

Bringing it altogether

All the individual components of our craft are always better presented when pulled together, into cards, or framed works of art. There are lots of little things we need to know to make our little works of art into something spectacular. There are also a few other little bits in this section you may find of interest.

Calligraphy

Unless you have already wonderful penmanship, the art of calligraphy needs a lot of practice if you are going to do it without some little ways of cheating! I did extra art classes at school to learn poster work, cartoons and calligraphy, so have been doing it for too many years.

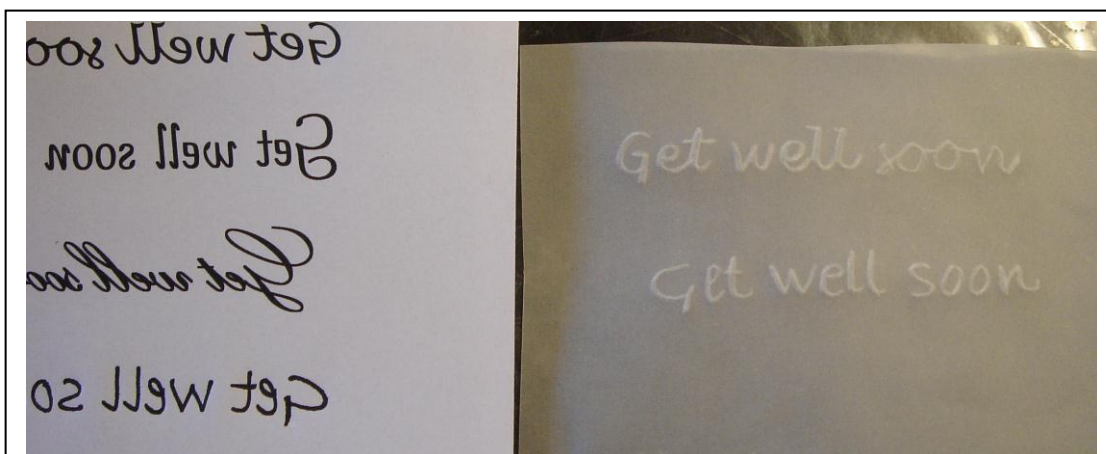
You could go out and buy a calligraphy set, if you are seriously interested in learning, but you can also use your mapping pen, which will give you fine lettering, but maybe not as many thin and thicker lines that you could obtain with the correct pen and nibs.

The first thing you need to do to practice, is draw some pencil lines to work within; this will keep all your letters a uniform height. When writing freehand on parchment paper you can simply reuse the same pre-ruled lines over and over. You can draw these lines on your PC and print them out on ordinary paper.

Sometimes Calligraphy is seen as being stuffy and old fashioned, but in fact the word simply means beautiful writing and it can be formal or informal. Also you don't have to learn each "typeface" you can use your computer and printer to help you.

If you want only to emboss the lettering (i.e. without ink), then you need to reverse your print out. To do this go into your **print** instructions (if using Windows), then "**properties**", then "**page layout**" and click "**mirror image**" near the top, then **print** but **don't forget to go back and unclick it** (or everything after will print in the same way and you will need a mirror to read it!)

When you emboss the lettering, remember to turn your paper to the back of the work and "bounce" it. Put your printed paper onto your parchment, and you will need to press a little harder than normal to make your embossing impression with one movement, to ensure you don't get unwanted tramlines. I love to use the PCA® Mini Shader as it does allow a little leeway to give thin and thicker strokes.



These are just some of the fonts you can use with your inks or embossing. There are hundreds to choose from, so they can be traditional or modern fonts. Your choice:

Get well soon

Get well soon

Happy Birthday

Happy Birthday

Congratulations

Congratulations

Happy Anniversary

Happy Anniversary

Thank You

Thank You

Correcting Mistakes

There are several ways of disguising errors, one of the favourites being a 3D flower, butterfly or dragonfly, glued on, to hide the error. But some simple ones can be repaired.

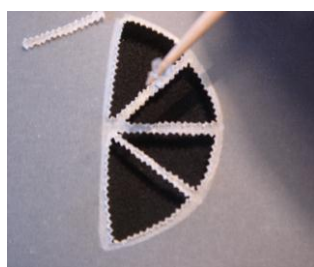
Breaking Bridges – when you are snipping/cutting out very fine work, the thin strands between solid pieces are sometimes known as bridges, or indeed strands or bars. These are quite fragile and have been known to break, and you may think your work is ruined. Not so, it is possible to mend the broken bridge, by using silicone glue from behind and if you need to reinforce the work, (usually bridges have been embossed before snipping) you can make a finer bridge with a separate fine strip of paper and glue it behind without being seen. You can either go directly to repair or use a bit of low tack tape to hold it in place (on the front) and then using a cocktail stick to apply the glue, Use the very tip of the stick to lift the bridge into position if you don't have tweezers. For very fine bridge work it is even possible to use a little piece of your own hair just to strengthen and hold the glue in place. Sometimes you don't need to make a new bridge to glue it in place, the glue on its own will work well. It is trial and error. Here is a quick montage of how to.....



Whoops!



New bridge



Glue in place



Good as new

A hole where you don't want one – often we get carried away with speed of doing grid work and it can sometimes cost us more time. How often have you made a hole where you didn't want one? There is no perfect solution, but you can diminish the “gape” by turning your work over. Work on a hard surface, with the micro ball tool or scribe, gently push the paper back so the hole disappears. You will have a mark, but that is less visible than a hole....by the time you have the other work done, it will hardly be noticeable.

