



ADVANCED GOLDWORK

Goldwork means the embroidery of metal threads onto a variety of fabrics, but usually cotton velvet, silk or linen. Frequently used for ecclesiastical and ceremonial embroidery.



AIM – To work Goldwork embroidery demonstrating an understanding of design for goldwork and an advanced level of technical skill in the choice, application and use of metal threads. Work will include the use of more varieties of metal thread and padding techniques other than those used in Basic Goldwork.

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

Try to come with some ideas for your design. The tutors will be able to make suggestions and help you bring your ideas together to create your own image.

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

- The design should not exceed 20cm x 20cm (8in x 8in)
- The design needs to be bold, with clear defined areas to work the different Goldwork techniques.
- Try not to have too many small, intricate details.
- Designs with open and closed spaces often work better than designs with lots of solid areas.
- Your design should have a good balance of techniques and not have one dominant type e.g. couching.

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.

TECHNIQUES

You **MUST** include the following:

- An area of couched Japanese/Passing thread over padding in self-colour, in a brick or diagonal pattern.
- An area with a combination of couched threads over padding.
- Couching over white string- either Japanese or passing thread is couched in a counted pattern- basket weave effects can be achieved.
- An area of chipwork, (solid and/or scattered) which must be worked with bright check or wire check (not rough/smooth purl).
- Cut Purls over soft string padding. A minimum of 10cm (4in) collectively using all four types of purl: bright check, wire check, smooth purl and rough purl. One area should show exclusively rough purl (at least 2cm or 1in continuous).
- "S-ing" This looks like stem stitch using cut purls. (Can also include the use of spangles.)
- An area with Broad plate, at least 5cm (2in) worked traditionally in a zigzag pattern over padding. Whipped plate may be used in addition.



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- An area with applied metallic kid leather.
- An area padded with carpet felt.
- String padding, at least one end of which must be tapered.
- The maximum number of strings for string padding should be 20.

You may also include Or Nué- This is a couching technique using coloured thread to create a pattern.

Appropriate embellishment may be added, such as jewels with s-ing or long & short.

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

PREPARATION

- Velvet (with the pile running downwards), silk or linen is placed on the slack calico then attached using long & short/herringbone stitch.
- When painting on the design, paint with, rather than against, the pile of the velvet to get a smoother line.
- The velvet, silk or linen should then be further secured to the calico with small stab stitches along the inside of the paint line.
- You may choose to apply extra fabrics onto the background; these can be stitched onto your frame at this stage using small stitches.

TIPS

- Make sure there is no padding showing or paint lines visible.
- The rows of couched thread should lie flat with no spaces between and no overlapping rows.
- Be careful to get an even tension when plunging threads.
- Be careful not to overstretch the pearl purl. If overstretching pearl purl make sure that it is evenly stretched throughout.
- Be sure to cut the four purls to the correct length, otherwise they is prone to cracking. Always use a mellor with the cut gold.
- Cutwork is very delicate; this is the final technique in the project so always use lots of tissue padding to protect your embroidery.
- Mounting – a small layer of wadding is needed between the board and the work due to the plunged ends on the back of the embroidery.
- Protect your embroidery with some soft padding when herringboning and stitching on the sateen.



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MATERIALS / EQUIPMENT

- Calico
- EITHER a closely woven, substantial flat silk OR linen OR velvet (cotton or silk, or synthetic) with a good pile, measuring approximately 30cm x 30cm. (12 x 12 ins)
- Needles: Embroidery No.10, No.11, No.12, Chenille No. 24.
- Gutermann polyester thread to match the metallic threads and one to match the background fabric.
- Beeswax.
- Mellor or laying tool.
- Padding – carpet felt; craft felt, soft string, white string
- Gütermann polyester thread No.488
- Velvet board

You will be provided with a 'starter kit' for this project (cost of starter kit is £32.70). Any further materials required may be purchased separately. You will need to purchase the silk, linen or velvet yourself however we keep a limited range of silk fabrics at the RSN. Mellors and velvet boards can be purchased from the RSN shop.

THREADS

- A combination of gold, gilt, silver, copper and coloured metal threads may be used. *The RSN stock most types suitable for Advanced Goldwork in gilt but if you want to use silver or copper you may need to source this yourself. Please discuss your choices/requirements at your first class (or in advance).*
- All threads used for Basic Gold can be used: Japanese Threads, Pearl purl, Twist, Rococo/Check Thread, Bright Check and Smooth Purls and Spangles. The size of these threads can vary.
- You **MUST** include these other threads:
 - Passing-** similar to Japanese Thread but a more tightly wrapped foil. This is couched down in pairs with a single waxed thread.
 - Broad Plate-** a gold metal 'ribbon'. This is couched down with a single waxed thread and bent back on itself, to form a zig-zag pattern.
 - Kid Leather** - A Synthetic alternative could be used. A paper template is reversed and drawn around on the back of the leather. The leather is then cut out and stitched with a single matching thread.
 - Wire/Dull Check-** This is a matt version of Bright Check.
 - Rough Purl-** This is a matt version of Smooth Purl.

