

You killed a what? A Sainthly Inspiration Maggie Grey Part Two

Making the image

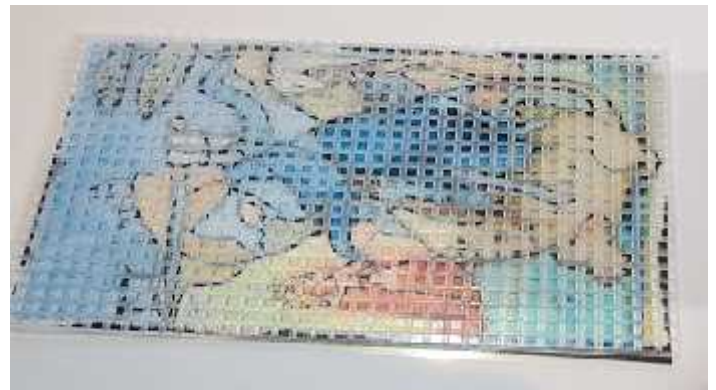
Trim photos (I've used two on top of each other, lining them up so the images match precisely. Stick them together at the top. This gives a greater depth of colour. Now decide on backing. This one has been placed on metal shim, which was heated with a heat tool to deepen the colour – see below. Holding the metal in a candle also works. Work on a heat proof surface and be careful with the hot metal. It was then lightly marked with a radiating pattern. This adds a surprising amount of depth.

Place over the shim – right – and trim to size. Add a little trace of contact adhesive (UHU or similar) at the very edges – just enough to hold it all together.



If the image seems very pale, print another one the same size and glue them together with a little contact adhesive at the top.

Gather the components for the panel – the backing piece (cut to the size required) and the image on its shim backing. Cut top and bottom strips from the plastic canvas and make a frame for the image by cutting the canvas slightly larger – see right – and then cutting out the centre to make a frame, as shown on the next page.



Plastic canvas borders

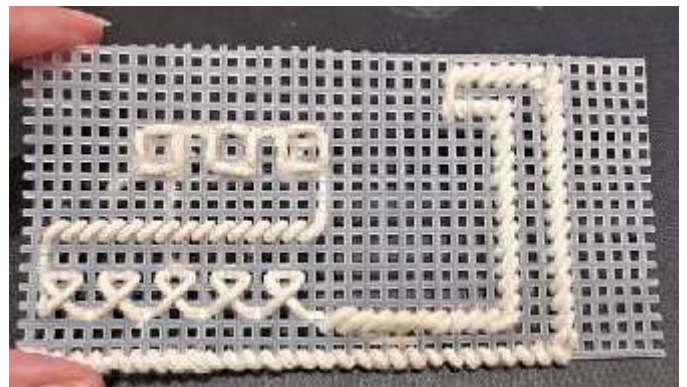
Decide where the borders go and cut strips of plastic canvas. I'm having borders top and bottom. Look at your stitch sample to decide the necessary width and depth. Work out how many holes wide it should be and cut close to the line to avoid the bobbly bit. I am making a frame to go around the image – the focal point – see below and right. Check from your sample how wide the edging frame should be and cut out the middle, as shown.

Working with plastic canvas

Stitching with string on plastic canvas may sound like the maddest idea ever but it makes a very useful border device when covered with tissue paper. Make a sample piece first.

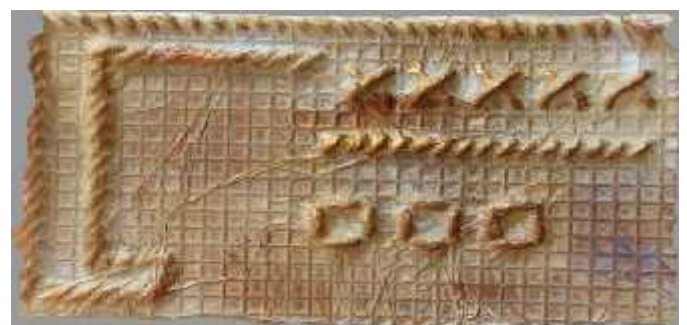
Thread a big-eyed needle with the string and use the holes for counted thread canvas-work stitches – see right. Anything goes, but try not to make the underneath too bulky – flay the string when you fasten off.

Place on baking paper and paint with PVA glue – see below left. Cut a piece of tissue larger than the canvas you are covering and, starting in the middle, press it firmly into the surface, using an old stencil brush – see below right.