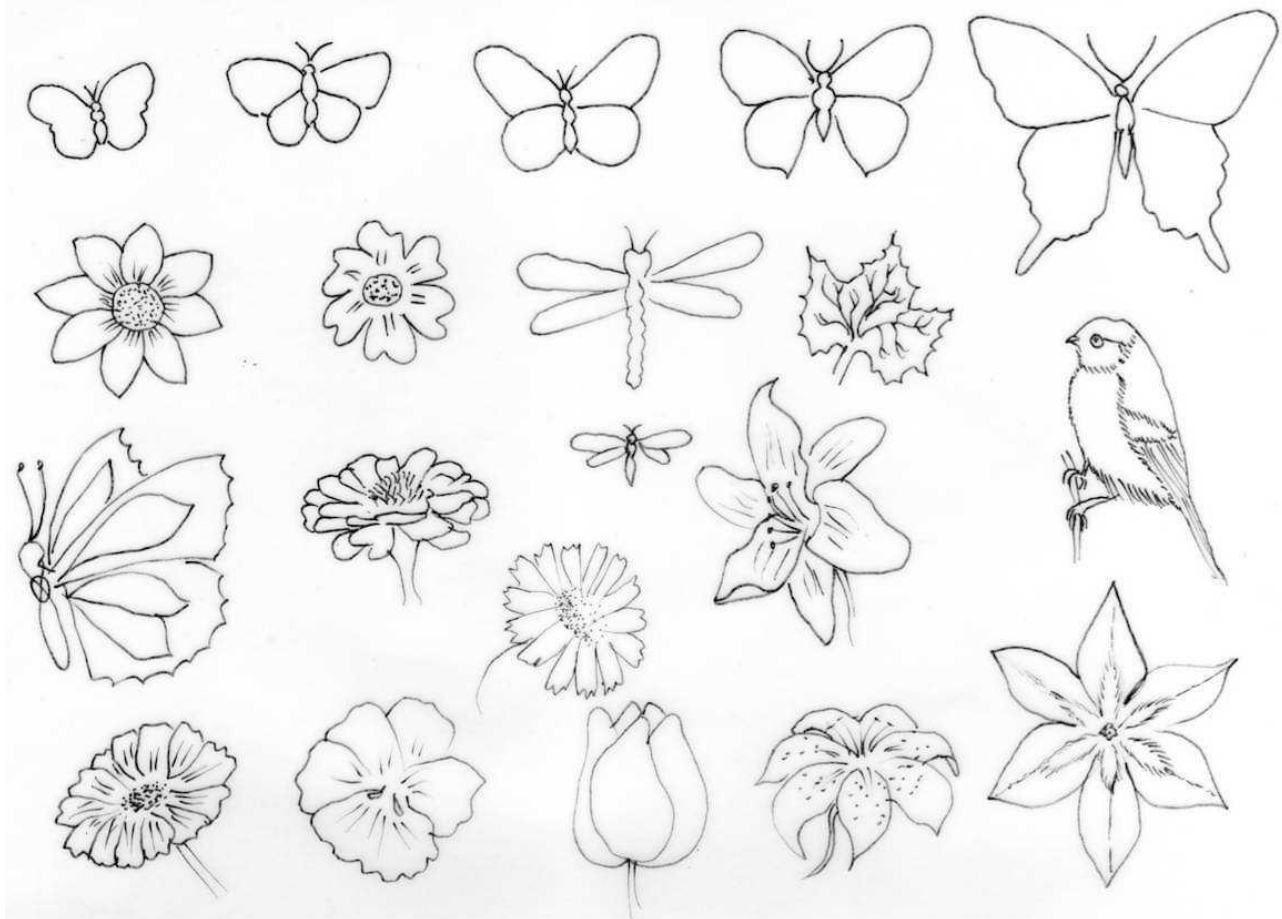
An embossed dot where there should have been a hole – this one is easier. Simply turn your paper over and perforate.

How to finish off cards

When you have your masterpiece finished, how are you going to attach it to make it into a card? There are several ways, you can **sew it**: Match your finished paper, to your inner card or paper and perforate four equally spaced holes from the spine of the outside paper towards the middle, going through all layers of paper. Thread your needle with either white, or invisible thread, and starting from the inside, sew out and in and back again so that the tails are on the inside, tie off neatly. This is the tidiest way to put your cards together. However you can always use **glue** in the form of the thinnest double sided tape. You don't need much, just enough to keep it together. However this will always be seen, BUT you can hide it with a peel off on the back of the card, which I do when in a hurry. If you haven't made a card, but a topper, you can attach your work to your card with brads or eyelets. There is no such thing, yet invented, as invisible glue when it comes to sticking parchment paper. The only real way to hide it is to put it behind an area you

have embossed to pure white or have deeply coloured. Many glues and tapes, claim to be hidden, but it is my experience that they never are!

Hiding a “disaster area” with a three dimensional piece. In fact any little 3D image would be fine, but is it too obvious to say that it should complement your card? Simply make your 3D by making two identical shapes and gluing them together at the body – then emboss the top wings or petal to give it that 3D look. Make the size appropriate to the area you wish to hide and glue it in place with silicone glue. Below you will find some images you can use for this. Hope you won't need too many though! However, everyone without exception makes mistakes and of course, nobody else will know what is under any 3D piece except yourself, and you won't be telling anyone, will you now?



All these can of course be single layers but personally I think if you are going to make it look as if it is a feature and was always your intention, you should make it a feature.

You should now be in a position to continue to the concluding elements of this the first course, by completing the five cards on the following pages. All these designs are my own and they encompass many of the processes discussed in this course.

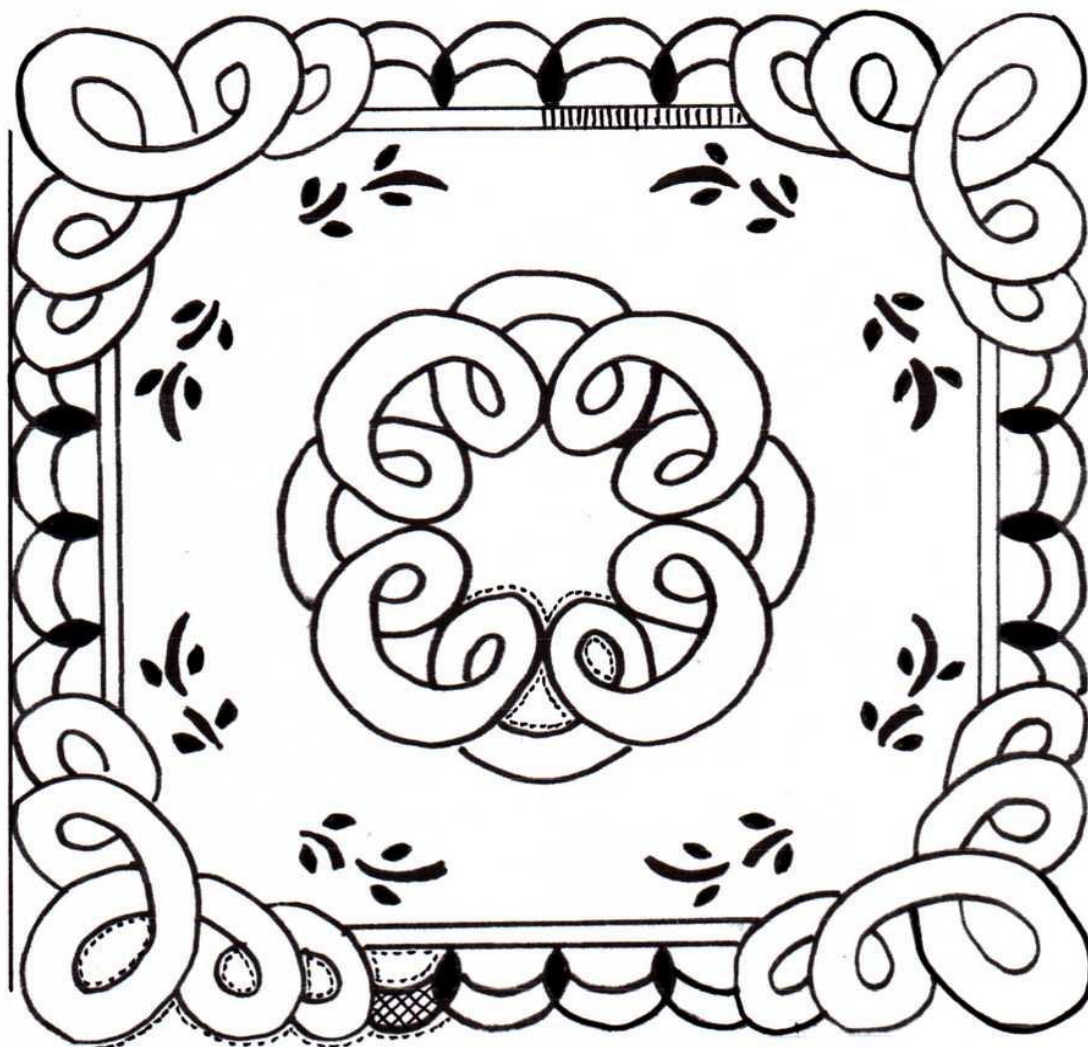
Before we go on, I would like to just like to make a mention about the second CD and course. This will be aimed at those who have firstly obtained their Diploma. The course is called The PCA® Parchment Advanced Certificate, and if wished, with the successful submission and passing with high marks, of one more piece, will attain the PCA® Parchment Instructor's Certificate.

