

2021-2022
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA

QUILTING

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 are visible
- The fabric(s) and threads are in good condition and retain their sheen
- There is good tension across the quilt with no undue distortion of the fabric or design

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2. Design

- The design is appropriate for the techniques

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3. English Quilting

- Appropriate padding has been used and the layers are securely attached to one another
- Stitches are of a suitable length and are neatly worked with an even tension

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4. Italian Quilting

- The wool padding is consistent throughout with no stray fibres visible
- The two rows of running stitch or backstitch are evenly spaced (5-6mm apart) and the stitches are neatly worked with an even tension

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5. Trapunto

- The padding fills the space and appears smooth but not over stuffed so as to unduly distort the work; no stray fibres should be visible
- The backstitch is neatly worked with an even tension

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6. Kantha (Optional)

- The fabric layers are securely attached to one another
- The running stitch is neatly worked in parallel rows around the design with an even tension to create the traditional ripples in the fabric

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7. Finishing

- The design is placed on the straight grain with an even rebate (the grain may not be straight to the edges because of the distortion caused by padding)
- The fabric should lie neatly with no puckers or distortion (if used, basting stitches should be removed)
- The corners should be finished neatly with the chosen method, with no construction stitches showing
- The backing fabric should be of an appropriate weight (similar to the front) and be placed on the grain
- The stitches on the reverse should be neatly worked even in length and no starting knots or ending stitches visible.
- The corners and edges should be finished neatly with the chosen method, with no construction stitches showing

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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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