

2021-2022
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA

CANVAS STITCHES
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 work is well presented and clean with no alien fibres
- No design lines or canvas 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 fibres are visible from the front caused by incorrect starting and finishing of threads
- No threads/thread ends visible on the outside of the stitched area

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2. Design

- The design has been adapted well to this technique
- The choice of stitches enhances the design

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Royal School of Needlework, Apartment 12a, Hampton Court Palace, Surrey KT8 9AU, UK
T: +44 (0)20 3166 6932, F: +44 (0)20 8943 4910, E: enquiries@royal-needlework.org.uk, W: www.royal-needlework.org.uk

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3. Appropriate Use of Stitches and Thread

- A good variety of stitches has been used including cross, diagonal, horizontal and vertical
- The stitches used are appropriate in scale and texture for each individual area.
- The correct number of threads has been used in the needle to ensure suitable coverage of the canvas
- The selection of thread replicates the textures of 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 or overly tight stitches/threads
- No obvious lumps or bumps are visible from the front indicating tangled threads on the back or over-worked stitches
- Stitches are counted correctly (stitches should be worked consistently throughout e.g. cross stitches all cross the same way)
- In at least one area two or more stitches should gradually transition into one another sympathetically
- Where stitches meet they are worked correctly one against the other with no missing stitches

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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
- Has a realistic quality been created and is it representative of the source image
- Have the proportions of shapes been maintained and are they consistent with the source image
- Additional surface stitches are appropriate and neat (optional)

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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 an even rebate on the front; the canvas grain is straight to the edges of the board
- The canvas is pulled tautly across the board to remove creases, bubbles and puckering
- There are no pinpricks visible along the edges of the board
- The board is not significantly bowed due to over tensioning of the fabric
- 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 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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