

Glossary

Abaca tissue / Tissuetex

Like a tissue paper but stronger. Comes in several thicknesses but the fine one is best for use with the embellisher. Can be purchased in white (takes paint and dye well) or in wonderful colours from firms such as Oliver Twists and Stef Francis.

Acrylic felt

This is a heat reactive felt, often known as kunin felt but, in fact, any acrylic felt will work. It can be heated with a heat tool, but do use a mask or respirator. If it has too much wool in it, the textured effect (obtained with heat) won't work. Lots of fabric chains sell acrylic felt but are not very helpful when asked 'Will it zap?' So either buy from someone who knows their stock or ask for a sample and try it at home. Be aware that some of the chains fire-proof black felt around Halloween!



Acrylic paints

These are made from pigment held in an acrylic polymer emulsion. They cover well and dry fast and can be mixed with water for a runny paint. The metallic versions are lovely and can be used to gild textured surfaces by using a very dry brush - rub some of it off first!

Quinacridone paints use very pure pigments, usually in a gum arabic solution. They tend towards the orange/red/violet shades and I like the Golden brand. They are strong colours but have a certain translucency and can be used in layers, as they are very fluid and are often considered to be 'glazes'. They also combine well with other acrylic paints and can be used to colour gels and such-like.

Acrylic wax

This is a cross between a varnish and a wax. It is runny and can be applied with a paint brush to almost any surface. The finish can be left as it is, faintly gleaming but not shiny, or it can be buffed up to a shine. Great on brown wrapping paper.

Bondaweb/fusible webbing (Wonder-under)

Often backed with paper. Can be ironed on to one fabric, paper peeled off and then another fabric ironed on top. Good with foil - iron fusible webbing to fabric, remove paper, turn iron down and iron foil on top - shiny side UP.

Cast (Water Soluble) paper

Sold as a stabilizer and is good for backing very fine fabrics such as chiffon as it just washes away after stitching. Best use is for making easy-peasy cast paper shapes by tearing into small pieces, placing them on a mould (could be a stamp) and wetting with a paintbrush. Remove when quite dry. Due to the short staple, it reproduces very fine detail well.

Craft Vilene

A stiff interfacing which is great as a base for structured 3D work.

Alternative names: Pelmet Vilene, Pelmet Curtain Heading/Interfacing, Peltex by Pellon, possibly Timtex.

Disperse dyes/transfer paints

The powder ones are much the best. These are designed for painting on paper and then ironing onto paper. I prefer to use them in spray bottles (very cheap in chain chemists) which are sprayed onto surfaces and then heated with a heat tool if a more intense colour is needed.

Embellisher machine

A needle felt machine. Looks like a sewing machine but has barbed needles and no thread. Best of all - no bobbin! Can be used to apply fibres, fabrics, threads to a soft backing as well as to make felt.

Flower stitcher

A foot which can be used on most sewing machines with a low shank (many machines have a low shank adaptor) to stitch perfect circles. Fun when used with pattern stitches or stitched on felt and cut out.



Foil/Transfoil

Looks a bit like metallic wrapping paper and usually comes in sheets or rolls. The colour is on the bottom with a transparent coating on top. So use it SHINY SIDE UP. Iron onto adhesive or fusible webbing.

Gel medium

There are so many gels mediums and they are all wonderful. For the book, I used Golden Soft Gel Matte as a sealant for the gesso/paper process. I also use it as a glaze, with a little paint added, an adhesive, especially for paper, a varnish and a resist for almost anything.

Gesso

This is used by artists to prepare canvas or other surfaces for paint. It is a wonderful material in its own right as it is wet enough to absorb salt and other texturing materials, yet stiff enough to form peaks when a palette knife is used for application. I find the one sold in art shops to be best (Daler Rowney or similar) as Golden and normal Liquitex are too flat. Liquitex now do a 'super heavy' version which is great. It comes as white and black but I stick to white and paint it.



