



WHITEWORK PULLED THREAD WORK

**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.**



**AIM** – to produce a piece of whitework embroidery demonstrating that you have understood the principles of pulled 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 18 x 18 cm (or 22 x 22cm if combined with Drawn Thread Work)

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.

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.

**MOUNTING**

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

**TIPS:**

- 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.

**2019-2020**  
ACADEMIC YEAR

**ROYAL SCHOOL OF NEEDLEWORK**

## **DIPLOMA**



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

### **WHITEWORK PULLED THREAD WORK**

#### **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

Royal School of Needlework, Apartment 12a, Hampton Court Palace, Surrey KT8 9AU, UK  
T: +44 (0)20 3166 6932, F: +44 (0)20 8943 4910, E: [enquiries@royal-needlework.org.uk](mailto:enquiries@royal-needlework.org.uk), W: [www.royal-needlework.org.uk](http://www.royal-needlework.org.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 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 stitches worked horizontally, diagonally and crossing) and these enhance the design /20

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**3. Tension and Accuracy of Stitches**

- The stitch tension is consistent, smooth and even and there are no loose threads or stitches /10
- The stitches are counted correctly /10
- The stitches are pulled evenly and sufficiently to show the 'lace effect' of the technique /20
- Outline stitches sufficiently cover the edge of the pulled thread stitches /10
- Pulled thread stitches fill the areas with no stitches missing around the edges or extending out into the surrounding fabric /20
- Double running stitch has been used around each area so that the surrounding linen is not distorted (unless for deliberate effect in some areas) /15

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**4. Finishing**

- The design is placed straight on the grain with an appropriate rebate /5  
Mounting
- The board has been cut with 90 degree corners and straight edges /5
- The design is placed straight on the board with an even rebate on the front; the fabric grain is straight to the edges of the board /5
- The linen is pulled tautly across the board to remove creases, bubbles and puckering /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
- The slip stitches are consistently of even size with no slip stitches or pinpricks visible /5  
Or Hemmed Edge
- 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  
Or Lavender Bag (or similar)
- The seams are stitched on the grain (or if non-rectangular should be well executed to achieve the desired shape) /15
- Any filling used is appropriate and does not detract from the appearance of the embroidery /15

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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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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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