

Silk Shading Diploma Assessment Guidance



Paperwork

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| 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

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| 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 |
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| Items listed in the brief - line drawing, colour drawing (and colour studies of complex areas), black and white tonal drawing, order of work, stitch direction plan, pricking (design size), sampling exercises and source material. Has this work been done? Is there evidence of preparation and planning? Is it within the specified design area? 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. | 10 |

General

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| Cleanliness of work Examples: Alien materials such as hairs and fibres; Stains e.g. paint drops, 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 Examples: Fluffy thread. Thick and thin thread. Worn thread. Loss of twist. Discolouration. 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?

Colour and shading

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| Colour selection Right colours identified (bearing in mind everyone sees colour differently). Use of colour to create a sense of dimension. Also include choice of background fabric colour e.g is the image lost against the background colour?. | 15 |
| Colour blending Colours blend together. No unintentional stripes, bands or solids. Realistic. | 15 |
| Use of colour to create dimension etc. To depict physical shaping and texture of the subject, creating a sense of dimension (ie not reliant only on stitch direction). | 10 |
| Clear and consistent light source Logical. Realistic. Consistent (especially where elements combined). Worked according to image and drawings. | 10 |
| Highlights and shadows Represented in the stitching. Realistic. Accurate. Worked according to image and drawings. | 10 |

Technique

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| Stitch tension Correct tension. Nothing loose. Nothing over taut. Even tension. | 10 |
| Stitch length Appropriate length for the area and direction change. Worked with variation of stitch length. Nothing too long. Unintentional ridges are avoided. | 10 |
| Stitch coverage Within individual areas of stitching the stitches cover the fabric. No gaps. No overlaps. | 10 |
| Directional stitching - fur/feather textures Evidence of texture in stitching. Variety of textures. Variety of scale. Accurate. Appropriate layering. No over stitching. Realistic. Sense of movement. Reflects the design/image. | 10 |
| Directional stitching generally i.e. other than fur/feather Reflects the image and the plan. Stitches blend naturally. No obvious angle changes other than where design requires. No over stitching/overworking. No gaps or unintentional ridges. Realism achieved. | 10 |
| Working of internal boundaries Different areas of the image meet as they should. Internal boundaries are crisp and clean or intentionally blurred, as the design requires. Blended boundaries are worked smoothly. No gaps/visible fabric where internal boundaries meet. No overlapping. Layering/order of working correct. Split stitches concealed. If not concealed appropriate colour has been used. | 10 |

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| Working of outside edges against the background fabric Different areas of the image end as they should. Outside edges are crisp and clean or intentionally blurred, as the design requires. Layering/order of work correct. Overall image is defined against the background. Split stitches concealed. If not concealed appropriate colour has been used. | 10 |
| Eyes and other features Eye(s) and one other feature included. Eye(s) worked accurately and realistically. Highlight included. Realism achieved by use of colour and use of stitch. Other features. Worked accurately and realistically. Realism achieved by use of colour and by use of stitch. | 10 |

Outcome

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| 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 (overall composition)? Are textures represented? | 10 |
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Finishing – Mounted on board

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| 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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Assessor's pointers for the future

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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. |
| 2 | |
| 3 | |