

Whitework - Pulled and Drawn 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 (design size), plan for drawn thread borders, tonal shaded drawing, stitch plan, order of work and source material. 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

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| Cleanliness of work 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 |
| Concealment of design lines, starting and finishing stitches etc. Examples: Design lines (pen, pencil etc.) 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 |
| Thread condition (gold and couching thread) 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?

Pulled Work

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| Minimum of five pattern stitches Are 5 different patterns used? Do they vary in scale, texture, direction etc. | 5 |
| Pattern 1. Stitch being assessed Has double running stitch been used to stop bleeding unless otherwise intended. Appropriate choice of pattern for the shape. Even tension. No loose threads/stitches. Counted accurately. Pulled evenly. Pulled sufficiently to create a "lace" effect. Fills the shape. No gaps and no overlaps where patterns meet. Threads carried behind are concealed. Thread choices and weights match the scales of the work. | 10 |
| Pattern 2. Stitch being assessed Has double running stitch been used to stop bleeding unless otherwise intended. Appropriate choice of pattern for the shape. Even tension. No loose threads/stitches. Counted accurately. Pulled evenly. Pulled sufficiently to create a "lace" effect. Fills the shape. No gaps and no overlaps where patterns meet. Threads carried behind are concealed. Thread choices and weights match the scales of the work. | 10 |
| Pattern 3. Stitch being assessed Has double running stitch been used to stop bleeding unless otherwise intended. Appropriate choice of pattern for the shape. Even tension. No loose threads/stitches. Counted accurately. Pulled evenly. Pulled sufficiently to create a "lace" effect. Fills the shape. No gaps and no overlaps where patterns meet. Threads carried behind are concealed. Thread choices and weights match the scales of the work. | 10 |
| Pattern 4. Stitch being assessed Has double running stitch been used to stop bleeding unless otherwise intended. Appropriate choice of pattern for the shape. Even tension. No loose threads/stitches. Counted accurately. Pulled evenly. Pulled sufficiently to create a "lace" effect. Fills the shape. No gaps and no overlaps where patterns meet. Threads carried behind are concealed. Thread choices and weights match the scales of the work. | 10 |
| Pattern 5. Stitch being assessed Has double running stitch been used to stop bleeding unless otherwise intended. Appropriate choice of pattern for the shape. Even tension. No loose threads/stitches. Counted accurately. Pulled evenly. Pulled sufficiently to create a "lace" effect. Fills the shape. No gaps and no overlaps where patterns meet. Threads carried behind are concealed. Thread choices and weights match the scales of the work. | 10 |
| Outline stitches At least one surface stitch used. Appropriate choice of stitch; texture, width etc... Follows the shape. Not forced off course. Double running stitch covered. | 5 |
| Overall combination of pulled stitches Variety of patterns giving - texture, scale, density, highlights and shadows. | 10 |

Drawn Work

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| Removal of fabric threads Accuracy of counting. Neat weaving of ends. No residual fibres (fluff) showing. | 5 |
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| Stabilising stitches Drawn thread ends stabilised with a suitable stitch; satin, buttonhole etc... Stitches worked are neat and even. Even tension. Secure throughout. | 5 |
| Hem stitch At least one hem stitch has been worked. Counted correctly. Even tension. Creates regular grouping of fabric threads along the border. No distortion of the surrounding fabric. Selection enhances design. Thread choices and weights match the scale of the design. | 10 |
| Knotted variation At least one knotted pattern worked within a drawn thread area. Counted correctly. Even tension. Creates lace effect. Selection and placement enhances design. Thread choices and weights match the scale of the design. | 10 |
| Twisted variation At least one pattern worked in a drawn thread area, where the remaining fabric threads have been twisted. Counted correctly. Even tension. Creates lace effect. Selection and placement enhances design. Thread choices and weights match the scale of the design. | 10 |
| Needleweaving One or more needlewoven motif in a withdrawn thread area. Counted correctly. Even tension. Creates lace effect. Selection and placement enhances design. Thread choices and weights match the scale of the design. | 10 |
| Corner decoration At least one decoration has been worked in an area where fabric threads have been completely withdrawn in both directions. Counted correctly. Even tension. Creates lace effect. No distortion of the fabric. Selection and placement enhances design. Thread choices and weights match the scale of the design. | 10 |

Drawn thread hem

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| Hem stitch No more than 2 or 3 threads withdrawn. Counted correctly. Even tension. Stitch used is Antique Hem variety i.e. needle between the seam layers. | 10 |
| Mitred corners Corners are mitred. Square. Excess bulk removed. Slip stitches are concealed. | 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 (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 – Presented on card

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| C | 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 distortion of cut away 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. Card presentation: Choice of colour for the card. Type of card used. Is the piece secured in all 4 corners? Does the embroidery sit comfortably flat across the card, without distortion at withdrawn areas? The more types of problems or the severity of a single problem the lower the marks. | 5 |
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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. |
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| 3 | |