It will contain more advanced work like 3D flowers (aimed to be good enough to display in a vase), colouring faces, advanced embossing, making feathers and loads of other interesting and beautiful things for you to make.

The following pages contain the compulsory models for submission.

1. Plus two from the following four patterns: Aunt Margaret's Fan, Rosy Posy, Celtic Charmer and/or

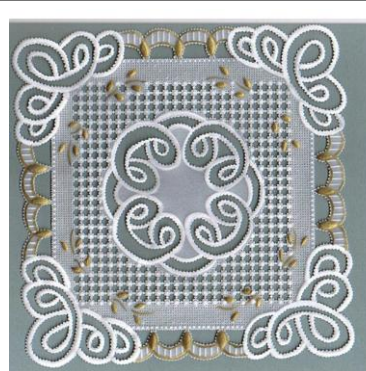
Breton Lace



You will need: Large Sun tool, small, medium and large ball tools, mini stamp edge or twin needle and snips; twin scriber. The finished card should be square & large (as wide as A5). This pattern is completely open to your interpretation, however if you feel you need instructions here are some, otherwise, do what you like with it, there are some other examples below.

Trace outline in white pencil. Turn to the back and emboss all outlines with small ball tool and/or medium ball tool as you wish. Cross hatch the 4 small scallops on each side; use large sun tool on corner sections and emboss to white the solid black areas of the pattern (leaf shape and little ovals in the scallops).

With twin needle or mini stamp edge tool, free-hand perforate all dotted lines, continuing in the same way all areas. You may add colour, or simply leave as white.



SYMPATHY



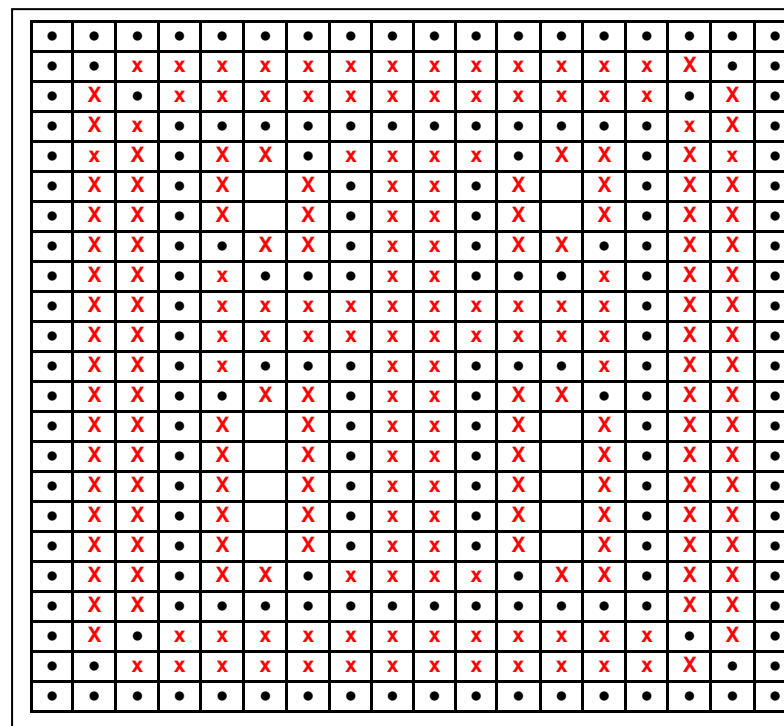
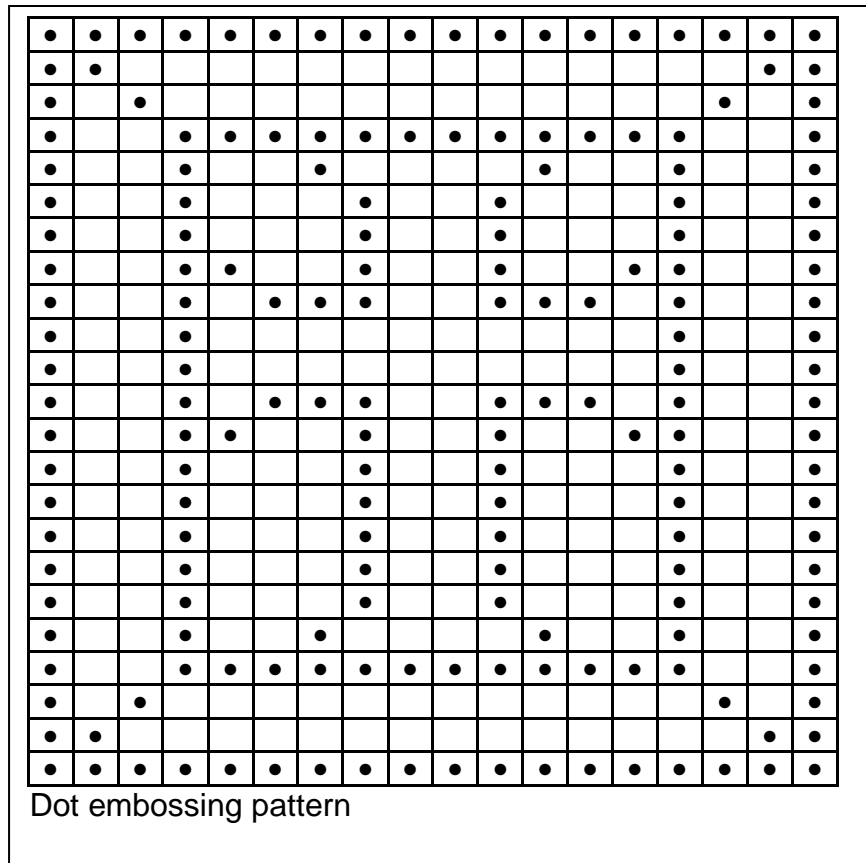
In this example, I have drawn a set of alum lilies in the middle as an example, you could use any image as suits your needs for Easter, Confirmation or sympathy.

