

**2024-25**  
ACADEMIC YEAR

**ROYAL SCHOOL OF NEEDLEWORK**

**CERTIFICATE**

**BLACKWORK**  
**PROJECT EVALUATION**



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



**NAME**.....

**DATE** ..... **Venue/Online:** .....

**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 alien fibres.
- The thread retains its sheen and is not overworked or fluffy.
- No tacking lines are visible.
- No threads from the back are visible through to the front.

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**2. Design**

- The design has been adapted well to this technique.
- The choice of stitches and thread thicknesses are appropriate to the design.
- An appropriate range of texture has been achieved throughout.
- Depth and dimension have been achieved throughout.
- The embroidery resembles the original design source.

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**3. Appropriate Use of Stitch**

- There is careful choice and placement of stitches.
- Stitch size is appropriate.
- There is a minimum of four stitches and where appropriate to the design, more stitches can be used.
- The stitches enhance the depth and texture of the design.

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**4. Tension and Accuracy of Stitches**

- There are no loose stitches.
- There are no over-tight stitches.
- Stitches are counted correctly.
- Where two stitches are blended, the count has been adapted sympathetically.

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**5. Shading and Overall Effect**

- The variation of stitch pattern creates contrast.
- A full tonal range has been achieved including highlights through negative space. If Ophir thread has been used it is appropriate to the design.
- A realistic and dimensional embroidery true to the original image has been achieved.
- Definition between areas has been achieved through choice of stitch and thread thickness. If outline stitches have been used they are appropriate and used sparingly.

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**6. Mounting**

- The background fabric beneath the linen does not detract from the design.
- The board has been cut with 90° 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.
- The linen 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 linen have been folded neatly and are square and flat.
- The sateen is on the grain, taut and clean with square corners and an 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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