

DIPLOMA

WHITEWORK PULLED **AND DRAWN THREAD WORK**



Patron: HRH The Duchess of Cornwall
President: HRH The Duchess of Gloucester



Pulled thread work is a traditional technique in which stitched patterns distort the threads of evenweave linen to create lace-like effects. There is a wide variety of stitch patterns from which to choose.

Drawn thread work is a traditional technique in which threads of the evenweave linen are removed and decorative stitches are worked in their place to produce a lace-like effect. There is a wide variety of stitches from which to choose.

AIM – to produce a piece of whitework embroidery demonstrating that you have understood the principles of pulled and drawn thread work, you have chosen appropriate stitches for the design and function of the piece, executed the stitches with the clarity and accuracy required in the absence of colour and kept the work clean and fresh during completion.

DESIGN

The size should be no bigger than 22 x 22 cm. This must be worked white on white as part of the challenge of whitework is to keep it white and fresh. The design should be appropriate for the techniques allowing areas large enough to achieve an effective amount of the pattern and be in proportion to the design.

Stitches that must be included:

PULLED THREAD WORK

The work should include a minimum of five stitches showing a variety of textures. Areas should be outlined with a suitable surface stitch. Extra surface stitches can be used if they are appropriate and enhance the design; these must be in proportion to the design.

DRAWN THREAD WORK

Hem stitch
One or more Knotted variations
One or more Twisted variations
Needleweaving
Corner decoration
A choice of stabilising stitches over woven areas:
Buttonhole stitch
Satin stitch

MOUNTING

A drawn thread hem must be demonstrated with this topic. If you wish to mount your piece then you must provide a 10cm square sample of linen with a drawn thread hem.

To be mounted on card, edged with a hem or made into a lavender bag (or similar). Take care to consider the colour of the fabric covering the board if you choose to mount your piece. Bear in mind that the blue side of the colour wheel tends to look fresh and bright whereas yellow tends to detract from the clean appearance.

ASSESSMENT CRITERIA: Please see *Project Evaluation* sheet for details

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TIPS – PULLED THREAD:

- A double running stitch is essential around each pulled thread shape.
- Design lines should be applied by the trace and tack method or drawn on with a pale blue pencil. This should be done with great care. Water erasable pens are acceptable as the work **MUST** be washed, however no other pens can be used (e.g. FriXion or 'disappearing') No design lines should be visible once complete.
- Use tissue paper at all times over the areas you are not working.
- Keep your hands extremely clean at all times, if wearing make-up avoid touching your face and transferring stains to the fabric.
- Change needles frequently to avoid greying the threads.
- Keep an even tension on the threads.
- Use Short lengths of thread and change these regularly.

TIPS – DRAWN THREAD:

- Design lines should be applied by tacking along the grain. None should be visible once complete.
- Use tissue paper at all times over the areas you are not working.
- Keep your hands extremely clean at all times, if wearing make-up avoid touching your face and transferring stains to the fabric.
- Change needles frequently to avoid greying the threads.
- Keep an even tension on the threads.

MATERIALS

- 28tpi Bantry linen or 36tpi Edinburgh linen
- Threads chosen from:
 - Madeira Tanne No.30
 - Flower thread (if available)
 - Coton a Broder No.16-30
 - Cotton Perle no.12Traditionally the weight of thread matches the weight of the linen, however a combination of threads may be used for creative effect.

BOOKS

- Barbara Dawson "Whitework Embroidery" ISBN 978-0713439502
- Lizzy Lansberry "RSN Essential Guide: Whitework" ISBN 978-1844487004
- Tracy A Franklin & Nicola Jarvis "Contemporary Whitework" ISBN 978-0713490664

WHITEWORK DRAWN THREAD WORK
PROJECT EVALUATION



Patron: Her Majesty The Queen
President: HRH The Duchess of Gloucester



NAME.....

DATE.....

As you work your embroidery, please think about and record how you achieved the various assessment criteria listed below, and record why you made various decisions affecting your embroidery. These questions ask you to reflect on your embroidery work, which helps you gain a deeper understanding of what you have learned in class.

Please sign and date the form and hand it in with your work for assessment.

Assessment Criteria:

1. First Impressions

- The work is well presented and clean with no alien fibres/15
- No tacking or tracing lines are visible /10
- The thread condition is good. The thread is not fluffy or thin and retains its sheen and twist /10
- No threads are visible from the front caused by carrying threads across the reverse /10

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2. Design

- The design is appropriate for the technique /20
- The placement of stitches enhances the design /15
- Appropriate threads are used for each stitch, with consideration given to the scale of the work /15
- A suitable variety of stitches is used (including hem stitch, knotted variations, twisted variations, needleweaving and corner decoration) which enhance the design /15

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3. Tension and Accuracy of Stitches

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- The threads are drawn and woven back neatly and any stabilising stitches (such as buttonhole or satin) are neatly worked /25
- The stitches are counted correctly /10
- The stitches are worked with an even tension and sufficiently to show the 'lace effect' of the technique /20
- Corner decorations are neatly worked with no distortion of the linen /20

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4. Hemmed Edge

- The piece is finished with an appropriate rebate /10
- The edge is hemmed on the grain with a consistent hem depth all around /10
- The hem is secured with neat, even stitches/10
- The corners are neatly mitred and invisibly stitched /10

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The following questions encourage you to reflect on your embroidery work and your experience at the RSN. They provide helpful feedback so that we may continuously improve what we do. In order to provide anonymity, the following page is separate. Please sign and date the bottom of this page and hand in with your work.

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Embroidery

What did you enjoy most in stitching this piece? Why?

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Did your decisions work well and are you satisfied with the results?

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What did you find most challenging in working this piece? Why?

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What, if anything, would you do differently in the future?

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Did the design evolve over time and were you influenced by your tutor, fellow-students or other source to develop your original ideas?

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The next time you employ this technique, what aspects of the design and/or embroidery will do you differently?

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Signed.....Date.....

Teaching & Environment

Which aspects of the teaching were particularly helpful to you in working this piece?

Was any part of the teaching advice confusing or unhelpful in any way?

Is there any advice or instruction that would have been helpful to you if it had been given during your classes?

What is your opinion of the materials provided by the RSN for this project?

Do you know of any additional resources (books, textiles collections, websites etc.) that will help future students in this technique?

Did you enjoy the learning environment at the RSN? Is there anything we could improve?