

Medallion



A wealth of inspiration for goldwork designs is to be found in the applied ornament of architecture, especially from the Victorian, Art Nouveau and Art Deco periods. Victorian octagonal floor tiles were the inspiration for this design but the accretion of metal threads on this work transformed the utilitarian tile into a piece of sumptuous jewellery. Imagine this design as a motif which can be repeated. To add further visual appeal and to give you the opportunity to make this work uniquely your own, create one or two other variations of this design to bring into the repeat.



EQUIPMENT AND MATERIALS

- 76 cm (30 in) slate frame or 36 cm (14 in) ring frame
- calico to fit the frame
- square of red velvet an appropriate size for the frame
- 2 x A4 sheets of 110gsm tracing paper
- 1 gram pounce (and roll of felt to apply pounce)
- 1 tube yellow ochre watercolour paint
- 1 x 000 paintbrush
- orange dressmaker's carbon
- 10 cm (4 in) square yellow felt
- Gutermann 968
- 2 grams of 4 mm (2/10 in) gilt spangles
- 7grams of 5–6 mm (5/20 in) gilt spangles
- size 12 sharps (for the gilt no. 8 bright check) and size 10 crewel needles
- mellor or size 18 chenille needle

METAL THREADS

- 90 cm (36 in) gilt no. 1 pearl purl
- 1.2 m (48 in) gilt no. 2 pearl purl
- 1.5 m (60 in) gilt no. 5 check thread
- 45 cm (18 in) gilt no. 1 bright bullion
- 50 cm (20 in) gilt no. 6 façonnée
- 110 cm (44 in) gilt no. 6 bright check
- 20 cm (8 in) gilt no. 8 bright check
- 30 cm (12 in) gilt broad plate, ribbled (see note under instruction B, Felt padded border)

METHOD

Red velvet background

Mount the velvet square and the calico into a ring/hoop frame or sew the velvet square onto calico which has already been laced up on a

