

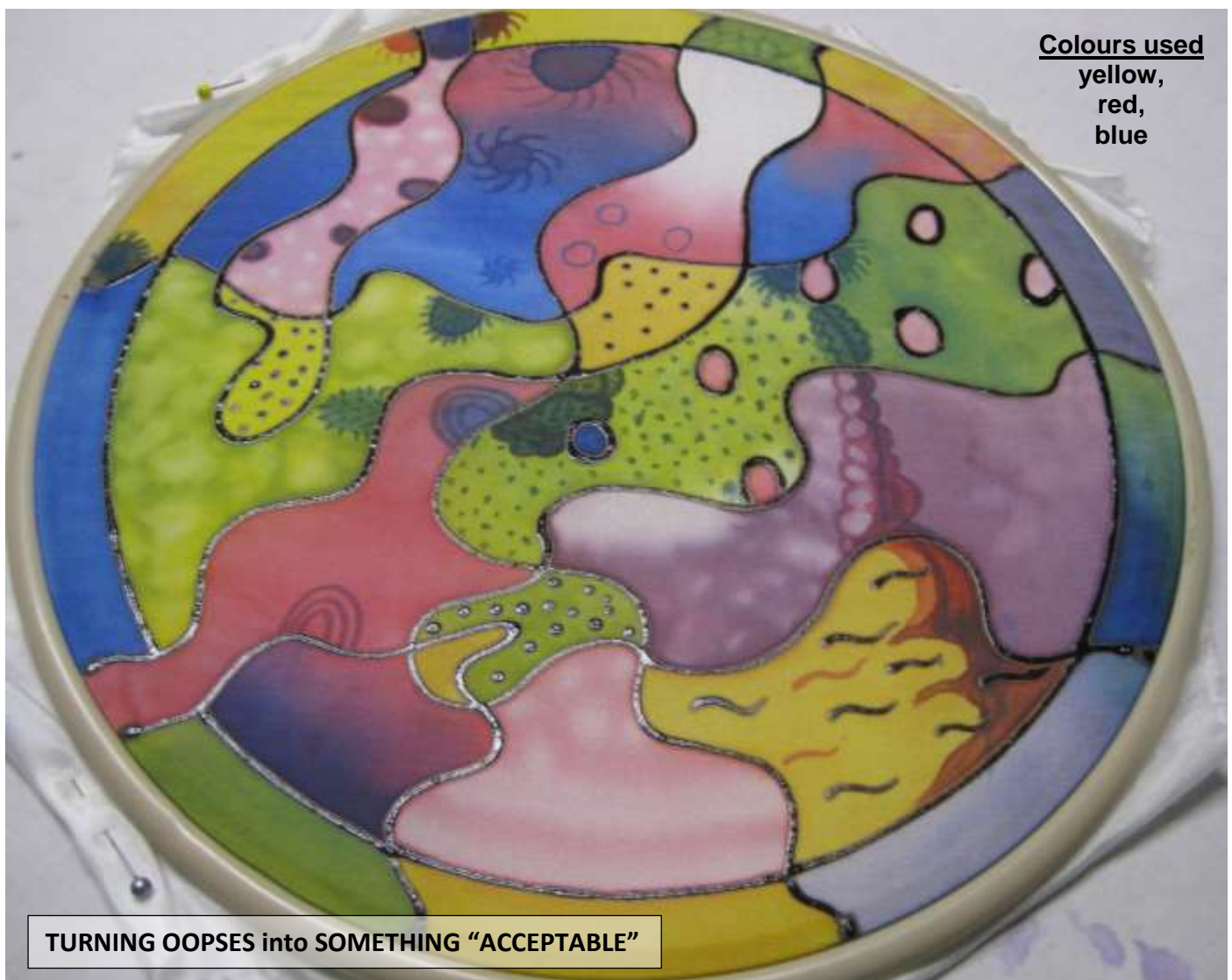
MASTERING the BASICS

Getting the 'feel' of dip, touch and glide.

