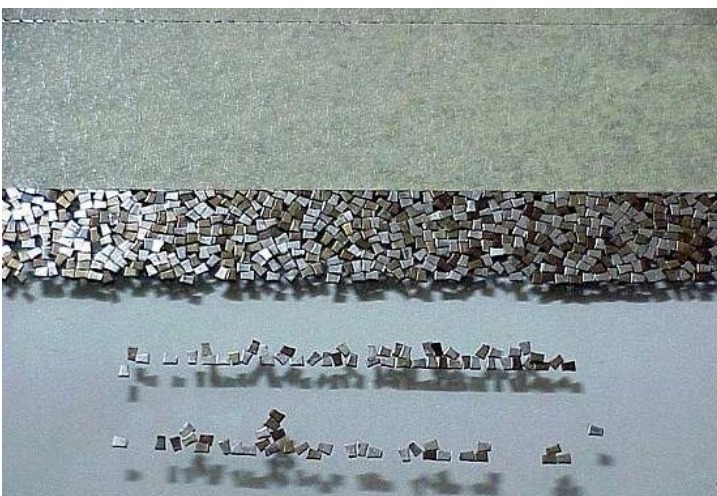




Wildt Mellor Bromley 9RJ36 Double Jersey Knitting Machine. This knitting machine has 36 ends of yarn feeding into the machine and is able to produce patterns up to four colours. The machine carries 1296 disks on 36 drums.



There are 72 teeth on an 18 gauge 9RJ disk. There are 84 teeth on a 22 gauge disk. The teeth are broken from the disks by hand one at a time. After breaking the teeth, the pieces are washed in white spirits.



The teeth are placed on a glass plate a few at a time and carefully pushed into place. Once an area measuring 5cm wide and 30 cm long has been achieved, the masking tape is carefully placed over the pieces.





400 mm strips of masking tape are prepared ready for applying. The metal base is rolled up for easy storage.



After two metres of metal base has been constructed, it is turned over and the task of filling any holes is undertaken. When the metal base is complete it is then polished with black shoe polish in order to colour the background black.



The metal base has many holes and gaps between the pieces. These gaps disappear once the polish is applied. Many of the pieces required to complete the mosaic were recovered from earlier works.





The pencil drawings were redrawn many times and after many years of research the 22 metres of artwork was complete.





A two metre long cabinet was built for storing the panels. The panels had to be taken from the cabinet, placed on the painting table and then returned. Over 120 exchanges were carried out before the painting was completed.

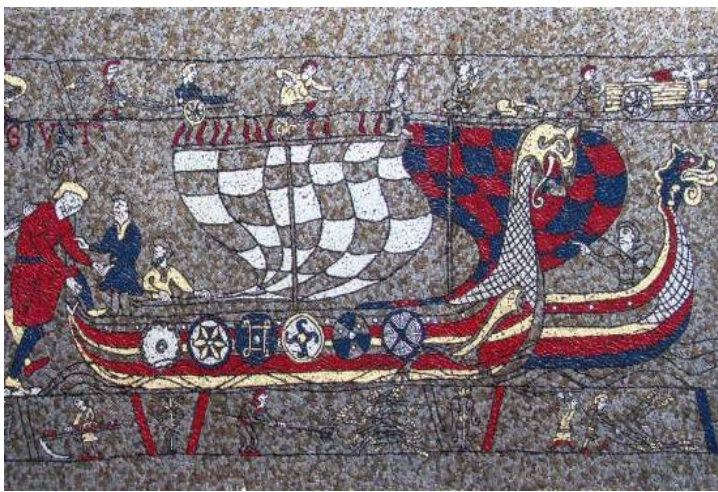
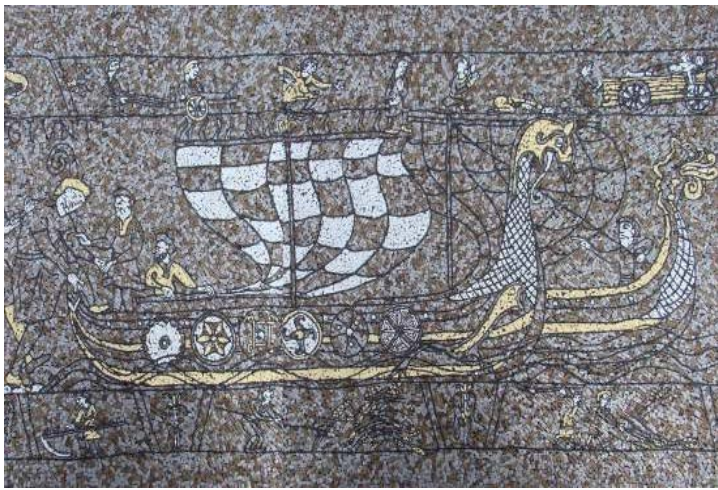
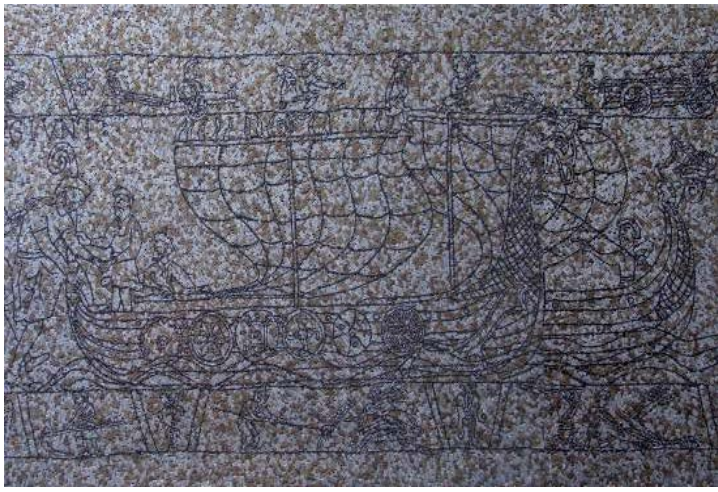