You will need: plain parchment paper, coloured card or vellum as backing, fine straight grid, uni needle perforator, micro ball and scissors.

Place the paper on the grid, secure firmly in place with low tack tape. Following the grid chart, emboss all dots. Then with your paper still attached to the grid, turn over and perforate as per the grid chart. You will be able to see all your embossed dots from the other side. This way it keeps your work very accurate.

Take the paper off the grid and snip out all motif areas as per the example. Copy the image as below or decide what you are going to put in the frame and finish in the normal way, using backing paper or card to your choice.





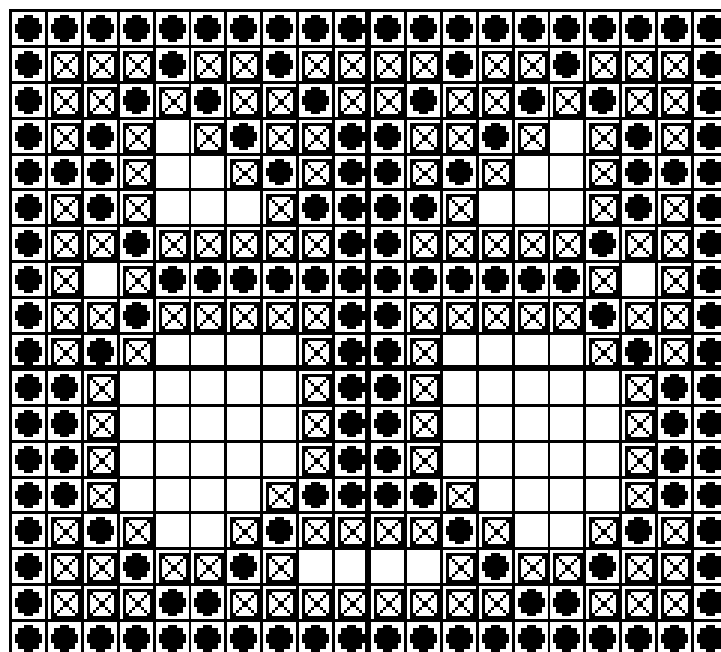
● = micro ball dot (if using fine grid) or Small ball dot (if using bold) x = perforate and snip out

Butterfly Frame

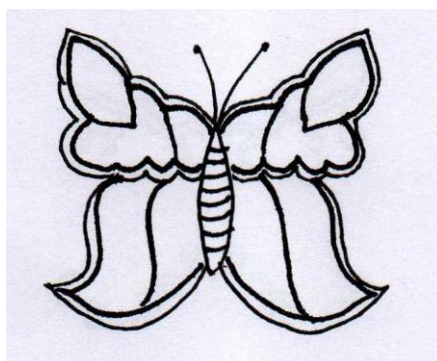


This card may prove the biggest challenge to you, but take your time, don't rush it and have patience. When you are finished you are going to have such a feeling of achievement.

You will need: ordinary parchment paper, colour parchment paper or card for backing; PCA fine Flexiduo Straight grid, PCA Uni, Quad & Oct Tools, PCA Micro Ball embosser, scissors, coloured ink and pen for outlining butterfly and writing text, stamen for the antennae and silicone glue for attaching. REMEMBER: your design will come out in reverse, so start off on the bottom left hand side of your paper with all these patterns. (20 x 20 holes)



Secure your parchment paper on the grid with low tack tape and following the pattern above, using the Micro Ball tool, emboss the dots represented by O on the chart. Then without taking the paper off the grid, turn it over and perforate as represented by the X on the chart. When finished, take the paper off the grid and snip out the areas (white on the chart).



For the butterfly, trace two images, and decorate the top one as you wish, or copy my design thus:
lower sections,

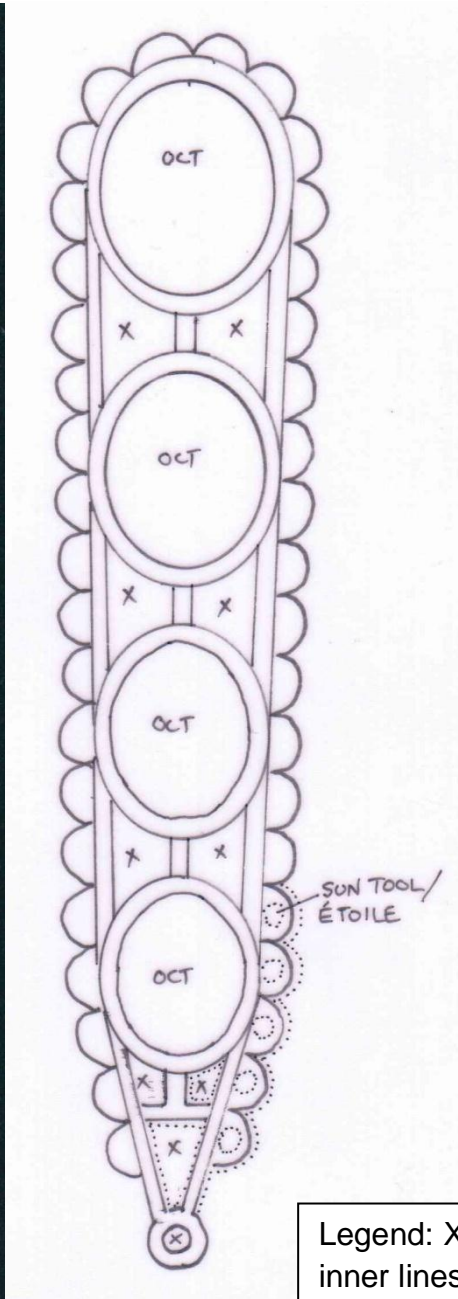
	X	X		X	X		X	X		X	X		X	X		X	X	
X			X			X			X			X			X			X
X			X			X			X			X			X			X
	X	X		X	X		X	X		X	X		X	X		X	X	
X			X			X			X			X			X			X
X			X			X			X			X			X			X
	X	X		X	X		X	X		X	X		X	X		X	X	

LOWER SECTIONS: Oct tool, one section snipped out and alternate emboss a single dot. Top section, is emboss and perforate alternate holes. Inside top, is perforate every hole.