Grungeboard

Made by Ranger, this is a compressed paper product that accepts all paints well. It comes in several forms - as sheets, which can be cut into shapes and as pre-cut shapes which can be pressed out and glued or stitched to backgrounds. There is also a choice of surface pattern - these are shown here. It can be stitched, with care, although it is rather thick. There a good you-tube video on http://timholtz.com/vid_grungeboard.html.

Heat tool/gun

These are indispensable for those of us who like to distress, shrivel, bake and otherwise destroy our work. Do take care, though and use a mask or respirator if you are not sure about the safety of the material you are heating. Also make sure that you unplug the tool as I heard of someone who had a terrible house fire when their dog somehow turned to tool on. Buy one of the mean black machines as the ones shaped like hairdryers don't get hot enough for all techniques.

Interference Paints

These paints have very little colour when applied to a pale background but look wonderful when painted over a dark colour. If a black base is too heavy, try a dark purple, dark blue or burnt umber.

Kozo fibres

Fibrous tree bark, used in paper making. Looks like a collection of dry twigs until soaked in cold water for a hour or so. Then it can be pulled apart into interesting shapes and set into gesso or painted and couched.



Liming wax

This is a white wax which is used mostly with wood to give that slightly distressed, whitish tinge to posh kitchens. Great applied to textured surfaces, especially where the colours need integration. Best rubbed on with fingers but, for sissies, a stiff paintbrush would do the trick.

Markal/Shiva

Oil paint in a stick. Metallics are lovely and great with stencils or rubbings. If applied to fabric, it needs to air dry for 48 hours or so - then iron to set. Washable with care.

Metallic wax

Treasure Gold is an example of this and is fairly easy to find. I prefer Liberon which is made for woodworkers and is softer and less inclined to dry out. It adds a metallic gleam but should be used sparingly to bring out all the detail of a textured surface.

Moon Shadow Mists and Glitz sprays

A mix of dilute walnut ink and metallic colour. Lovely sprayed over gesso or paper, where the drips are fantastic. Glitz is similar but, without walnut ink, it is more subtle and adds sparkle. Both are wonderful on black - spray them together so they mix.

Needle felting needle and pad

Clover make a really good tool for hand needle felting. It is plastic with three needles and it really does the business. Also use their scrubbing brush pad instead of foam - much better.

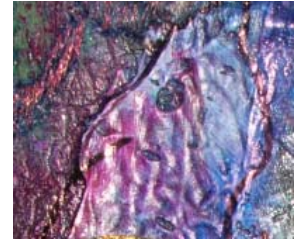
Paper Perfect

A soft, squidgy texturing material which gives ordinary paper a 'handmade' look when applied thinly. Also good for texture when more heavily applied.



PearlEx

A powder that gives metallic or pearly effects. Needs a sticky base such as wax or nearly dry acrylic paint. Inks are good as the shellac stays slightly sticky. Use sparingly.

**Poly cotton**

A fabric made from cotton with a mix of polyester. Good for using with the soldering iron.

Pebeo Metal Mica Mortar

This is made from a mixture of acrylic polymer and black micaceous iron oxide. It's great for knocking back over-gilded surfaces and adds a subtle grey/black gleam.

**Paper-clay modelling compound**

Called Hearty, Model Soft or Model Magic this feels like working with marshmallow, but not so sticky. It dries to a papery consistency and is good for making embellishments to apply to textiles.

PVA glue

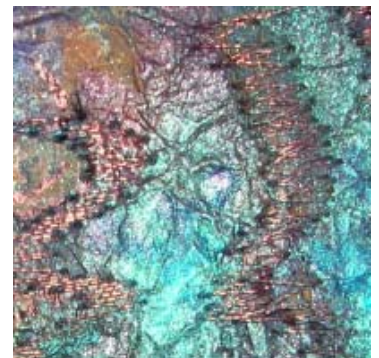
A Polyvinyl Acetate, to be technical, this glue is used for everything from paper to wood. Sometimes called white glue or woodworkers glue. Can be diluted with water.

