- Plate is invisibly stitched with an even zig-zag pattern in a continuous length of a minimum of 5cms
- Plate is worked over an appropriate padding which is neatly covered and lies smoothly on the surface
- Plate is in good condition with no kinks, dents or scratches

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10. Kid leather

- Small neat stitches have been used
- The kid leather lies smoothly and firmly over the padding, or smooth and flat on the fabric
- The kid leather is in good condition with no pin/needle holes, scratches or stretch marks

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11. 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 linen is pulled tautly across the board to remove creases, bubbles and puckering
- The board is not significantly bowed due to over tensioning of the fabric
- There are no pinpricks visible along 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.....

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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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