ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA



1872

APPLIQUE PROJECT EVALUATION

NAME	ROYAL SO OF NEEDLE
DATEVenue/Online:	Founded
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 embrwork, which helps you gain a deeper understanding of what you have learned	decisions oidery
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 Design marks have been covered / tacking lines have been removed and are not visible The thread condition is good. The thread is not fluffy or thin and retains its sheen and twist There are no dirty marks, fluffy or worn areas Starting and finishing stitches are not visible 	
 2. Design The design has been adapted well to this technique The design is balanced and creates a pleasing image The image has been placed squarely on the grain and the background fabric is appropriate to the technique Have the proportions of shapes been maintained and are they consistent with image 	6

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3. Padding
There is evidence of at least 3 different padding techniques The padding change is appropriate for the group of the design.
 The padding chosen is appropriate for the areas of the design No padding is visible underneath the fabric or edges
The padding is smooth, firm and even
4. Choice and Application of Fabrics
There are a minimum of four fabrics which are of a suitable weight and texture for each area
 Fabrics are smooth with no obvious puckering (unless required for visual effect)
 Fabrics have been applied on the straight grain (unless the design requires a deliberate placing off the grain)

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5. Edges of Fabric

Marks are awarded for edges demonstrated

- Edges are neatly and securely worked with a suitable number of stitches
 - i) The Cord is sufficiently twisted, the stitches do not show & more than 10cms have been worked
 - ii) Couching is smooth, the stitches are at 90 degrees to the thread, evenly and appropriately spaced & more than 10cms have been worked
 - iii) Turned edges are smooth, the stitches are neat and even & more than 10cms have been worked
 - iv) Frayed edges are suitable of a suitable depth & more than 10cms have been worked
 - v) Embroidered edge (as per the brief) is even in tension, covers the edge of the fabric & more than 5cms have been worked
- Edges are suitable for the design
- The edges work well with each other and do not distort each other

Additional embellishments are appropriate in scale and securely attached

Additional surface stitches are neatly worked and appropriate

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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 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
- There are no pinpricks visible along 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
 Or Soft Hanging
- The fabric has been folded with 90 degree corners and straight edges
- The design is placed straight on the grain with an even rebate on the front; the fabric grain is straight along the edges
- The fabric is reasonably flat and smooth with no undue distortion
- Slot / Tabs are correctly and neatly executed
- Does the hanging fall correctly without distortion
- The corners of the fabric have been folded neatly and are square and flat
- The backing fabric is on the grain, smooth and clean with square corners and even rebate
 The slip stitches are consistently of even size with no slip stitches or pippricks 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 wi do you differently?
Signed

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Teaching & Environment

Which aspects of the teaching were particularly helpful to you in working this piece?
Was any part of the teaching advice confusing or unhelpful in any way?
Is there any advice or instruction that would have been helpful to you if it had been given during your classes?
What is your opinion of the materials provided by the RSN for this project?
Do you know of any additional resources (books, textiles collections, websites etc.) that wi help future students in this technique?
Did you enjoy the learning environment at the RSN? Is there anything we could improve?