

2021-2022
ACADEMIC YEAR

ROYAL SCHOOL OF NEEDLEWORK

DIPLOMA

WHITEWORK BRODERIE ANGLAISE **& 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.

Broderie Anglaise is a traditional technique comprising predominantly of eyelets of varying shapes and sizes. It often includes some surface stitches, particularly padded satin stitch.

AIM – to produce a piece of whitework embroidery demonstrating that you have understood the principles of the Richelieu cutwork and Broderie Anglaise, 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. Designs should not be directly copied from other sources; referencing, interpreting or stylising shapes or designs is acceptable however designs should be original you, which your tutor will encourage you to do.

DESIGN

Size to fit within 18 x 18 cm. This technique must be produced in white on white and have a mix of well balanced open and solid areas all in keeping with both techniques and design size taking into account the restraints of supporting the open areas effectively.

Stitches that must be included:

Richelieu Cutwork

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

Broderie Anglaise

Teardrop eyelets, round eyelets, shaded
eyelets
Padded satin

Optional stitches to enhance the design:

Stem stitch and similar outlines, accents such as French Knots

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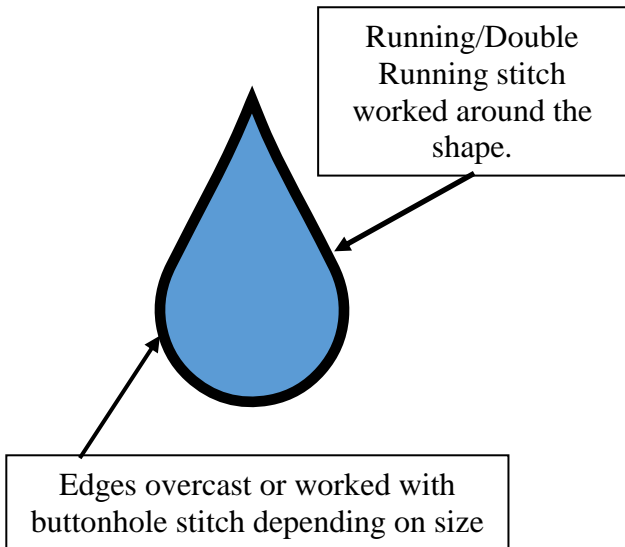
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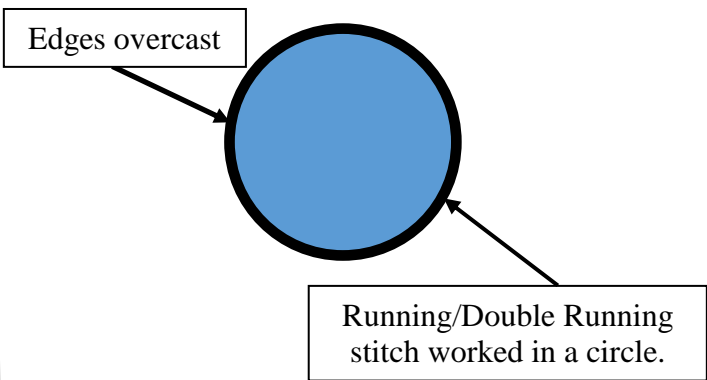
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Teardrop/Cutwork Eyelet – used to work shapes and larger circles

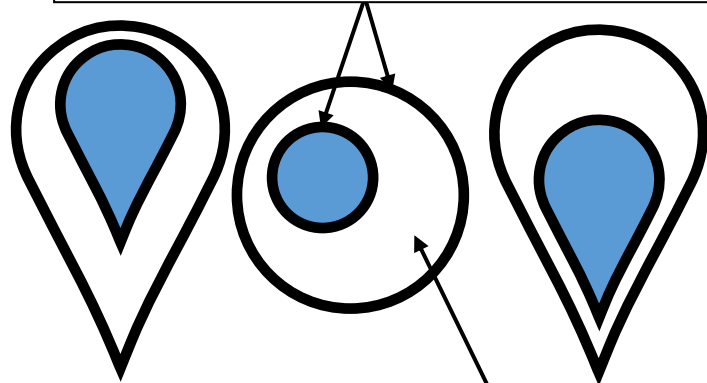


Round Eyelet – worked with a stiletto up to approx. 5mm in diameter



Shaded Eyelet – The hole echoes the outer shape but is placed off centre

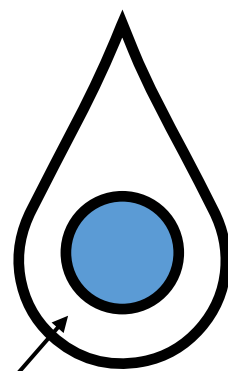
Running/Double Running stitch worked around the interior shape and Split stitch around the exterior shape



Padding can be added between the Running and Split stitch before being over cast

Shaped Eyelet – The hole and exterior shape are different.

Running/Double Running stitch worked around the interior shape and Split stitch around the exterior shape



Padding can be added between the Running and Split stitch before being over cast

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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. Bare 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.

MATERIALS

- The Royal School of Needlework will provide suitable densely woven fine fabric for this topic 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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