

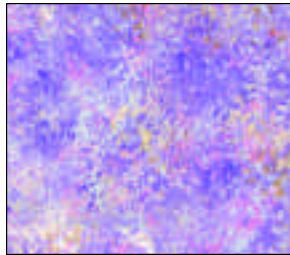
# Painting Fabric

# DYLON®

## Fabric Painting using Dylon Fabric Paints

### Blending and Shading

To extend the range of colours to give a vast array of lighter shades, use Dylon Shade Creator. Simply pour some Shade Creator into a saucer and gradually add drops of your chosen colour from the standard Dylon Fabric Paints range until you have your chosen shade. Apply using any of the following methods. Experiment by mixing two colours and Dylon Shade Creator.



### Sponging

A slightly damp natural sponge is a good way to apply fabric paint to achieve a textured effect on fabric. Pour some fabric paint onto a saucer or paper plate, dip sponge in paint and dab off any excess on the side of the saucer, then press gently onto the fabric, altering the angle of the sponge with each print to make an irregular pattern. Experiment with different colour combinations, and try dampening the fabric first to compare the effects to those produced on dry fabric. Areas of the fabric may be masked with tape to make stripes or sections in the design, or shapes cut out of paper or sticky-backed plastic can make more intricate designs.

### Stencilling

Many commercial stencils are available, but designing and making your own stencils will ensure an original piece of work. Stencils may be cut from thin card with a craft knife, or from Mylar with a special hot tool stencil cutter. Tape the stencil onto the fabric with masking tape, and dip a stencil brush into the paint. Dab the excess paint off the brush, and stipple the colour onto the fabric. Try shading with a second colour in areas of the stencil, and experiment with different colour combinations.

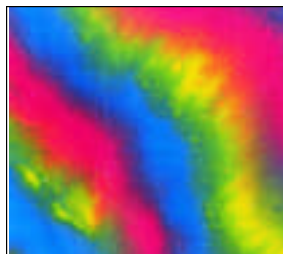


### Block Printing

Synthetic sponges, cut to shape with scissors or a craft knife, can be used for block printing regular or irregular patterns onto fabric. Potatoes, vegetables and fruit, wooden dowel off-cuts, rubber stamps, and corrugated card are a few other examples of items which can be used for fabric printing. Use a small piece of sponge to apply the paint evenly onto your piece of fabric, re-applying a fresh coat of paint for each print. Experiment with making your own special blocks, by glueing string, textured fabric or wallpaper, bubblewrap or card shapes to a small block of wood.

### Watercolour

For soft blended colours, dampen the fabric and dilute the fabric paint with water. Apply the diluted paint in light sweeps or dots of colour with a sponge or brush, allowing the colours to bleed together. Allow the fabric to dry, then set the paint by ironing. This watercolour effect forms an interesting background for hand painting, stencilling or printing further designs.



## What you will need



Dylon Fabric Paints  
Dylon Shade Creator  
Pre-washed and dried fabric  
Masking tape  
Plastic covered board  
Cotton cloth  
Iron

Chosen option by which to apply design: Brushes / Sponge / Stencil / Printing Blocks etc.

## Method



### Freehand Painted

Fabric Paints are water based and can be applied to natural or synthetic fabrics. Fix the colour when the paint is dry by covering with a cotton cloth and ironing on a hot setting for 1-2 minutes. The fabric is machine washable once the paint has been set.

The Metallic Fabric Paint range and black and white paints will also give good coverage on coloured fabric. All other colours require a white or cream background for best results.

Diluted fabric paint will spread on fabric, this property can be used to advantage for watercolour type effects if diluted paint is applied to damp fabric, otherwise paint should be applied onto dry fabric. Ensure that brushes are dried well after cleaning when changing colours if you don't want the colour to 'bleed' into the fabric.

If using a combination of Fabric Paints and 3D Paints for your design, remember to fix the fabric paint first before applying 3D Paint, which does not require heat fixing.

For best results, use pre-washed fabric taped onto a flat, plastic covered surface.

Fabric Paints can be used for many different techniques, sponging, printing, stencilling, spattering, spraying, freehand painting, marbling and salt diffusion. All equipment will be easily cleaned with warm water, unless the paint is allowed to dry on it.