BOOKS

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2019-2020
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA



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

ADVANCED GOLDWORK

- Jane Lemon "Metal Thread Embroidery" ISBN 0-7134-5577-2
- Tracy Franklin "New Ideas in Goldwork" ISBN 0-7134-8780-1
- "Royal School of Needlework Embroidery Techniques" ISBN: 0-71348817-4
- Mary Brown "Goldwork Embroidery" ISBN: 978-1-86351-366-1
- Helen McCook "RSN Essential Stitch Guide: Goldwork" ISBN 978-1844487028



STOCKISTS:

- The Royal School of Needlework 020 3166 6935
- Benton and Johnson (metal threads) www.bentonandjohnson.com
- Golden Threads www.goldenthreads.co.uk
- The Silk Route (Silk dupion) 01252 835781 www.thesilkroute.co.uk
- Mace & Nairn (fabrics) www.maceandnairn.com
- MacCulloch & Wallis (Silk dupion) Dering St, (Nr Oxford St) London 020 7629 0311
www.macculloch-wallis.co.uk

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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 silk, linen or velvet is clean and there are no wax marks or alien fibres on the fabric /10
- The paint lines and stab stitches are not visible /10
- The embroidery is in good condition throughout and does not appear worn or distressed (e.g. due to poor storage) /10
- The stitches are not fluffy, worn or over waxed (e.g. on couched areas) /10

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2. Design

- The design is well adapted for goldwork techniques /30
- The gold threads have been laid in a way which enhances the directional flow of the design /25
- The gold threads have been used in an appropriate combination to encourage light play and texture throughout /20
- There is a good balance of solid and open areas in the design /15
- The image has been placed squarely on the grain and the background fabric is appropriate to the technique /10

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3. Padding

- The felt and carpet felt are at an appropriate height for the area /25
- The felt is securely attached and smooth (unless the design requires it to be 'stepped') /15
- The carpet felt is sufficiently firm to support the gold at an even tension /25
- The soft string is tapered smoothly, is firm, and is an appropriate height for the area /15
- The white string is stitched in equally spaced, straight parallel lines and is invisible /25

4. Couching, plunging and pearl purl

- The stitches are evenly tensioned and at 90 degrees to the gold /10
- The threads have been couched and plunged correctly with a good twist so no core has been exposed /10
- The corners and turns are neat and executed correctly and appropriately to the design with no core exposed /15
- The rows do not overlap but lay evenly in parallel rows with no core, fabric or felt exposed /10
- Fabric is not pulled or worn where threads have been plunged /15
- The pearl purl has been pulled evenly and not overstretched /10
- The pearl purl has been stitched down invisibly without kinks /15
- The cutting and joins of the pearl purl are neat and invisibly stitched /15

5. Couching over white string (basketweave)

- The gold is couched securely with an even tension over the string, creating a defined pattern /15
- The gold threads lie in neat parallel rows with no gaps or overlapping /15
- The couching stitches lie at 90° to the gold /10
- The gold threads are plunged accurately to give a neat edge with no core exposed /5



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6. Or Nué (optional)

- Couching stitches are smooth, even and at 90° to the gold /5
- The colour and pattern of the couching stitches work within the space and shape of the design /15

7. Chipping & Cutwork

- The chips are uniform in size, square, small and cleanly cut with no sharp edges /15
- The chips are flat on the fabric/felt surface with varying angles and no overlapping /15
- The chips fill the space with no felt exposed. Additionally, scattered are evenly spaced (unless the design requires otherwise) /15
- The cutwork touches the fabric on either side of the soft string or fills the area if laid flat. There are no gaps exposing the fabric or soft string /25
- The cutwork hugs the soft string padding solidly and is at an appropriate angle for the design /30
- There is minimal damage or cracked thread (no more than 4 cracks per 10cm) /20

8. S-ing

- Purls lie smoothly and form an obvious rope like twist with no space beneath the gold /15
- No thread or padding is showing /10
- Chips are of appropriate lengths including the starting and finishing pieces /15
- Spangles combined with the purl lay evenly and flat (optional) /5



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9. Plate

- Plate is invisibly stitched with an even zig-zag pattern /10
- Plate fully covers the padding and lies smoothly on the surface /10
- Plate is in good condition with no kinks, dents or scratches /10

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10. Kid leather

- Small neat stitches have been used /10
- The kid leather lies smoothly and firmly over the padding, or smooth and flat on the fabric /10
- The kid leather is in good condition with no pin/needle holes, scratches or stretch marks /5

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11. Mounting

- The board has been cut with 90 degree corners and straight edges /5
- 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 /5
- Wadding has been evenly distributed on the card /5
- The linen is pulled tautly across the board to remove creases, bubbles and puckering /5
- There are no pinpricks visible along the edges of the board /5
- The corners of the fabric have been folded neatly and are square and flat /5
- The sateen is on the grain, taut and clean with square corners and even rebate /5



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- The slip stitches are consistently of even size with no slip stitches or pinpricks visible /5

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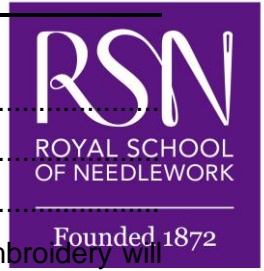
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Did the design evolve over time and were you influenced by your tutor, fellow-students or other source to develop your original ideas?



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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?

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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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