

# Applique Assessment Guidance



## Paperwork

<b>Brief of correct year included (or available).</b> If not included, briefs for previous years can be downloaded. Speak to the C and D team.		
<b>Self-evaluation form read.</b> Supplied by the student		
<b>ILP (Independent Learning Plan) read.</b>		
<b>Reasonable adjustment agreed (only when agreed by C&amp;D team and copy of agreement email included in paperwork).</b>		
<b>If yes what aspects of assessment are affected? Does the maximum total mark need to be adjusted?</b>	Speak to the C and D team if you need guidance on reasonable adjustment issues.	

## Marking scheme

No evidence or insufficient to assess	0 (0)	Satisfactory	3 (5-6)
Attempted	1 (1-2)	Very Good	4 (7-8)
Unsatisfactory	2 (3-4)	Excellent	5 (9-10)
For categories marked out of 10 intermediate marks may be given e.g.7,9. See figures in brackets above.			

## Preparatory work

	Max
<b>Items listed in the brief - line drawing/pricking (design size), padding plan, stitch plan and source material.</b> Has this work been done? is there evidence of preparation and planning? Is it within the specified design size? The question is NOT whether you like the design. It is not necessary to have separate documents for each item e.g. a stitch plan and order of work might be together. The more that has been attempted and the more thoroughly it has been done the higher the mark.	5
<b>Order of work</b> Detailed order of work to plan the layering sequence.	5

## General

<b>Cleanliness of work</b> Examples: Are there any alien materials such as hairs and fibres? Stains e.g. paint drops, dirty marks; Abrasion of the fabrics. The more types of problems or the severity of a single problem the lower the mark.	5
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<b>Concealment of design lines, starting and finishing stitches etc.</b> Examples: Design lines (paint, pencil etc.) are concealed. Basting/tacking lines are concealed. Casting on or casting off is concealed. The more types of problems or the severity of a single problem the lower the mark.	5
<b>Thread condition</b> Examples: Fluffy thread. Thick and thin thread. Worn thread. Lost of twist. Discolouration. The more types of problems or the severity of a single problem the lower the mark.	5

<b>Stitches and techniques overview</b> There are two issues to think about - <b>accuracy of working</b> (the technical element) and <b>suitability of use</b> (the design element). The RSN Stitchbank is the reference source for technical questions. Criteria will vary depending on the stitch or technique. Examples; <b>Accuracy:</b> Is the stitch worked the correct way? Are stitches even and smooth? Do stitch lines flow when they should? Are points sharp? Has a suitable thread been used? Is the tension correct? <b>Suitability:</b> Is it an appropriate choice for the design (right stitch/technique: right place)? Does it recreate the right texture? Is it the right scale? Is it the right colour? Is there enough room for the stitch or technique?
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### Padding

<b>At least three different methods</b> Have 3 different padding types been used? Should be clearly distinguishable. □	5
<b>Padding 1. Type being assessed .....</b> Is this padding type appropriate for area where used (shape / height) ? Is it entirely concealed ? Smooth, unless otherwise intended. Securely attached.	5
<b>Padding 2. Type being assessed .....</b> Is this padding type appropriate for area where used (shape / height) ? Is it entirely concealed ? Smooth, unless otherwise intended. Securely attached.	5
<b>Padding 3. Type being assessed .....</b> Is this padding type appropriate for area where used (shape / height) ? Is it entirely concealed ? Smooth, unless otherwise intended. Securely attached.	5
<b>Combined effect of all padding</b> Do the techniques work harmoniously and complement each other across the design? Relative heights of padding against each other.	5

### Fabrics

<b>At least four different fabrics</b> At least four different fabrics have been used. Clearly distinguishable by their weight / fibre composition, weave etc.	5
<b>Choice of fabrics</b> Do the fabrics chosen display different characteristics. eg matt-shiny, coarse-sheer, close and open weaves? Do they reflect the characteristics of the design. The greater variation the better.	10
<b>Creative treatment of fabrics</b> Examples include: fabric that has been painted, dyed, distressed, hand embroidered, machine embroidered, pleated, smocked, crunched etc Do the choices reflect the characteristics of the design? Are they neatly worked / applied securely?	10
<b>Application of fabrics</b> Creates a smooth surface, lying flat and even? No puckering (unless intended). Supported by the padding. No unwanted bulk eg at corners.	10