Quink

Made by Parker this is a writing, not a drawing ink. It bleaches to a tawny shade and has many other useful qualities.

Satin stitch (zig-zag)

Set machine for zig-zag stitching. For 'normal' sewing use a reasonable wide stitch width with a short length to place the stitches close together. If the bobbin thread shows at the stitch edges tighten it slightly. For free machining just set the width and move the fabric or hoop quite slowly. The book uses curves to get a distressed thick and thin effect, like that shown here, rather than perfect curves.

**Scrim**

Endless arguments ensue about what this fabric is called in different countries. It is very loosely woven fabric, sometimes called 'drywall mesh' (or, occasionally, cheesecloth) in North America and sometimes known as muslin elsewhere???. In Oz it is scrim (Dale says so)! In the UK, builder's scrim is especially open weave and comes in narrow rolls.



Silk pods/carrier rods

A by-product of the silk spinning process, they can be purchased dyed or undyed. They are like a tube, fairly stiff, cut along the length. Some will split into several layers. Lots of lovely uses.

Soft pastels and setting spray

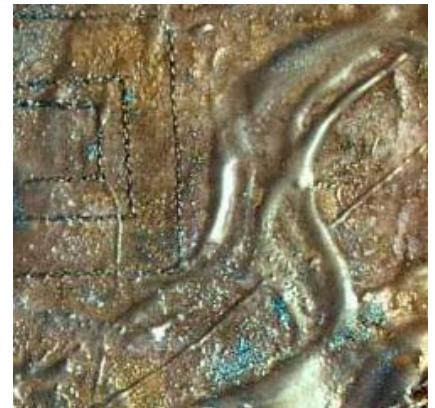
These are not oils pastels but are very soft sticks of powdered pigment, held in a binder such as gum arabic. They have more pigment than hard pastels which are rather chalky. Soft pastels can be stroked on to a surface with the stick held sideways or the end can be used for mark making. They need to be set and you can use hairspray for this, although a commercial setting agent is better if you're going to do a lot of work with this medium.

Soldering iron

A soldering iron with a fine tip is best for textile work. Many have interchangeable tips. Use them with acrylic felt and fabrics to burn edges, seal layers together and much more.

Translucent Liquid Sculpey

A runny version of polymer clay with a consistency close to honey. It is heat set, usually by baking in an oven. Take care not to get it too hot. Can be used for fabric transfers or as a texturing agent with a lovely subtle gleam - as used in the book.



Tyvek

A high-density polyethylene fibre product made by Du Pont. Looks like a waxy paper and buckles with heat. Can be painted, stitched and will generally make itself useful. Lots of ways to use it both as backgrounds and as focal points.

Walnut ink

Used to be made from real walnuts by scribes - not sure if the products we buy today are walnut based, but they give a good brown colour and are very light-fast. The crystals are good value for money and can be mixed with water to the required strength.

Water soluble film/fabric

A plastic-like film that can be stitched and then dissolved in water. Make sure the stitching is locked - stitched over a grid or stitched over twice so that it doesn't unravel. Then wash away - it may need soaking if you use Romeo. Also available as a soluble fabric material and some is sticky backed.



Wiremesh/wireform

A fine wire mesh that comes in different thicknesses. In its finer form, it can be sandwiched between fabric and stitched before being moulded to a shape. Very nasty sharp edges, mind your hands.

Wrapped cord

Sometimes called zigzag cord. A base of thick yarn, or even string, is over-stitched with a sewing machine set to zigzag stitch. Remember the bobbin thread will show and use your widest stitch width. The cord on the right has rolled beads attached (made from machine stitching painted with gesso).



Zap

Apply a heat tool to a prepared surface for special effects.

The Glossary is a work in progress and more products and techniques will be added as they come along.