## ROYAL SCHOOL OF NEEDLEWORK DIPLOMA

## WHITEWORK RICHELIEU CUTWORK





Richelieu cutwork is a traditional technique in which areas of the fabric are cut away, the surrounding fabric supported with stitch work. Other stiches are often included such as satin stitch and trailing.

**AIM** – to produce a piece of whitework embroidery demonstrating that you have understood the principles of the Richelieu cutwork, 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**

Size to fit within 12 x 12 cm (or 18 x 18cm if combined with Broderie Anglaise)
This technique must be produced in white on white and have a mix of well balanced open and solid areas all in keeping with the technique and design size taking into account the restraints of supporting the open areas effectively.

#### Stitches that must be included:

Buttonhole edges to open areas Whipped (woven) bars, buttonhole bars, picots Trailing

### **Optional stitches:**

Stem stitch and similar outlines; satin stitch and trailing as edges to open areas

### **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:

- 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.

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#### **MATERIALS**

- The Royal School of Needlework will provide suitable densely woven fine fabric for Richelieu cutwork such as linen fair, cotton batiste or cotton lawn.
- Coton a broder sizes 16-30
- Stranded cotton
- Floche or tapestry cotton for padding (optional)

### **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

## <u>DIPLOMA</u>



## WHITEWORK RICHELIEU CUTWORK

## **PROJECT EVALUATION**

President: HKH The Duchess of Gloucest
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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:
<ul><li>1. First Impressions</li><li>The work is well presented and clean with no alien fibres/15</li></ul>

The thread condition is good. The thread is not fluffy or thin and retains its sheen and

## 2. Design

twist /10

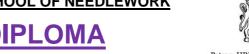
• The design is appropriate for the technique /20

No tacking or tracing lines are visible /10

- 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

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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
- Buttonhole stitch edges should be worked at an even tension, with the stitch angles flowing around the shape /15
- Buttonhole and woven bars should lie flat across the cut areas without distorting the fabric /15
- Buttonhole bars should be neatly worked with even stitches and neat joins/ends /10
- Woven bars should be neatly worked with a good tension and neat joins/ends /10
- Picots should be small and neat; they should be appropriately placed on the bars /10
- Trailing should be neat with a good tension. Tapers should be smooth and ends/joins should be neat.

### 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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## WHITEWORK RICHELIEU CUTWORK

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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?	•
Did your decisions work well and are you satisfied with the results?	
What did you find most challenging in working this piece? Why?	
What, if anything, would you do differently in the future?	-
Did the design evolve over time and were you influenced by your tutor, fellow-students or	

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other source to develop your original ideas?

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## WHITEWORK RICHELIEU CUTWORK

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The next time you employ this technique, what aspects of the design a do you differently?	nd/or embroidery wil
SignedDate	
Teaching & Environment	
Which aspects of the teaching were particularly helpful to you in working piece?	this
Was any part of the teaching advice confusing or unhelpful in any way?	
was any part of the teaching advice confusing of difficipidi in any way:	
Is there any advice or instruction that would have been helpful to you during your classes?	if it had been given
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, verified to the students in this technique?	websites etc.) that will
Did you enjoy the learning environment at the RSN? Is there anything w	ve could improve?