<b>Accuracy of placement</b> All fabrics on the grain (unless otherwise intended). Shapes/fabrics placed accurately in relation to each other - size, angles etc. Have shapes grown / distorted by a neighbour? Applied in the right order . Attachment stitches concealed.	10
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## Edges

<b>At least four different types</b> Have 4 different edges been used? Are they clearly distinguishable?	5
<b>Edge 1. Type being assessed</b> ..... See guidance below for each options details. Used in a suitable way for the material applied. Suitable use within the chosen design.	10
<b>Edge 2. Type being assessed</b> ..... See guidance below for each options details. Used in a suitable way for the material applied. Suitable use within the chosen design.	10
<b>Edge 3. Type being assessed</b> ..... See guidance below for each options details. Used in a suitable way for the material applied. Suitable use within the chosen design.	10
<b>Edge 4. Type being assessed</b> ..... See guidance below for each options details. Used in a suitable way for the material applied. Suitable use within the chosen design.	10
<b>Combined effect of all edges</b> Work harmoniously together. Joins concealed. Layers of edge fabric sit together well.	10

## Criteria for Edges

<b>Turned edges</b> Smooth shape outlines. Attachment stitches concealed and securely worked. Any evidence of stitches indicates they are evenly spaced.
<b>Bound edges</b> Choice of binding, colour / fabric etc.. Binding and fabric neatly and securely applied. Attachment stitches concealed. No puckers. Corners smoothly rounded or mitred.
<b>Frayed edges</b> Appropriate depth / length of fray. Fringe ends treated purposefully - secured, shaped, distressed etc.
<b>Corded edges</b> Attachment stitches concealed. Neatly and securely worked. Has the student has made the cord? Good choice of threads, effective colour / fibre combination and sufficient twist.
<b>Couched edges</b> Couching stitches are smooth, evenly spaced and at 90 degrees to the core thread(s). Application is neat and securely worked. Threads in good condition. Smooth shape outlines. Corners maintain any points and ends have been cleanly / invisibly plunged.
<b>Embroidered edges</b> At least 5 cm continuous length if embroidery worked. Stitches are neat and even tension. Covers the fabric edge. Suitable choice of stitch. Thread in good condition.

## Outcome

<b>Relationship of the finished piece to the original</b> Examples: Does the design work with the technique? Have shapes been maintained individually and in relation to each other (check the tracing/pricking)? Has a sense of dimension been achieved (padding, shading, scale etc.)? Is there a harmonious distribution of design elements (design balance)? Are textures represented? Is there variation in scale - small/fine areas and larger/bolder areas? Is there a good mix of techniques? Do the techniques relate to the design - texture, scale, directional flows.	10
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#### Finishing – Mounted on board or soft hanging

<b>Accuracy and neatness</b> Examples; <b>Accuracy:</b> The board has straight edges and 90 degree corners. Fabric mounted on the grain (also consider here if the initial transfer of the design is on the grain). Herringbone has secured the work to the calico. Suitable and even tension of embroidered surface (ie no distortion of cut away areas)? Sateen taut. The board is unbowed <b>Neatness:</b> The rebate of the backing fabric is equal or balanced. Slip stitches are even in size and concealed. Pin pricks have been removed. <b>Soft hanging:</b> Are the edges neatly turned? Is the backing neatly applied with hidden stitches? Is the rebate even? Is the overall shape of the embroidery maintained when hanging free? Does it hang comfortably flat? Is the slot concealed? Are tabs correctly spaced (even or deliberately placed)? Do all the tabs hug the hanging bar (ie is the weight evenly distributed)? The more types of problems or the severity of a single problem the lower the marks.	10
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#### Assessor's pointers for the future

1	Please choose up three matters to offer advice for the future. Comments must be objective and should be positive, aimed at helping the student develop their skills and confidence.
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