O	O	O	O	O	O	O	O	O	O
O	X	X	O	X	X	O	X	X	O
O	X	X	O	X	X	O	X	X	O
O	O	O	O	O	O	O	O	O	O
O	X	X	O	X	X	O	X	X	O
O	X	X	O	X	X	O	X	X	O
O	O	O	O	O	O	O	O	O	O

MIDDLE SECTION: emboss as per O on chart and perforate as per X and cut to crosses. With Twin perforator tool, perforate around the edge of both images. Using silicone glue, attach the top section of the butterfly to the bottom plain section, gluing the stamen in between. Leave to set. Finish the card by folding and backing with the coloured paper or card. Write your message in ink in the lower box. Attach the butterfly again with silicone glue.

Aunty Margaret's Fan



Legend: X perforate
inner lines and snip out

You will need:

- Fine white pencil
 - Small & Medium Embossing Ball Tools
 - Twin needle tool (and if you have it Octagon tool)
 - Fine Grid (or bold if you cannot use the fine)
 - Small & Large Sun Tools
 - One blendable pencil, colour of your choice
 - Blending medium to smooth the colour and cut n dry nibs or similar
 - Scissors or snips
 - Ruler
 - Gel pen, colour of your choice
1. Trace all the pattern with a fine white pencil
 2. Turn to the back of your paper, wipe with your tumble drier sheet and emboss all the traced lines with the small ball tool

3. Erase all the pencil lines
4. From the back, with the side of your blendable pencil, lightly colour in the straight tramlines and those on the ovals (not the inside of them), using a blending medium blend the colour so it is just a hint of colour showing through to the front
5. Still on the back, using the small sun tool, make impressions inside the oval tramlines, one slightly overlapping the previous so that it is a little like stippling (alternatively you can stipple if you prefer)
6. Using the large sun tool, make one even impression in each of the scallop edges.
7. Put the work on the grid, face up. Perforate OCT patterns (see over) to fully fit into the four ovals.
8. Take off the grid turn to the back and with the small ball tool, emboss one white dot in alternate oct patterns – use the ball tool on a rubber mat, as you would a sun tool, this will give you a nice white even dot throughout.
9. Put the work on a perforating mat and using the twin (two needle) tool perforate neatly (using the last perforation made as a guide for the next): Perforate all around the scallops, inside the areas marked X.
10. Snip out all perforated areas and the oct perforations not embossed.
11. To finish the frond, place one coloured dot with a gel pen in the centre of each large sun tool impression in the scallops.

Final touches:

You will need seven or nine fronds to complete the fan, depending on how you wish the final fan to look, (semi circle or less).

To assemble, you will need some fine light chiffon ribbon in a colour to work with your scheme and thread this through the perforated areas under the 2nd oval from the top.

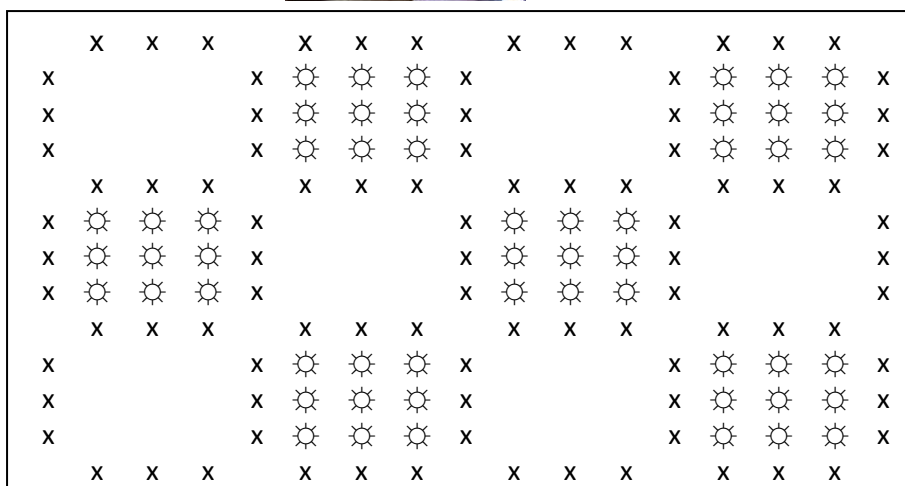
Secure the hinge, with a pearl brad and add a small tassel if you wish.

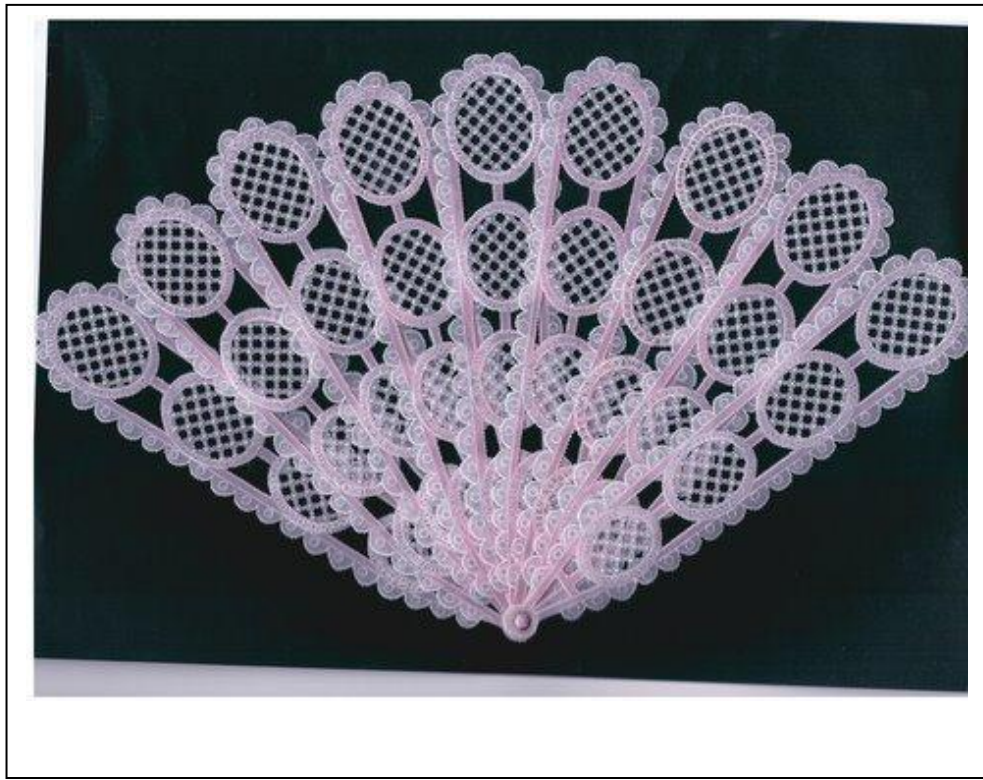
To make your own tassel, wind embroidery silk around a piece of cardboard folded in two to a length of 2" or 5cms, several times (the number of wraps determines the thickness of the finished tassel. When you think it is thick enough, cut the silk.

