

## Whitework - Broderie Anglaise and Richelieu 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 (design size), stitch plan, tonal shaded drawing, order of work and source material.</b> Is it within the specified design size?. 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 or 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 (pen, 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. 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?

**Broderie Anglaise**

<b>Small/stillette made eyelets</b> Are there at least two? Surrounding fabric not distorted. Even border of overcast stitches. Consistent stitch tension. No loose thread or stitches. Used appropriately. Choice of threads. Eyelet holes have crisp edges. Threads carried behind not visible through eyelet hole.	10
<b>Larger/cut eyelets</b> Are there at least two? Surrounding fabric not distorted. Even border of overcast stitches. Consistent stitch tension. No loose thread or stitches. Used appropriately. Choice of threads. Eyelet holes have crisp edges. Threads carried behind not visible through eyelet hole. If used, has the teardrop shape been maintained?	10
<b>Shaded eyelets</b> Are there at least two? Surrounding fabric not distorted. Even border of overcast stitches. Consistent stitch tension. No loose thread or stitches. Used appropriately. Choice of threads. Eyelet holes have crisp edges. Threads carried behind not visible through eyelet hole. If used, has the teardrop shape been maintained?	10
<b>Shaped eyelets</b> Are there at least two? Surrounding fabric not distorted. Even border of overcast stitches. Consistent stitch tension. No loose thread or stitches. Used appropriately. Choice of threads. Eyelet holes have crisp edges. Threads carried behind not visible through eyelet hole. If used, has the teardrop shape been maintained?	10
<b>Padded Satin</b> Are there at least two areas? Padding is smooth, firm, of suitable height. Padding supports the surface stitches. Stitch angles appropriate. Points sharp. Consistent tension. No loose threads or stitches. Used appropriately. Choice of threads.	10
<b>Trailing</b> Are there at least 2 lines, making 10cm total? At least one is tapered. Even tension. Smooth taper(s). Neat ends and joins. Choice of threads. Height of padding in relation to background.	10

**Richelieu**

<b>Buttonhole edges to open areas</b> At least one edge is worked in closed buttonhole. Consistent stitch tension. Stitch angles flow around the shape. No loose threads or stitches. Neat joins and ends. Used appropriately.	10
<b>Whipped Bars</b> Lies flat across the cut area without distorting the surrounding fabric. Consistent stitch tension. Neat ends and joins. No loose threads or stitches. Used appropriately.	10
<b>Woven Bars</b> Lies flat across the cut area without distorting the surrounding fabric. Consistent stitch tension. Neat ends and joins. No loose threads or stitches. Used appropriately.	10

<b>Buttonhole Bars</b> Lies flat across the cut area without distorting the surrounding fabric. Consistent stitch tension. Neat ends and joins. No loose threads or stitches. Used appropriately.	10
<b>Picots</b> Small. Neat. Crisp. Appropriately placed and sized.	10
<b>Cut areas</b> Crisp edges. Follows the shape. No protruding threads or fluffy ends. Threads carried behind not visible.	10

#### 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.	10
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#### Finishing – Mounted on board or lavender bag

<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>Lavendar bag:</b> Are the seams flat and correctly aligned? has the intended overall shape been achieved? Are corners neat ? Does the embroidery sit flat across the filling, without distortion at cut away areas? 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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3	