After our first sessions of silk painting workshops, I had a lovely time doing my homework – aka finishing the pieces I'd started during our time together. Silk painting is very much about DEVELOPING YOUR TOUCH. Each of you will dip your brush differently, and by doing that unload it differently into the silk to paint the areas into which you are working. It does take time to develop this skill – to apply enough colour, without having too much or not enough, and without flooding your dams. And this is why I recommend working in shapes that don't mind what you do with them! As I mentioned in my workshops, it took me six months to develop my confidence when using dyes way back then, and I think I'm a fairly quick learner. My hands-on workshops with Liquid Radiance have also taught me that at the end of a two day hands-on program, my students are starting to 'get it' – and master the feel of dip touch and glide.

Those of you in the first workshop missed all the FUN of my huge 'oops!' in the second session !!! Working in my confined space (as I must on Zoom) and not on a big table (as you SHOULD), I reached across my hoop with a piece of craft paper in my hand and unknowingly picked up some blue from my palette. Before I knew it, I had unintentionally added that blue to the piece on which I was working.

"OK," sez I to me, "I can fix that!" Disguising the big blue blobs in strange places became the challenge, on the whole turning them into weird shapes and trails by 'drawing on' over painted areas when they were dry. I believe that piece should be called something relating to odd shapes under a microscope! Maybe "Battling Bacteria" ??? Mmmm it *was* a bit of a battle to disguise the blue blobs !!!





This piece from another workshop was far more controlled! My 'thing' is to use the concentrate colours 50:50 with water in the dish sections of the palette, then mix them and water them down in the tray sections as I work. Palette will become very messy! If you run out of room on the flat areas, wipe a section clean then keep working.

NOTE: I set up a very different palette in our second silk session!

In these two pieces I have chosen to work with only the three primary colours – yellow, red (or magenta), and blue. Magenta is considered the 'primary' in silk painting as it produces the clear bright purples that are typical of silk painting; but try working with either red or magenta and find YOUR favourite. It's fun to see how many colours you can create from the basic three.

IMPORTANT:

Blue + magenta = clear purple
Yellow + magenta = burnt orange

Yellow + red = clear orange
Blue + red = 'grapey' purple

Working on abstract shapes like these gives you the chance to play with the colours and practice skills ...

- Applying colours evenly
- Water texturing – dabbing or stroking it on
- Working with paler colours by adding extra water
- Blending colour into colour
- Blending colour into water
- Drawing on details over dry painted areas
- See what else you can do!

Note the pins securing the silk against the frame so it doesn't smudge the resist lines while you work, or cause the colours to move into unexpected places. More about this in our second workshop.



Colours used
yellow,
magenta,
blue

PALETTE MOP-UPS

Colour remaining in the palette is way too good to waste! These images show the mop-ups after my play time. I used cotton fabric (bleached calico), then wet it, squeezed out the excess water, scrunched it into a ball, and dipped it into the colours left on the palette. If there is very little colour left on the palette, it's OK to drizzle a little water over the remaining colours first before putting the fabric in. Remember that Liquid Radiance is by definition a paint, and a paint will form a skin. Be careful not to rub the fabric across the palette as it will pick up the dry bits.

[Hint: you can pick off any dry bits if you do find them in your finished fabric – but it's a nuisance to have to do that!]



