

2019-2020
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA

WHITEWORK RICHELIEU CUTWORK



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



Richelieu cutwork is a traditional technique in which areas of the fabric are cut away, the surrounding fabric supported with stitch work. Other stitches 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.

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, W: www.royal-needlework.org.uk

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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

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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 of the fabric show where they have been cut within cutwork areas /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

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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.

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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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