#### **ROYAL SCHOOL OF NEEDLEWORK**

### **CERTIFICATE**



# JACOBEAN PROJECT EVALUATION

NAME	ROYAL SCHO OF NEEDLEWO
DATE Venue/Online:	Founded 187
TUTOR(S)	
As you work your embroidery, please think about and record how you achie various assessment criteria listed below, and record why you made various affecting your embroidery. These questions ask you to reflect on your embrowork, which helps you gain a deeper understanding of what you have learned	decisions roidery
Please sign and date the form and hand it in with your work for assessment.	
Assessment Criteria:	
<ol> <li>First Impressions</li> <li>The work is well presented and clean with no alien fibres.</li> <li>The linen twill has been kept free from stains, the fabric has been protected ar abrasion has occurred.</li> <li>The thread condition is good. Thread is not fluffy or thin and retains its twist.</li> <li>Paint lines have been covered and are not visible.</li> </ol>	nd no
<ol> <li>Design</li> <li>The design follows the traditional English Jacobean style and has been worke sympathy with this ethos.</li> <li>Care has been taken to place the image vertically on the grain.</li> <li>The design has been distributed harmoniously and in proportion to the space.</li> <li>A good balance of solid and open areas has been achieved.</li> <li>The colours used have been distributed throughout the design.</li> <li>An effective range of shades within each colour family has been used to achie</li> <li>A variety of flat and textural stitches have been used within the design.</li> </ol>	d in eve depth.

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3.	Stitches  The stitch tension is consistent, smooth and even. There are no loose threads or stitches. Parallel stitches are consistent across the shape (e.g. laid, trellis, satin stitch).  Sweeping angle changes flow smoothly around the curves (e.g. Cretan, feather, block shading, long & short stitch).  The outline stitches are smooth, follow an appropriate route and have not been forced off-course by previous stitching.  Smooth edges have been achieved with close stitches over a stable foundation (e.g. long & short, satin, block shading).  Dense areas of stitching cover the linen and appear smooth (e.g. laid, satin, long & short).  Areas demonstrate gradual shading where appropriate (e.g. long & short, laid stitch).  Points are sharp.  The stitches have been worked technically correctly.
•	Mounting  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 and the direction of the twill runs from bottom left to top right.  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 pin pricks visible.

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**Embroidery** 

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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.

What did you enjoy most in stitching this piece? Why?
Did your decisions work well and are you satisfied with the results?
What did you find most challenging in working this piece? Why?
What, if anything, would you do differently in the future?
Did the design evolve over time and were you influenced by your tutor, fellow-students or other source to develop your original ideas?
The next time you employ this technique, what aspects of the design and/or embroidery wil do you differently?

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Signed	Date
Teaching & Environment	
Which aspects of the teaching were papiece?	
Was any part of the teaching advice co	onfusing or unhelpful in any way?
your classes?	ould have been helpful to you if it had been given during
What is your opinion of the materials p	provided by the RSN for this project?
Do you know of any additional resour help future students in this technique?	ces (books, textiles collections, websites etc.) that wil
Did you enjoy the learning environmen	nt at the RSN? Is there anything we could improve?