

2024-2025

ROYAL SCHOOL OF NEEDLEWORK

ACADEMIC YEAR

CERTIFICATE

JACOBEAN



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



Also known as crewelwork, the traditional use of wools on a linen twill background reached its peak in the 17th century in England and later then in America. The tree of life was a very important element in the Jacobean style, combining flowers, foliage and animals, which are usually out of proportion to one another.

AIM - To design and work a well-balanced Jacobean style crewelwork embroidery to include some (but not all) traditional elements such as a main stem, hillocks, foliage, flowers, insects, animals or birds that are found in British domestic Jacobean pieces. Stitched on linen twill in Appleton's crewel wool, demonstrating a good understanding of colour balance and a range of scales, along with a balance of open and solid areas and a variety of correctly worked stitches. 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.

Please note: All preparatory work (e.g. outlines, drawings, stitch plans, original source material) **MUST** be handed in for assessment or the work will not be marked.

DESIGN

Conventionally, Jacobean designs include a tree of life with entwining foliage and flowers and an insect or bird or animal. The tutor will have source material for you to look at and will make suggestions and help you bring your ideas together to create your own original design.

Do be flexible in your approach, listen to your tutor's experienced advice and be prepared to alter your initial ideas if necessary.

- **Maximum overall design size A4 (approx. 21cms x 30cms.)** It is better to keep the design small and simple with large open areas in order to accommodate the mandatory stitches such as Trellis and Long and Short.
- There should be scope to include a variety of correctly worked stitches, however do not attempt anything too large and complex as you may struggle to finish in the eight lessons allocated to the technique.

If you are using images from the Internet please be aware of any copyright restrictions and make sure the image is clear and crisp to use.

PREPARATION – see “Framing Up” notes – in your starter folder.

NB The design must be “pricked and pounced” and painted on.

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STITCHES

You must include the mandatory stitches underlined in the list below, then choose at least **two** other stitches from each of the second, third and fourth columns, allowing exploration of a range of textures. The list includes suggestions; other stitches are available, the list is not exhaustive. We suggest up to eighteen stitches overall; discuss this with your tutors.

Filling Stitches

Trellis
Long & short
Laid work
Satin stitch
Block shading
Burden Stitch
Raised stem band
Padded satin stitch

Textural Stitches

Van Dyke
Cretan
Fly
Feather / Leaf
Buttonhole

Outlining Stitches

Stem stitch
Chain
Heavy Chain
Pekinese
Whipped back stitch
Whipped stem stitch

Accent Stitches

French knots
Bullion knots
Seeding
Whipped wheels
Woven wheels
Pistol Stitch

ASSESSMENT CRITERIA: Please see *Project Evaluation* sheet for details

TIPS

- The diagonal grain line in the linen twill should run from the bottom left to the top right of your design.
- Your frame should be drum tight and we advise that your frame is tightened prior to each session of work.
- Be sure to cover all paint lines – they must **not** show. Keep your paint lines fine in order to ensure that stitches will cover them.
- Take time to sample stitches you are unsure about on the side of your frame or on a separate ring frame.
- Use acid-free tissue paper while you work to keep the background clean at all times.
- Remember to distribute the colours through the design to achieve a pleasing balance.
- Keep the points of the design sharp.
- Demonstrate shading through your varying shades of wool where appropriate e.g. in areas of long and short stitch.
- If using more than one needle when shading, don't let your needles hang underneath the work where they may tangle. Park them on top of the work to keep them tidy, within a shape that will later be covered in stitch.
- Keep your threads short while working to keep the wool in good condition and avoid it becoming fluffy. No worn, thin threads should be used.

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MATERIALS

- Linen twill (supplied by RSN to specification) mounted onto a slate frame with the grain of the fabric running diagonally bottom left to top right.
- Appleton's crewel wools in two colour families each range including five shades (from light to dark), usually from the same numerical range; plus an additional accent colour using two shades. This is the maximum number allowed; you should not use any more than this.
- Needles: Embroidery No.5, No.7, Chenille No.24, No.22. Tapestry no 24.
- 24" slate frame

The scale of this piece would usually demand one strand of Appleton's crewel wool, however you may find the need to use two strands occasionally for effect, e.g. Coral stitch/ French knots. There is a good selection of Appleton's wool stocked at the RSN. Linen twill will be supplied by the RSN.

Please consult your tutor before you frame up the fabric and when you choose colours.

BOOKS

- Jacqui McDonald "RSN Essential Stitch Guide: Crewelwork" ISBN 978-1-84448-550-5
- Tracy A Franklin "Crewel Work" ISBN 978-0-9566388-0-9
- "The Royal School of Needlework Embroidery Techniques" ISBN 978-0713488173
- Erica Wilson "Crewel Embroidery" ISBN 978-0684106731
- Anchor Book of Crewel Work Stitches ISBN-13 978-0715306321
- Barbara Snook "Embroidery Stitches" ISBN 13 978-0713426106
- Betty Barnden "The Embroidery Stitch Bible" ISBN 978-0785831068
- Joan Edwards "Crewel Embroidery in England" ISBN 978 0688029197

STOCKISTS

- Royal School of Needlework Shop (basic equipment, books) 020 3166 6935
www.royal-needlework.org.uk
- The Royal School of Needlework Library - NB These books are for reference and not available for loan.
- The Embroiderer's Guild, (books) www.embroiderersguild.com

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