

# Goldwork Diploma 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, stitch plan, padding plan, shaded plan, order of work, pricking (design size) and source material.</b> Is it within the specified design area? 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

<b>Cleanliness of work</b> 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
<b>Concealment of design lines, starting and finishing stitches etc.</b> 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

<b>Thread condition (gold and couching thread)</b> 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
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<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? Have stitches been counted correctly? Is the tension correct? <b>Suitability:</b> 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?
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### Padding

<b>Felt padding</b> No movement. Firm base. Holds the gold. Appropriate height for the design. Smooth.	5
<b>Soft string padding</b> 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
<b>White string padding</b> No movement. Firmly attached. Evenly spaced. Straight lines. Parallel lines or if fanned, evenly fanned. Suitable choice of area.	5
<b>Carpet felt</b> No movement. Firm base. Smoothly covered by felt unless otherwise intended. Well shaped - chamfered edges. Appropriate height and shape for the design. Holds the gold. Smooth. Suitable choice of area.	5
<b>Overall effect of combined padding</b> Relationships from area to area. Relative heights, widths etc. Relates well to the design.	10

### Kid

<b>Metallic kid</b> Attached using small neat stitches. Lies smoothly and firmly over padding. Or lies flat on the surface. Kid not damaged by working pin and needle holes, stretch marks, scratches etc.)	10
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### Couching

<b>Japanese / Passing - Couching over carpet felt padding in a brick pattern</b> Enough worked to create clear brick pattern (plus diamond if worked). Couching secure. Even tension. 90 degrees to the gold. Rows sit next to each other. No gaps. No overlaps. Pattern maintained as far as possible. Stitching well spaced where a pattern is not possible. Plunged ends couched as needed.	10
<b>Japanese / Passing - Couching over white string padding in a basketweave pattern</b> Enough worked to create clear basketweave pattern. Couching secure. Couching accurate and correctly counted. Firm tension. 90 degrees to the gold. Rows sit next to each other. No gaps. No overlaps. Basketweave pattern maintained as far as possible. Stitching well spaced where a pattern is not possible. Plunged ends couched as needed.	10
<b>Shaded gold - Colour</b> Colour choices reflect the colours and shades of the design.	5

<b>Shaded gold - Shading</b> Placement of stitches reflects the design. Distinct variation between areas of dense and open stitching.	10
<b>Shaded gold - Technique</b> Couched rows are aligned. No gaps. No overlaps. No exposed felt or fabric. Stitches are evenly tensioned. Stitches are at the correct angle. No exposed cores on plunging. Fabric undamaged by plunging.	10
<b>Japanese - Turn of precisely 90 degrees</b> Accurate. Neat. At least four rows. Consistency of turn for each row. Not plunged. No exposed cores. Suitable choice of area used.	5
<b>Combination couching over padding</b> Accurate. Couching secure. Firm, even tension. 90 degrees to the gold. Rows sit next to each other. No gaps. No overlaps. Stitching well spaced where pattern not possible. Plunged ends couched as needed. Choice of threads appropriate. Creates a different light play effect to contrast the Japanese.	5
<b>Plunging, including visible plunging</b> Maintains line/ intended shape. Accurate positioning. Pattern maintained to plunge point. No exposed cores. Fabric unworn/undamaged by plunging.	5
<b>Other turns and corners generally</b> Neat. Accurate. Secure. No exposed cores. Suitable choice of area where turned / plunged.	5
<b>Pearl Purl</b> <u>Standard stretching</u> - Sufficiently stretched. Not over stretched. Evenly stretched. <u>Intentional overstretching</u> - Evenly stretched. Effective use of technique. Couching stitches concealed. Smoothness of lines. Lines flow and follow the design. No kinks or damaged coils. Choice of area. Clean cuts. No tags. No sharp ends.	10
<b>Pearl Purl - enclosed shape</b> Clean cuts, No tags. No sharp ends. Smooth, seamless join.	5

## Cutwork

<b>Solid chipwork</b> Area worked over padding with Bright or Wire Check. Equal lengths. Short lengths. Square cuts. Sharp cuts. Ends cut straight. Random directions. No gaps. No overlaps. Filled to edges of shapes. If scattered then evenly (unless otherwise intended). Suitable choice of area used.	10
<b>Cutwork purls over soft string padding - Mixed purls</b> At least 10cm has been worked in total. All four purls types have been used: Bright Check, Wire Check, Smooth Purl and Rough Purl. At least 4cm has been worked continuously in Rough Purl.	5
<b>Cutwork purls - Contact of the cutwork with the base fabric</b> Contact on both sides of the fabric. Gold sits snugly on the string. String supports the gold throughout the length.	10
<b>Cutwork purls - Angle of cutwork</b> Consistent 45 degrees. Angle works around the shape. No gaps. Choice of area.	10
<b>Cutwork purls - Cracks ratio</b> Ratio of 1:5 cracked:undamaged. This means over the 4cm minimum a maximum of 4 cracks allowed. If more cut work worked then the ratio still applies. Reduce mark for more cracks.	10
<b>S-ing</b> Purls lie smoothly. Cut to equal length appropriate to the design. Filler purls at start and finish cut accurately. No gap beneath the gold. Creates an even, rope like twist. Thread concealed. If over padding, padding concealed. Spangles, if used, lie flat. At least 5cm continuous length.	10

## Broad Plate

<b>Plate</b> Stitches concealed. Accurately worked over appropriate padding. Overlapping zig-zag pattern created. Plate lies smoothly on the surface. At least 5 cm continuous length has been worked. Plate is undamaged during working (kinks, dents, scratches etc.)	10
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## 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 (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

<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 bubbling between worked 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. 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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