

Goldwork Certificate Assessment Guidance



Paperwork

Brief of correct year included (or available). If not included, briefs for previous years can be downloaded. Speak to the C and D team.		
Self-evaluation form read. Supplied by the student		
ILP (Independent Learning Plan) read.		
Reasonable adjustment agreed (only when agreed by C&D team and copy of agreement email included in paperwork).		
If yes what aspects of assessment are affected? Does the maximum total mark need to be adjusted?	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
Items listed in the brief - line drawing, stitch plan, padding plan, simple shaded plan, order of work, pricking (design size) and source material. Has this work been done? Is there evidence of preparation and planning? 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

General

Cleanliness of work Examples: Alien materials such as hairs and fibres; Stains e.g. paint drops, wax, dirty marks; Abrasion of the fabric. The more types of problems or the severity of a single problem the lower the mark.	5
Concealment of design lines, starting and finishing stitches etc. Examples: Design lines (paint, pencil etc.) are concealed. Casting on or casting off is concealed. Stab stitches concealed. The more types of problems or the severity of a single problem the lower the mark.	5
Thread condition (gold and couching thread) Examples: Fluffy thread. Thick and thin thread. Worn thread. Loss of twist. Excessive visible core. Discolouration. Tarnishing. Over waxed thread. The more types of problems or the severity of a single problem the lower the mark.	5

Stitches and techniques overview

There are two issues to think about - **accuracy of working** (the technical element) and **suitability of use** (the design element). The RSN Stitchbank is the reference source for technical questions. Criteria will vary depending on the stitch or technique. Examples;

Accuracy: 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? Have stitches been counted correctly? Is the tension correct?

Suitability: Is it an appropriate choice for the design (right stitch/technique: right place)? Is it the right texture? Is it the right scale? Is it the right colour? Is there enough room for the stitch or technique?

Padding

Felt padding No movement. Holds the gold. Appropriate to the design. Range of heights including one of at least three layers. No more than three layers.	5
Soft string padding Firm base. No movement. Appropriate height for the design. Width no more than 7mm. Holds the gold. Smooth tapering for at least one end. Not lumpy.	5

Couching

Couching - General All required elements worked: (1) Japanese on felt, (2) Japanese on fabric and (3) combination couching (4) Turn of less than 90 degrees (5) 2 Pearl Purl outlines. Minimum of 5 x 5 cm or equivalent in total. Adjacent rows sit next to each other. No gaps. No overlaps. Rows not forced off course. Choice of areas where couching used.	10
Couching stitches - Japanese on felt Accurate. Firm tension. 90 degrees to the gold. Brick pattern maintained as much as possible. Well spaced where brick pattern not possible. Plunged ends couched as needed. Minimum 4 rows.	10
Couching Stitches - Japanese on fabric Accurate. Firm tension. 90 degrees to the gold. Brick pattern maintained as much as possible. Well spaced where brick pattern not possible. Plunged ends couched as needed. Minimum 4 rows.	10
Couching stitches - Combination couching Accurate. Firm tension. 90 degrees to the gold. Brick pattern maintained as much as possible. Well spaced where brick pattern not possible. Plunged ends couched as needed. Choice of threads appropriate for design. Creates a different light play effect to contrast the Japanese.	10
Turn - less than 90 degrees Accurate. Neat. Choice of area used. Turned not plunged. At least two rows. Consistency of turn for each row.	10
Plunging, including visible plunging Maintains line / intended shape. Accurate positioning. Brick pattern maintained to plunge point. No exposed cores. Background fabric undamaged.	10
Pearl Purl - Stretching Sufficiently stretched. Evenly stretched. Not over stretched. Couching stitches concealed. Choice of area.	10
Pearl Purl - Smoothness of lines Lines flow and follow the design. No kinks or damaged coils. Choice of area.	5
Pearl Purl - Treatment of cuts and joins Clean cuts. No tags. No sharp ends. Smooth joins.	5

Cutwork

Chipping - Cutting Equal lengths. Short lengths. Sharp cuts. Square cuts. Minimal tags.	10
Chipping - Application Random directions. No gaps. No overlaps. Filled to edges of shape. If scattered, in a balanced pattern. Choice of area. Smooth surface. No protruding tags.	10
Over soft string padding - Contact of the cutwork with the base fabric Contact is made on both sides of the fabric. Gold sits snugly on the string.	10
Over soft string padding - Angle of cutwork Consistent 45 degree angle. Angle works around the shape. No gaps. Choice of area.	10
Smooth Purl - Continuous length At least 5cm has been worked continuously over soft string padding.	5
Smooth Purl - Cracks ratio Ratio of 2:5 cracked:undamaged. This means over the 5cm minimum a maximum of 10 cracks allowed. If more cut work worked then the ratio still applies. Reduce mark for more cracks.	10

Outcome

Relationship of the finished piece to the original 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 (shading, scale etc.)? Is there a harmonious distribution of design elements (balance, open and closed areas)? 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. Has play of light on the gold been achieved?	10
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Finishing – Mounted on board

Accuracy and neatness Examples; Accuracy: 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 bubbling between worked areas)? Sateen taut. The board is unbowed Neatness: The rebate of the backing fabric is equal or balanced. Slip stitches are even in size and concealed. Pin pricks have been removed. The more types of problems or the severity of a single problem the lower the marks.	10
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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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