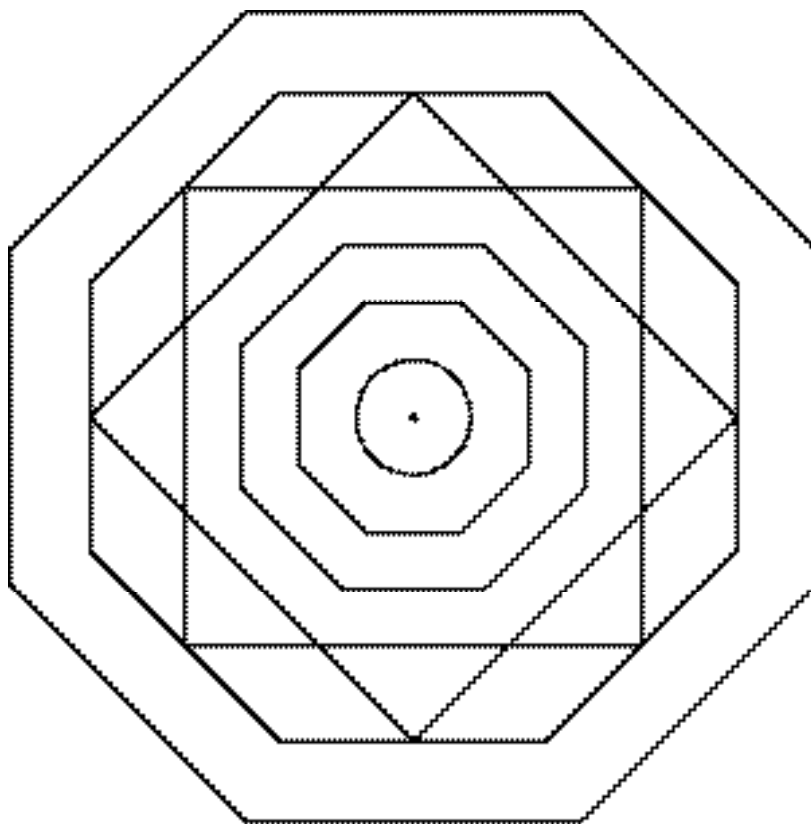


Figure 1
Tracing shape

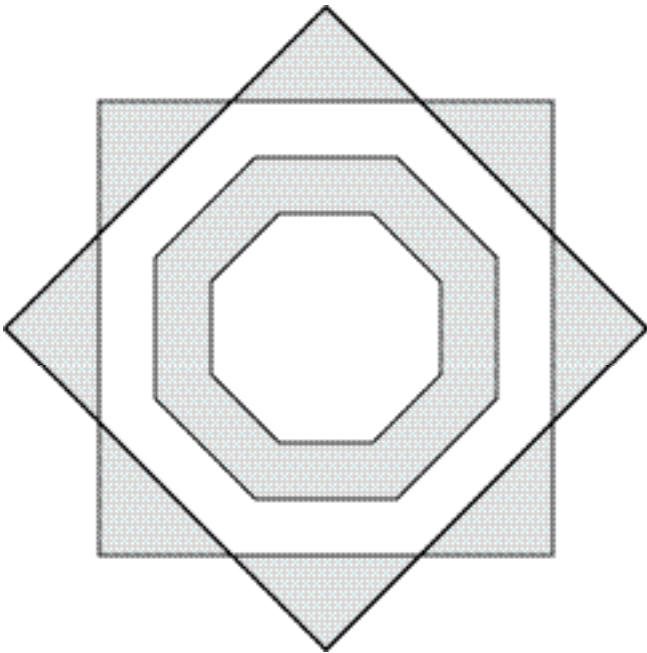


Figure 2 Shapes for felt padding; trace and cut each of the triangular shapes separately

square or slate frame. Refer to the instructions for dressing a slate frame in chapter 3.

Trace the lines in Figure 1 onto tracing paper. Use the prick-and-pounce method to transfer the design on to the velvet. Refer to the instructions for the prick-and-pounce method in chapter 3. The transferring of the design can be done after mounting the velvet onto the slate frame. Place books beneath the frame to support the fabric while pouncing and painting the design lines.

Further secure the velvet to the calico by pin stitching along the design lines, allowing approximately 3 cm (1/8 in) in between each pin-stitch. The pin stitches will eventually be hidden.

Felt padding

Trace the shapes in Figure 2 onto tracing paper and then transfer these design lines onto the square of yellow felt, using orange dressmaker's carbon. Press heavily when tracing onto felt otherwise the orange carbon will not show on the yellow felt. Cut the shapes out of the felt. Use a single sewing thread to attach the felt shapes onto the velvet. Refer to the instructions for felt padding in chapter 3.

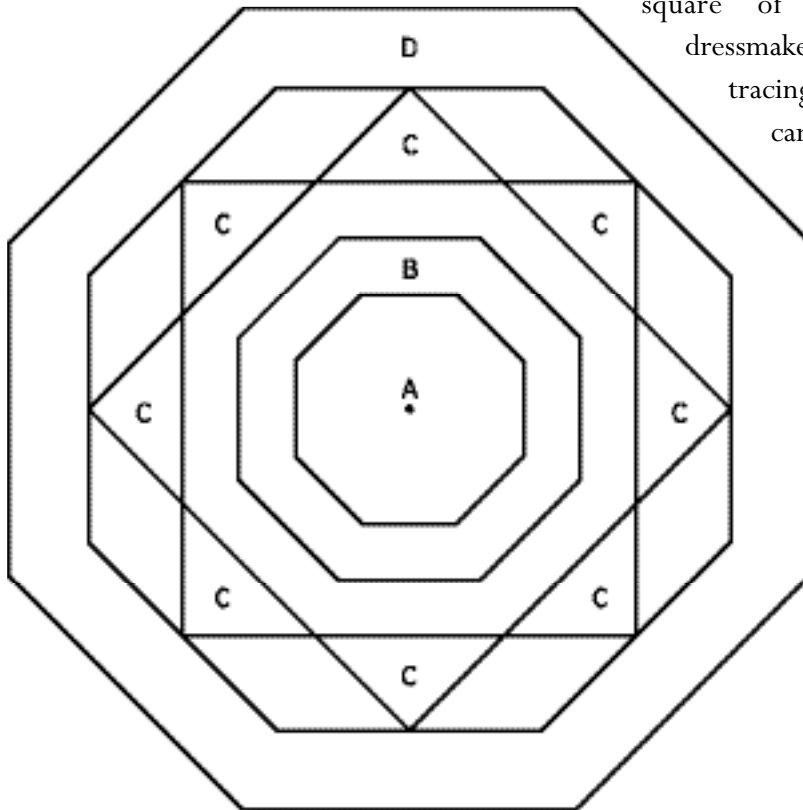


Figure 3

Embroidery

The elements of the design to be embroidered are listed alphabetically in Figure 3 and are matched to the alphabetical order of work which follows.

Japanese Landscape



This design references the formally stylised and decorative Japanese designs. Balance and harmony pervades every aspect of Japanese culture, especially in design, and nature is a great source of inspiration to the Japanese designer, providing a wealth of motifs for their arts. Traditionally in goldwork, chipwork generally appears as accents, but this design employs it extensively to emphasise the two-dimensional and decorative quality of Japanese design. It is a contemporary use of chipwork and is combined with more traditional goldwork techniques, such as laid work, plate work, cutwork over string padding and S-ing.