Cut a second piece of silk around 60cm (2') in length and make a loop by folding in two.

Feed the loop through the top of the cardboard under the silks, and tie off by passing the open end of the length through the loop. Then slip the silks off the cardboard.

Take a large needle and thread the two loose ends into the eye. We are now going to create the top of the tassel. Pass the needle down into the top of the notch and then wind round, pass needle through to the other side (photo 1) and keep going until you have a nice binding. Secure the ends. Then snip the loops to form a fringe (photo 2). And trim to make even. Alternatively buy one!





Rosy Posy

You will need:

~Parchment paper and low tack tape

~Polychromo (or other blendable pencils)

I used Pink Carmine, Pink Madder, White, Naples Yellow, Burnt Umber, Chrome Oxide (green) and Earth Green (you can choose your own colours)

~ straight grid (I used fine)

~ medium ball tool

~ uni fine (or bold if using the bold grid)

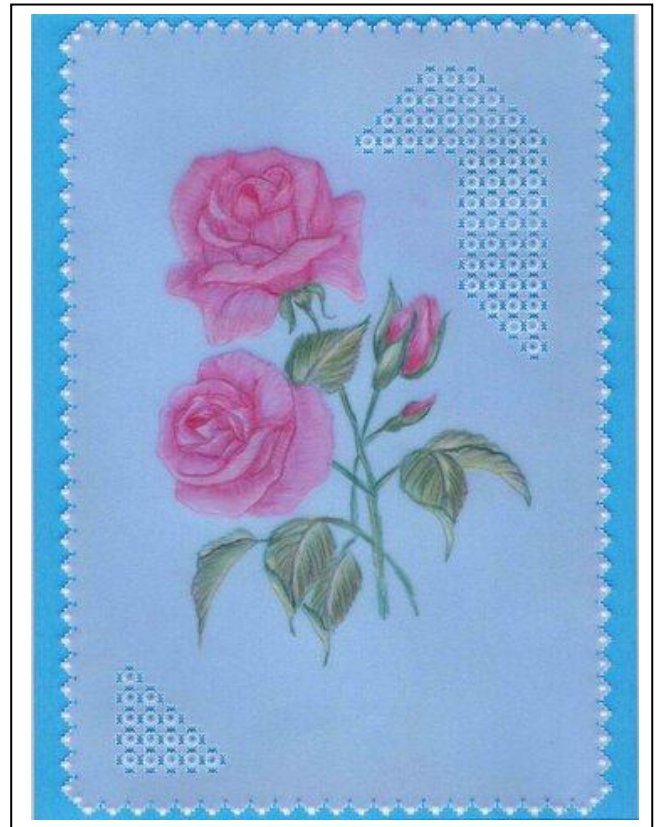
~ Large sun tool

~ sparkle gel pen

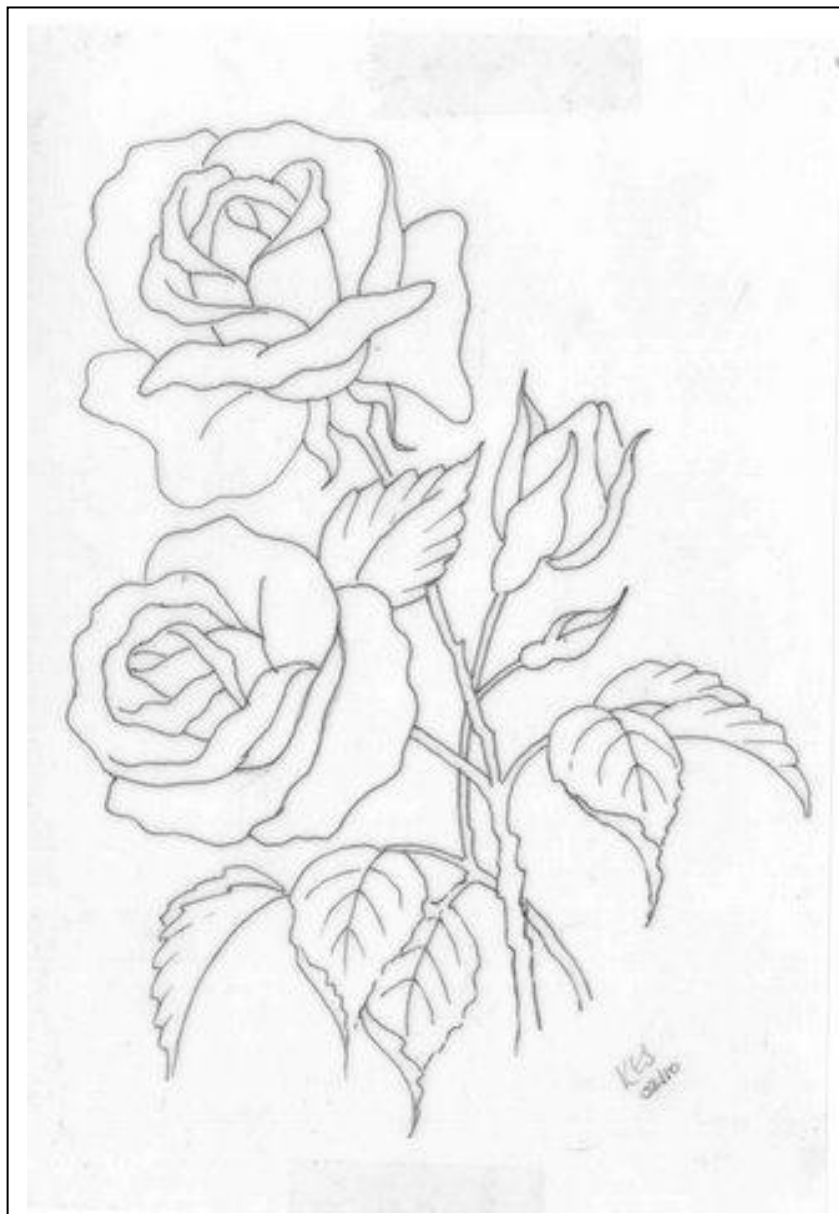
~ snips or scissors

~ scribe, shader and mini shader tools

~ tumble drier sheet



1. Tape the outline pattern with low tack tape, under the parchment paper and work with the pattern underneath until you are happy you have the shape right.
2. With emphasis on shape, light and shadow, using your coloured pencils, cut & dry nibs, blending pencil recreate as per the image above. Note you can use your own colours, or copy those used in the sample. If you are not happy with the shape of the petals, you can, with a very sharp point on your darker colour, outline the petals where there is the most shade.
3. **TIP:** When using the cut n dry nibs, make sure that you wipe off any excess blending medium, that way your work will blend without turning the pencil to liquid which will ruin the work. Test the dampness on a spare piece of parchment which has pencil marks on it of the same colour you are using.
