

CERTIFICATE

JACOBEOAN



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



Also known as crewelwork, the traditional use of wools on a linen twill background reached its peak in the 17th century in England and later then in America. The tree of life was a very important element in the Jacobean style, combining flowers, foliage and animals, which are usually out of proportion to one another.

AIM - To design and work a well-balanced Jacobean style crewelwork embroidery to include some (but not all) traditional elements such as a main stem, hillocks, foliage, flowers, insects, animals or birds that are found in British domestic Jacobean pieces. Stitched on linen twill in Appleton's crewel wool, demonstrating a good understanding of colour balance and a range of scales, along with a balance of open and solid areas and a variety of correctly worked stitches.

Please note: All preparatory work (e.g. outlines, drawings, stitch plans, original source material) **MUST** be handed in for assessment or the work will not be marked.

DESIGN

Conventionally, Jacobean designs include a tree of life with entwining foliage and flowers and an insect or bird or animal. The tutor will have source material for you to look at and will make suggestions and help you bring your ideas together to create your own original design.

Do be flexible in your approach, listen to your tutor's experienced advice and be prepared to alter your initial ideas if necessary.

- Maximum overall design size A4 (approx. 21cms x 30cms.) It is better to keep the design small and simple though with large open areas in order to accommodate the mandatory stitches such as Trellis and Long and Short.
- There should be scope to include a variety of correctly worked stitches, however do not attempt anything too large and complex as you may struggle to finish in the eight lessons allocated to the technique.

If you are using images from the Internet please be aware of any copyright restrictions and make sure the image is clear and crisp to use.

PREPARATION – see "Framing Up" notes.

NB The design must be "pricked and pounced" and painted on.

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STITCHES

You must include the mandatory stitches underlined in the list below, then choose a variety of other stitches to explore a range of textures. The list includes suggestions; other stitches are available, the list is not exhaustive. We suggest up to eighteen stitches overall; discuss this with your tutors.

Trellis

Long & short

Laid work

Satin stitch

French knots

Block shading

Van Dyke

Cretan

Fly

Feather/ Leaf

Whipped wheels

Woven wheels

Chain

Burden Stitch

Heavy Chain

Pekinese

Whipped back stitch

Whipped stem stitch

Buttonhole

Raised stem band

Padded satin stitch

Bullion knots

Seeding

Stem stitch

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

TIPS

- The diagonal grain line in the linen twill should run from the bottom left to the top right of your design.
- Your frame should be drum tight and we advise that your frame is tightened prior to each session of work.
- Be sure to cover all paint lines – they must **not** show. Keep your paint lines fine in order to ensure that stitches will cover them.
- Take time to sample stitches you are unsure about on the side of your frame or on a separate ring frame.
- Use acid-free tissue paper while you work to keep the background clean at all times.
- Remember to distribute the colours through the design to achieve a pleasing balance.
- Keep the points of the design sharp.
- Demonstrate shading through your varying shades of wool where appropriate e.g. in areas of long and short stitch.
- If using more than one needle when shading, don't let your needles hang underneath the work where they may tangle. Park them on top of the work to keep them tidy, within a shape that will later be covered in stitch.
- Keep your threads short while working to keep the wool in good condition and avoid it becoming fluffy. No worn, thin threads should be used.

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MATERIALS

- Linen twill (supplied by RSN to specification) mounted onto a slate frame with the grain of the fabric running diagonally bottom left to top right.
- Appleton's crewel wools in two colour families each range including a maximum of five shades (from light to dark), usually from the same numerical range; plus an additional accent colour using two shades. This is the maximum number allowed; you should not use any more than this.
- Needles: Embroidery No.5, No.7, Chenille No.24, No.22. Tapestry no 24.
- 24" slate frame

The scale of this piece would usually demand one strand of Appleton's crewel wool, however you may find the need to use two strands occasionally for effect, e.g. Coral stitch/ French knots. There is a good selection of Appleton's wool stocked at the RSN. Linen twill will be supplied by the RSN.

Please consult your tutor before you frame up the fabric and when you choose colours.

BOOKS

- Jacqui McDonald "RSN Essential Stitch Guide: Crewelwork" ISBN 978-1-84448-550-5
- Tracy A Franklin "Crewel Work" ISBN 978-0-9566388-0-9
- "The Royal School of Needlework Embroidery Techniques" ISBN 978-0713488173
- Erica Wilson "Crewel Embroidery" ISBN 978-0684106731
- Anchor Book of Crewel Work Stitches ISBN-13 978-0715306321
- Barbara Snook "Embroidery Stitches" ISBN 13 978-0713426106
- Betty Barnden "The Embroidery Stitch Bible" ISBN 978-0785831068
- Joan Edwards "Crewel Embroidery in England" ISBN 978 0688029197

STOCKISTS

- Royal School of Needlework Shop (basic equipment, books) 020 3166 6935
www.royal-needlework.org.uk
- The Royal School of Needlework Library - NB These books are for reference and not available for loan.
- The Embroiderer's Guild, (books) www.embroiderersguild.com

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PROJECT EVALUATION

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.
- The linen twill has been kept free from stains, the fabric has been protected and no abrasion has occurred.
- The thread condition is good. Thread is not fluffy or thin and retains its twist.
- Paint lines have been covered and are not visible.

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2. Design

- The design follows the traditional English Jacobean style and has been worked in sympathy with this ethos.
- Care has been taken to place the image vertically on the grain.
- The design has been distributed harmoniously and in proportion to the space.
- A good balance of solid and open areas has been achieved.
- The colours used have been distributed throughout the design.
- An effective range of shades within each colour family has been used to achieve depth.
- A variety of flat and textural stitches have been used within the design.

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3. Stitches

- The stitch tension is consistent, smooth and even. There are no loose threads or stitches.
- Parallel stitches are consistent across the shape (e.g. laid, trellis, satin stitch).
- Sweeping angle changes flow smoothly around the curves (e.g. Cretan, feather, block shading, long & short stitch).
- The outline stitches are smooth, follow an appropriate route and have not been forced off-course by previous stitching.
- Smooth edges have been achieved with close stitches over a stable foundation (e.g. long & short, satin, block shading).
- Dense areas of stitching cover the linen and appear smooth (e.g. laid, satin, long & short).
- Areas demonstrate gradual shading where appropriate (e.g. long & short, laid stitch).
- Points are sharp.
- The stitches have been worked technically correctly.

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4. Mounting

- The board has been cut with 90° corners and straight edges.
- The design is placed straight on the board with a suitable area allowed at all edges; the fabric grain is straight to the edges of the board and the direction of the twill runs from bottom left to top right.
- The linen is pulled tautly across the board to remove creases, bubbles and puckering.
- No pinpricks are visible around the edges of the board.
- The corners of the linen have been folded neatly and are square and flat.
- The sateen is on the grain, taut and clean with square corners and an even rebate.
- The slip stitches are consistently of even size with no slip stitches or pin pricks visible.

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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.

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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2019-2020
ACADEMIC YEAR

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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.....

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Teaching & Environment

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

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

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

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

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

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

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