

2024-2025
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA

ADVANCED SILK SHADING - Animal
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 fabric is clean and there are no alien fibres on the surface or trapped in the embroidery
- Design marks have been covered / tacking lines have been removed and are not visible
- The thread has maintained its sheen and is in good condition
- Starting and finishing stitches are not visible
- The embroidered area is of a reasonable size in line with the specified dimensions

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2. Design

- The background fabric is appropriate to the design
- The shades chosen are appropriate to the design
- A sense of realism has been created and the embroidery has a realistic quality
There is evidence of understanding of directional lines and/or shading in preparatory drawings

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3. Stitch Technique

- The length of the stitches is appropriate to the design
- The stitch direction is at the correct angle in all areas of the design
- The rows of long & short blend naturally into one another without appearing as blocked rows
- There are no obvious angle changes, except where used deliberately to depict fur or feather texture.
- The stitches are an even and consistent tension
- The density of stitching is sufficient to cover all fabric within each area
- There are no open gaps showing fabric between overlapping areas
- The long & short stitch is smooth without overworked areas

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4. Shading & Realism

- The edges are worked neatly and are appropriate for the design (in general smooth and defined, but sometimes fluffy and uneven where necessary)The light source is consistent within the design /25
- The split stitch is not visible
- There are no long & short stitches overlapping each other at the edges (unless required for the design)
- The edges of the long & short stitch are defined against the colour of the chosen background fabric

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5. Edges

- The colours are appropriately blended throughout
- The light source is consistent across the design and replicated within the embroidery
- The shading has been explored to achieve a three dimensional perspective
- Fur, feathers and scales have been appropriately depicted with the use of stitch and colour
- Physical shaping has been achieved with the use of stitch direction and colour
- Realistic features, nose, eyes, claws, hooves etc are appropriately depicted
- Additional background stitching is appropriate and enhances the design (optional)

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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
- There are no pinpricks visible along the edges of the board
- The board is not significantly bowed due to over tensioning of the fabric
- 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.....

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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