

## **DIPLOMA**

### **WHITEWORK PULLED** **AND DRAWN THREAD WORK**



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



**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.**

**Drawn thread work is a traditional technique in which threads of the evenweave linen are removed and decorative stitches are worked in their place to produce a lace-like effect. There is a wide variety of stitches from which to choose.**

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

#### **DESIGN**

The size should be no bigger than 22 x 22 cm. 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.

#### **Stitches that must be included:**

##### **PULLED THREAD WORK**

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.

##### **DRAWN THREAD WORK**

Hem stitch  
One or more Knotted variations  
One or more Twisted variations  
Needleweaving  
Corner decoration  
**A choice of stabilising stitches over woven areas:**  
Buttonhole stitch  
Satin stitch

#### **MOUNTING**

A drawn thread hem must be demonstrated with this topic. If you wish to mount your piece then you must provide a 10cm square sample of linen with a drawn thread hem.

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

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### **TIPS – PULLED THREAD:**

- 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.

### **TIPS – DRAWN THREAD:**

- Design lines should be applied by tacking along the grain. None 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.

### **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