

2024-2025
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

Advanced DIPLOMA



Patron: Her Majesty The Queen
President: HRH The Duchess of Gloucester

Fine Whitework

PROJECT EVALUATION



NAME

DATE..... **ONLINE/VENUE**.....

TUTOR(S).....

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 stains or alien fibres
- Design marks have been covered / tacking lines have been removed and are not visible
- The thread condition is good, with no discolouration. The thread is not fluffy or thin and retains its sheen and twist
- There is no visible degradation from washing or residue
- No threads are visible from the front caused by carrying threads across the reverse
- The choice of background fabric effectively enhances the design

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2. Design

- The design has been well adapted to include all of the techniques
- The placement of stitches enhances the design
- Appropriate threads are used for each stitch, with consideration given to the scale of the work
- There is an effective balance of openwork and solid stitching
- Openwork stitches have been placed effectively to create negative space
- The textures within both solid and openwork stitchery effectively enhance the design

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Royal School of Needlework, Apartment 12a, Hampton Court Palace, Surrey KT8 9AU, UK
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3. Net Darning and Insertion

- Areas of darning patterns on net are counted correctly and the stitch tension is appropriate with no distortion
- The net darning patterns are appropriate to the area and enhance the design
- The net is secured appropriate with no puckering.

4. Pulled and Drawn Work

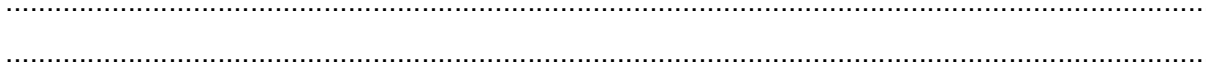
- The stitch tension is consistent, smooth and even and there are no loose threads (including threads of the fabric) or stitches
- The stitches are counted correctly
- Where appropriate double running stitch has been used around each area so that the surrounding linen is not distorted
- The stitches are pulled evenly and sufficiently to show the 'lace effect' of the technique
- Pulled thread stitches fill the areas with no stitches missing around the edges or extending out into the surrounding fabric
- Ladder stitch is not over pulled and the couching is neat
- The threads are withdrawn cleanly, secure and any stabilising stitches are neatly worked
- The stitches are worked with an even tension and sufficiently show the of the technique to its best advantage

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6. Surface Stitches

- The tension and density of padded satin stitch and trailing is consistent
- Lines of trailing are smooth, tapering is appropriate and well executed
- Areas of satin stitch have smooth edges, the stitch angles are appropriate and any padding is smooth, stable and at an appropriate height
- Additional surfaces stitches (excluding trailing and satin stitch) are neat, even and appropriate to the design
- Stitching is not distorted or forced off course by other elements and sufficiently cover any stabilising stitches

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7. Removal of Fabric

- The edges of the double layer are appropriately secured
- Layers of Linen have been cut away cleanly to create smooth lines.

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8. Finishing

- The design is placed straight on the grain with an appropriate rebate
- 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 fabric grain is straight to the edges of the board
- The fabric 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
- 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.....

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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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