4. Turn the work over, swipe with a tumble drier sheet and emboss the piece to bring out the highlights of the lighter areas. Be careful not to over emboss.
5. **Grid work.** Place your work on the grid **FACE UP**, secure with low tack tape and following X marks the grid chart on the next page, perforate the holes using either a Uni fine tool (for the fine grid) or a Uni bold tool (if using the bold grid).
6. Take the work off the grid and make your sun tool impressions as per the pattern and dip dot also
7. Snip out all perforations around the outside of the frame, and the two perforated areas top right and bottom left.
8. Secure the design by sewing one stitch in all four corners with invisible thread and at the bottom of the right hand side perforated area to a piece of coloured card, if preferred, in your own choice of colour.
9. The card is approximately A5 but the size of your finished card is not important.

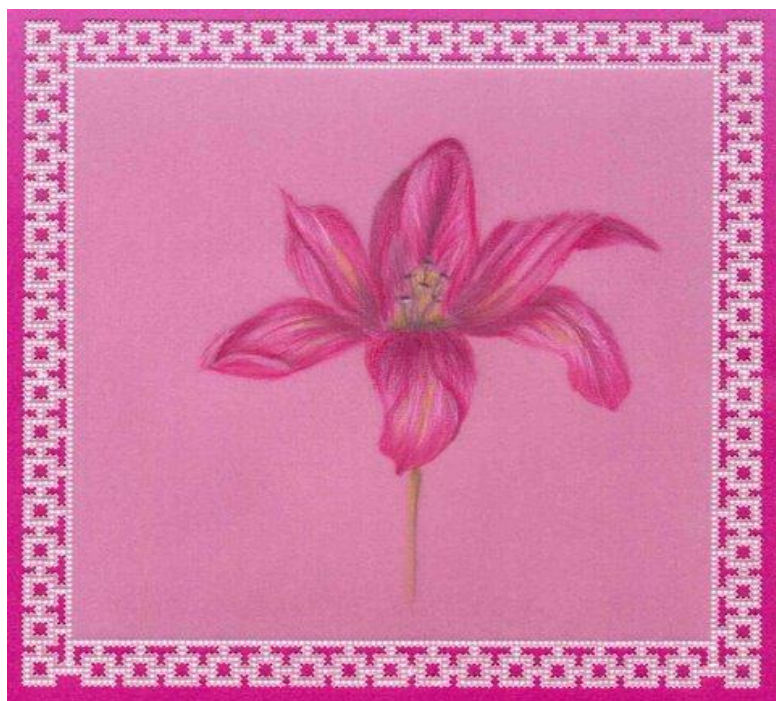


Samples of another colour used: used two shades of yellow. Scan hasn't picked up the colours very well, so this is just to give you an idea.

Lily the Pink

You will need:

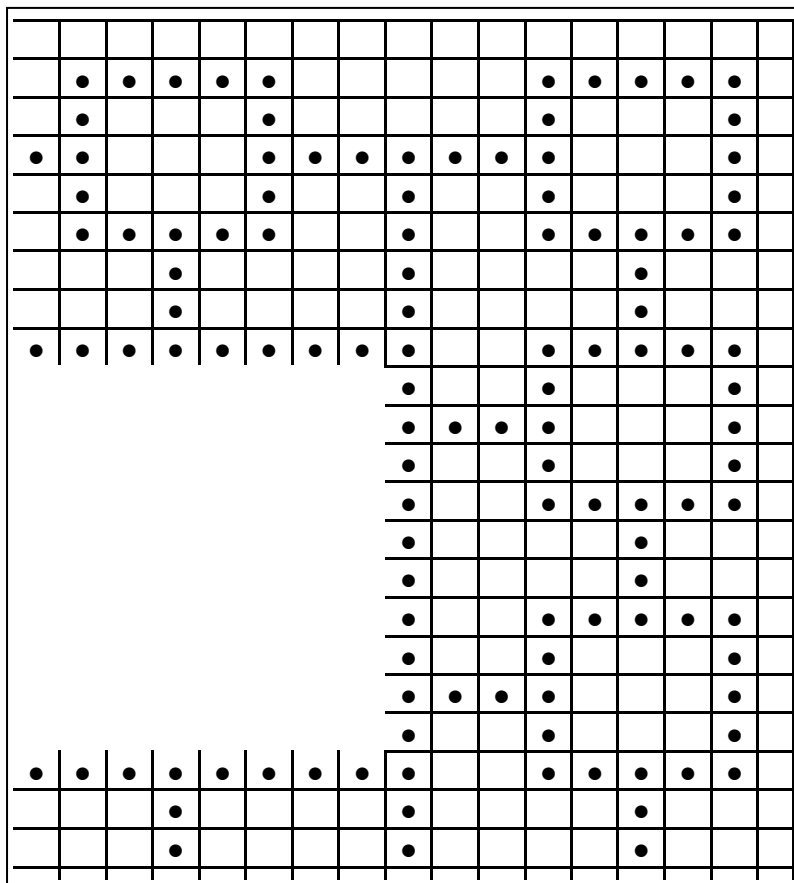
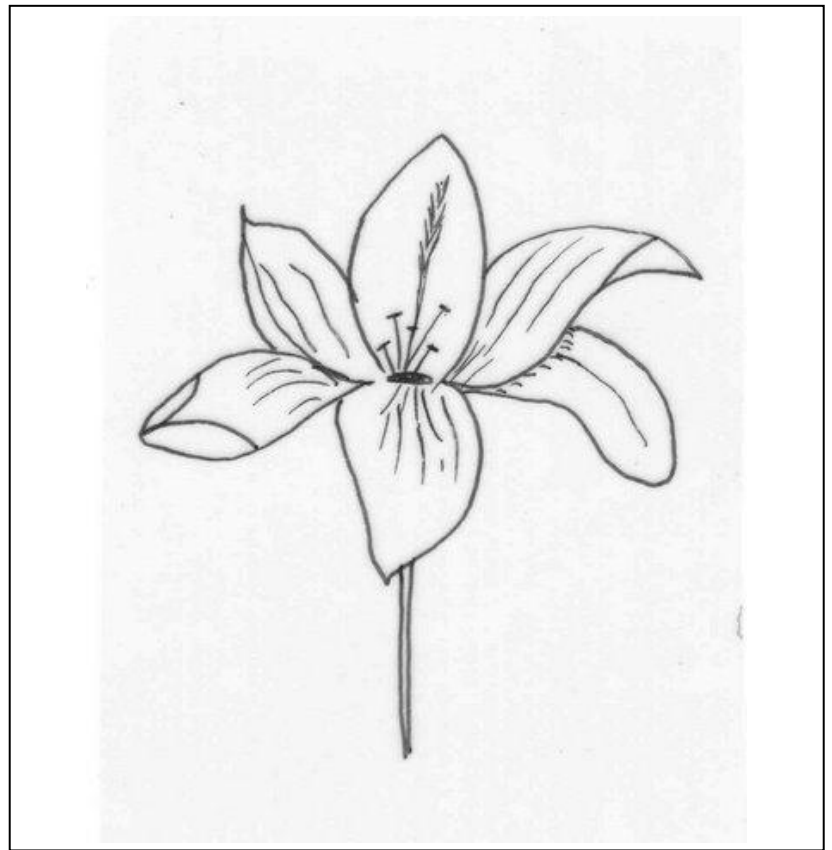
- ~Ordinary parchment paper
- ~Polychromo or other blendable pencils selection of colours to your choice (I used: Pink Carmine, Pink Madder, Magenta, Warm Grey, White, Naples Yellow, Burnt Umber, Chrome Oxide (green) and Earth Green – all Polychromo colours)
- ~Cut n dry nibs
- ~Zest-It or white spirit type solution
- ~Clear blending pencil (like Lyra Splendor)
- ~Straight grid (fine used in the example)
- ~PCA micro ball tool (or small ball if using bold grid)
- ~Uni needle tool (fine or bold as appropriate)
- ~Shader tools: shader and mini sizes used here
- ~Rubber embossing mat and perforating mat
- ~Scissors or snips
- ~Low tack tape
- Tumble drier sheet