EQUIPMENT AND MATERIALS

76 cm (30 in) slate frame or 36 cm (14 in) ring frame
 calico to fit the frame
 square of light moss green dupion silk an appropriate size for the frame
 2 x A4 sheets 110 gsm tracing paper
 orange dressmaker's carbon
 18 x 15 cm (7 x 6 in) yellow felt
 12 cm (5 in) square white felt
 1 skein yellow DMC soft cotton or yellow bumpf Gutermann 968
 Gutermann 800
 5 cm (2 in) square matte gold kid leather
 1 packet gold Mill Hill petite glass beads 40557
 size 12 sharps and size 10 crewel needles
 mellor or size 18 chenille needle

GILT THREADS

1.75 m (70 in) gilt super pearl purl
 80 cm (32 in) gilt no. 1 pearl purl
 40 cm (16 in) gilt no. 3 pearl purl

60 cm (24 in) gilt no. 4 pearl purl
 6 m (6⁵/₈ yd) gilt no. 5 smooth passing
 1.4 m (1¹/₂ yd) gilt no. 6 bright check
 1 m (1¹/₄ yd) gilt no. 6 wire check
 70 cm (28 in) gilt no. 6 smooth purl
 1.5 m (1³/₄ yd) gilt no. 6 rough purl
 50 cm (20 in) gilt fine rococo
 50 cm (20 in) gilt no. 1 twist
 65 cm (26 in) gilt and copper 3-ply twist
 80 cm (32 in) gilt narrow plate

SILVER THREADS

25 cm (10 in) silver-plated super pearl purl
 70 cm (28 in) silver-plated no. 6 bright check
 90 cm (36 in) silver-plated no. 6 wire check
 40 cm (16 in) silver-plated no. 6 rough purl

COPPER THREADS

60 cm (24 in) copper super pearl purl
 25 cm (10 in) copper no. 1 pearl purl
 1 m (1¹/₄ yd) copper no. 6 bright check
 80 cm (32 in) copper no. 6 smooth purl

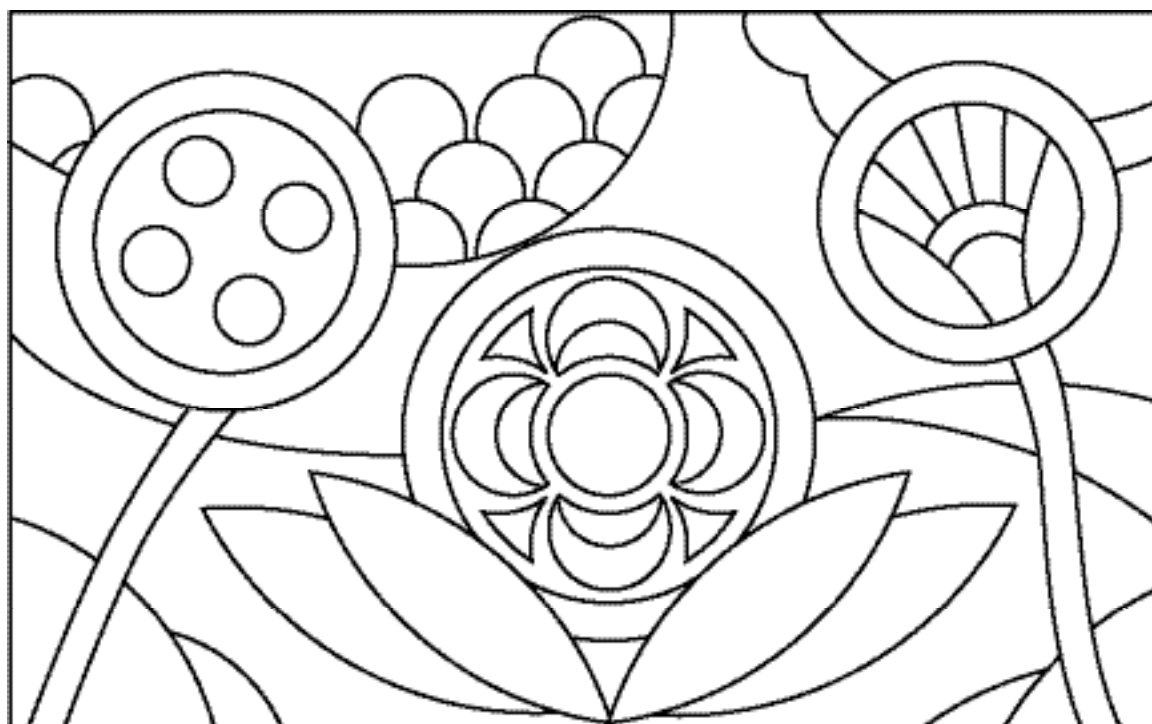


Figure 1 *Tracing outline*