Most of the painting was carried out in the evening under artificial light. A double fluorescent tube was placed directly in front of the picture as it takes a considerable amount of light to illuminate the mosaic.



A very fine OO nylon paintbrush was used for the painting. Painting one colour at a time considerably reduced the number of times the paintbrush required cleaning. An array of syringes from the local vet was used to hold the paint. Glass plates about 10mm above the surface were used to stop contact between hand and metal.





The eight colours (silver, gold, navy, red, forest green, light blue, light green and black) were added a layer at a time. The paint used is a hard specialist super quality heavy bodied gloss enamel with a drying time of 24 hours.

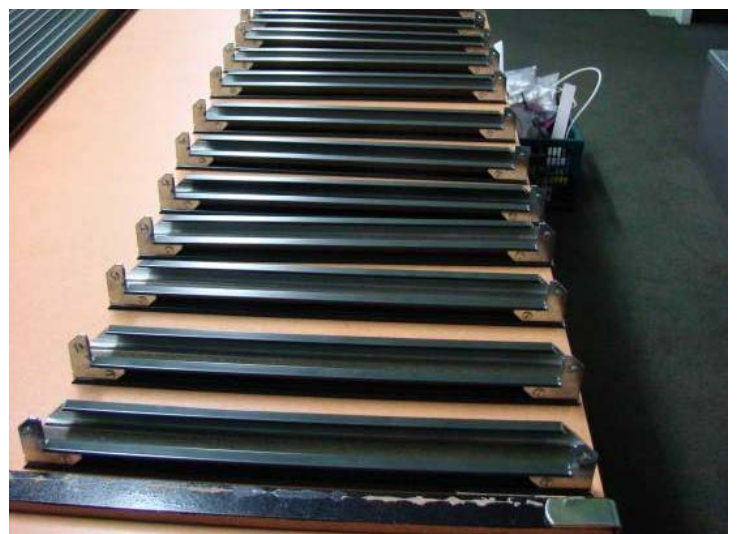




After painting, the picture was glued to a 9mm MDF backing board. Three coats of polyurethane were used to protect the mosaic. The first was a light spray coat followed by a light coat with a brush. The final coat was heavy.



Before framing, the picture had to be scanned. A five metre table was constructed with an A3 scanner mounted at table height. The pictures were mounted on drinking straws in order to roll the pictures across the scanner. Batons were glued to the side of the boards once the scanning was complete.



As we were unable to obtain the original frames, an order was placed to have a die made. Although we only needed 25 kg of framing, an aluminium run of 250 kg was required. A new metal cutting saw was purchased for the task.





Here we are re-designing the room to accomodate the additions to the mosaic. The room was transformed to its present layout by local builders, painters and electricians in a matter of three days.



Michael and Gillian installed the 36 panels of the mosaic on the 20th September 2012. This date accidently coincided with the 946th anniversary of Battle of Fulford Gate.



In the event of an invitation to display the mosaic at other venues, transport boxes have been manufactured. These boxes accomodate four panels, at 12.5 kg per panel, each box weighs 60 kg when fully packed.