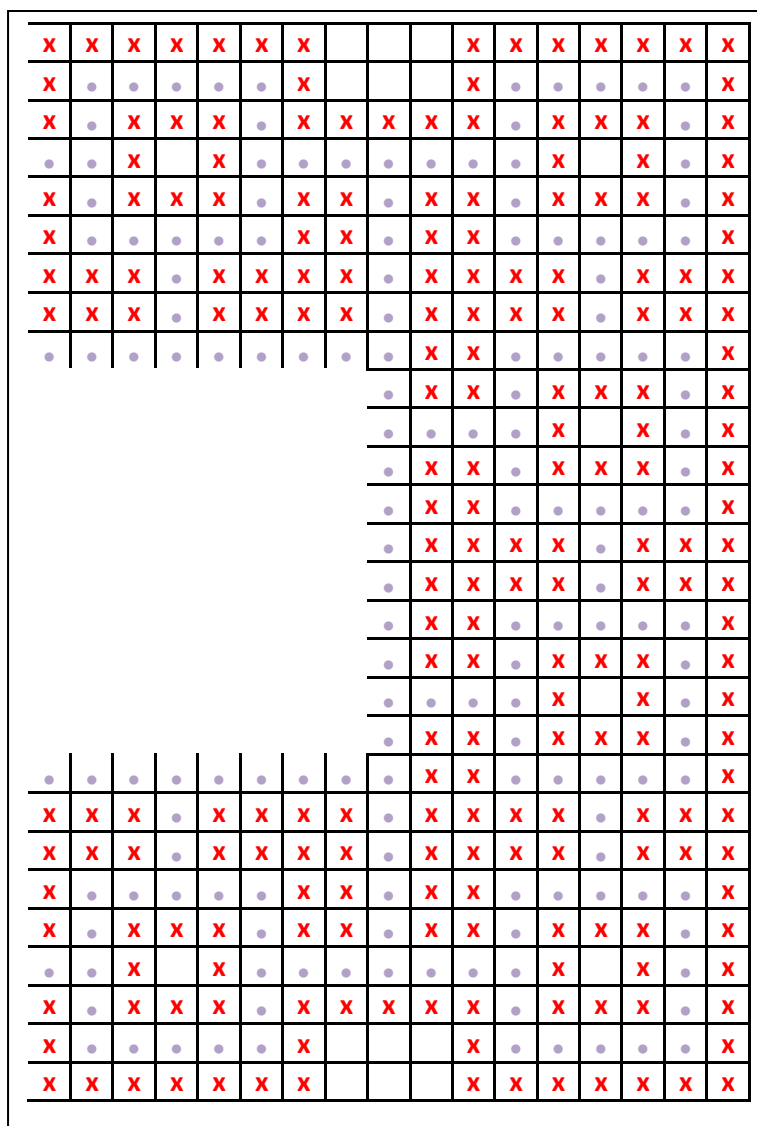
Size of finished sample 125mm square, but size is NOT important, so please feel free to work with your own dimensions. The photo above is smaller than the finished size

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2. With emphasis on shape, light and shadow, using your coloured pencils, cut & dry nibs, blending pencil recreate as per the image above. Note you can use your own colours, or copy those used in the sample.
3. **TIP:** When using the cut n dry nibs, make sure that you wipe off any excess blending medium, that way your work will blend without turning the pencil to liquid which will ruin the work. Test the dampness on a spare piece of parchment which has pencil marks on it of the same colour you are using.
4. Turn the work over, swipe with a tumble drier sheet and emboss the piece to bring out the highlights of the lighter areas and the tips of the stamens. Be careful not to over emboss.
5. **Grid work.** Place your work on the grid **FACE DOWN**, secure with low tack tape and following O marks the grid chart on the next page, emboss the dots using either a micro ball tool (for the fine grid) or a small ball tool (if using the bold grid). When you have all the dots embossed, turn the grid over, keeping the paper secured in place, so you can see the embossed white dots through the metal grid holes.
6. Again following the grid chart and using a Uni Fine (or Uni Bold if using the bold grid), perforate your frame work following the X marks as shown on the grid chart.

7. Take the work off the grid and snip out all perforations around the outside of the frame, the squares in the middle of the blocks and the inside edges.
8. Secure the design by sewing one stitch in all four corners and half way down each side, top and bottom to a piece of coloured parchment or card, if preferred, in your own choice of colour.



Black dot = embossed
dot from the back on
the grid



X = perforate on
the grid and snip
out