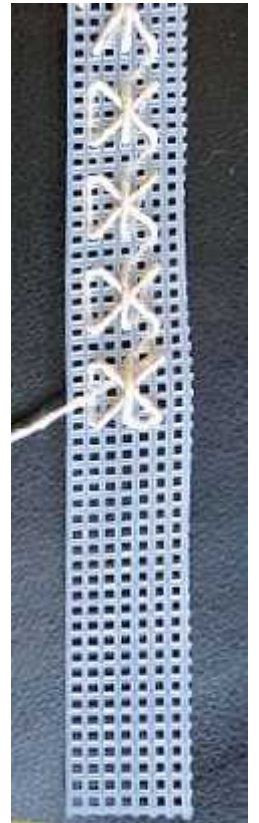
Repeat the last step for a second layer which will be a less sticky process. Remember to begin in the middle so that the tissue is not taut at the end and doesn't tear over the stitching. Creases are fun on any non-stitched areas.

Finally, colour with tea, ink or acrylics and gild when dry to highlight stitching. I find that Treasure Gold or similar wax is really good for picking up the highlights. When you have had a play with various stitches, make two borders for the top and bottom and a frame for the image – see next page.



Canvas borders and frame

If you aren't good at counting, always begin your pattern in the middle and invent a suitable ending – see right. With the border, it is really important to remember, when applying the tissue, to begin the pressing process in the middle, pushing the tissue into the stitches with the stencil brush. Then repeat at the other end. Trim the edges and glue to the back, making sure that any loose starting threads are held under too.



A great idea is to use the Lynda Monk tip and try paper from dressmaking patterns. It was too busy for this piece but may work well for you.

When you have two layers of canvas on the frame, press down really well with the stencil brush and then again with your finger – see right.

With the image frame, make sure that the corners are well pushed down with the brush – see below left.

Cut out some of canvas in the middle and fold the inner edges to the back.

Make sure that the stitching around the edges is covered and well pushed in. Stick tissue to the back of the frame.



Allow the borders and frame to dry and then colour with tea, paints or acrylics – I kept to a pale shale of tea – see right.

I find wax best for gilding as it really gets into the shape of the stitches – see below.



When all the gilding is done, complete the sides with a simple buttonhole stitch. Glue the image to the base, just using glue around the edge. Then glue the remaining components in position. If preferred, it is possible to stitch through the canvas, using a metallic thread, and this can become part of the decoration. Finished piece, below right.



I was so pleased with the central motif in this piece. The double layer of printed film really gave strong colours and the textured shim below gave a three-dimensional aspect that is hard to capture in a photo. I am going to be experimenting a lot more with this idea.

I tried it as a cut-out in the piece shown below for a more ethereal figure. I placed the image on a cut piece of shim and held it down with a little dab of glue stick before free-machining it in place.

You can also see in this piece how the plastic canvas, dyed with brown ink, was used as panels with cut-out areas to show fabric below.

I will be featuring the angel piece in a mini workshop on the Members' Facebook and Blog page early in the New Year.



The good news is that there is a kit that goes with the article if you don't have right stuff. You will need:

A suitable image.

Craft Vilene S80.

Lutradur in two weights – heavy-weight (Vliesline CS800) and one lighter weight such as Art Van Go's Fibre DK.

Rubber stamps.

Metal Shim or metallic foil.

Overhead Projector Film for Inkjet printers.

Plastic Canvas – 7 holes to the inch.

String.

Tissue paper.

PVA glue and contact adhesive such as UHU.

Gold acrylic paint or wax.

Heat tool.

Maggie's 'Make a Saint' Kit is available to buy for £10.00 plus postage.

It contains most of the items you need to create the techniques in this workshop.

Each Kit contains -

Craft Vilene S80.

Lutradur in two weights.

Metal shim.

Overhead projector printable film.

Plastic canvas

FuseFX and

Tissue Paper.

Order here -

http://www.onlineshop.workshopontheweb.com/wowshop/cat_966521-Kits.html

Maggie Grey is the editor of Workshop on the Web. She has run workshops and given lectures in a number of countries.

She has written many books, latterly for D4Daisy Books, and her latest, 'Long Diaries and Tall Tales' is available from D4daisy Books Ltd. www.d4daisy.com

Maggie and the WoW team will be demonstrating a variety of techniques at the Craft4Crafters, 16 - 18 February 2017, at West Point, Exeter, UK.

www.craft4crafters.co.uk