# Teachers' Notes and Classroom Assignments

## Experiment!

Try painting onto fabric that has been tie-dyed or microwave dyed. Remember that the background colour will affect the colour of the paints applied, with the exception of Metallic or black and white paints.

Try painting the same pattern onto different types of fabric, such as cotton, muslin, satin or velvet.

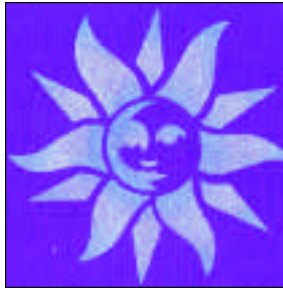
When printing with sponges, to prevent too much paint being absorbed into the sponge, it is best to spread the Fabric Paint onto a sheet of glass or acetate in a thick layer, press the sponge into the paint then press onto the fabric.

Fruit and vegetables used for printing should be cut with a sharp knife, blotted on kitchen roll and allowed to dry out for an hour or so before printing.

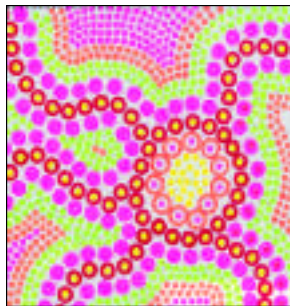
Try painting with the edges of corrugated cardboard or polystyrene blocks with or without designs gouged into them, as this will give interesting textural effects.

Detail may be added to stencilled or block printed designs by outlining with Fabric Painting Pens or overpainting detail using a fine brush and Fabric Paints.

Try out some of these techniques on small pieces of fabric. Label them and keep them together in a folder for future reference.



## Expand students creative ideas



Australian Aboriginal art is often influenced by the concept of Dreamtime - thought to be a link between Aborigines and the spirits. Early rock and bark paintings were made by dipping the end of a twig into pigment and making a series of lines and dots to form the patterns. Similar effects can be made on fabric with Fabric Paint and small pieces of bamboo or dowelling to 'print' small circles and dots. Try mixing the colours to make earth colours appropriate to the style of Aboriginal paintings.

Fabric dyed light brown or khaki would make a good background, and the design printed in yellows, dark browns and greens, with white paint to highlight.

Look at examples of the paintings of 19th Century French Pointillist artists Camille Jacob Pissarro, Paul Signac and George Seurat. Their method of painting was a development of Impressionist colour theories and consisted of placing small dots or strokes of colour on to a canvas. Seen from a distance, these 'points' blend to give an effect of different shapes and colours, eliminating minor details and suggesting rather than defining form.

Their preferences were for primary and secondary colours. Their technique of painting can also be interpreted on fabric using Fabric Paints, and cotton buds or small brushes (the smallest type available for stencilling) to apply dots of blended colours.

## Assignment 1

KEY STAGE 3 (1a, 2a, 2b, 2c, 3a, 3b, 4a, 4b, 5a)



A new Vegetarian Bistro will be opening next year, the Proprietor wants to commission you to make a number of tablecloths and matching napkins. The Bistro colour scheme consists of soft, earthy colours. Using block printing or stencilling techniques on white or coloured cotton fabric, prepare a set of 4 napkins with style and colour options. Consider random designs, geometric borders and all over patterns. Which would be most appropriate?

Prepare a costing for 8 tablecloths and 24 napkins, including a charge per hour for making the stencils/block prints as well as for carrying out the decoration. Would you buy ready-made tablecloths or napkins, or buy the fabric and make them yourself? How could this affect the costs?

## Assignment 2

KEY STAGE 3 (1a, 2a, 2b, 2c, 4b, 5a)

You have been asked to make a gift for an Art teacher, to be presented at the end of term when he or she will be leaving to take up a post at a new school.

In view of the teacher's interest in EITHER Impressionist Art OR Aboriginal Art, use fabric paints to create a pattern on either a tie or a scarf in one of those styles. Plan the design on a sheet of paper cut to size. Test the technique and colours on some small fabric swatches before beginning work on the tie or scarf.

You have the option of making a copy of a section of a well-known painting, copying a traditional Aboriginal design, or making up your own design in the style of one of the above.