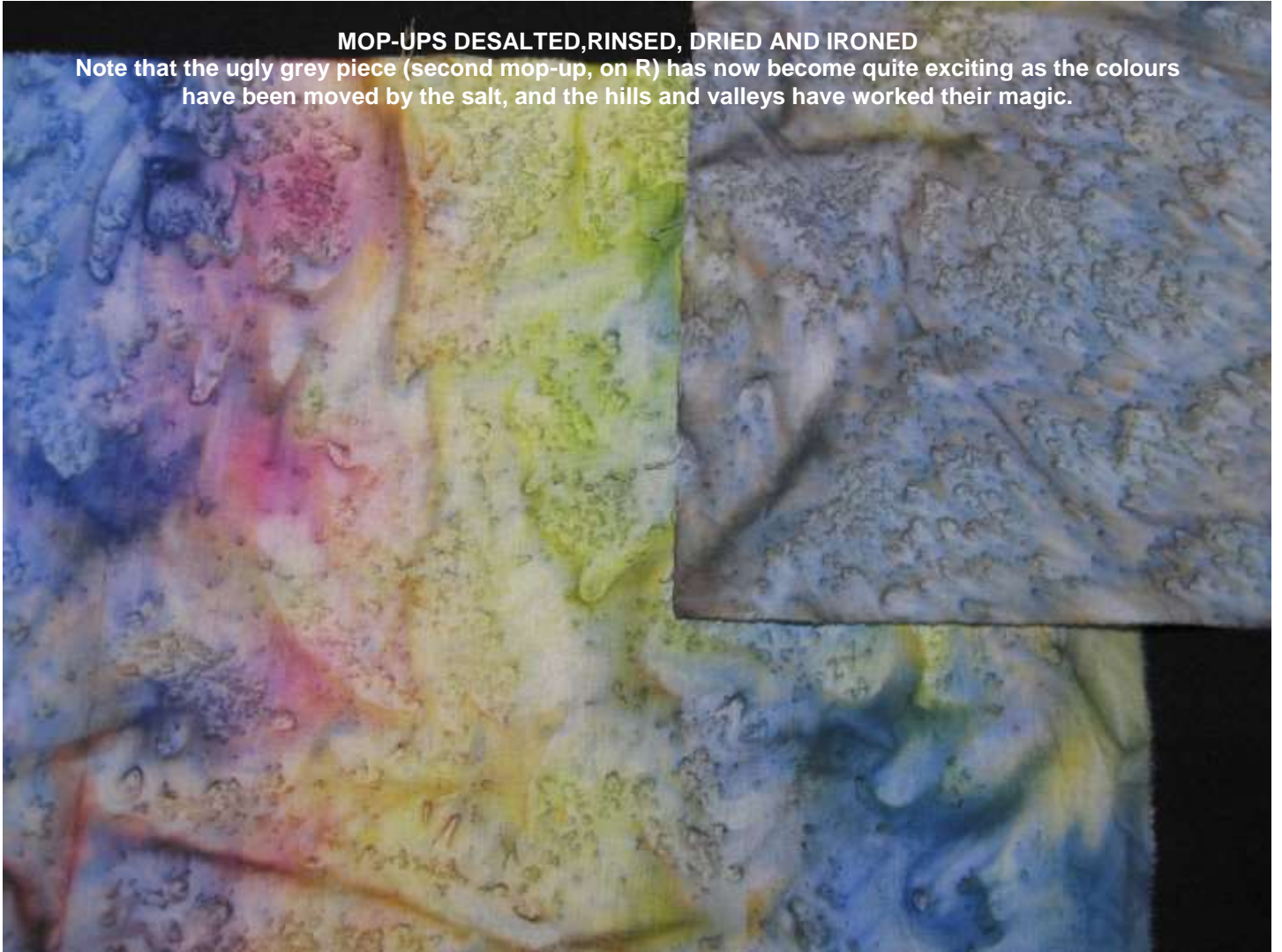
If your first mop-up feels sloppy, squeeze it out and soak it up into another piece of fabric. Can't waste it! In reality we are working with the three primary colours which when mixed will turn to mud (or 'plasticine grey', if you think what happened to your plasticine or play doh when you were a child.)

Adding salt will help 'sort out' the colours! Or you could handle the fabric by ANY of the techniques we've done so far. Scrunching to form crystals also works well on fabric that's a bit 'ho-hum'.

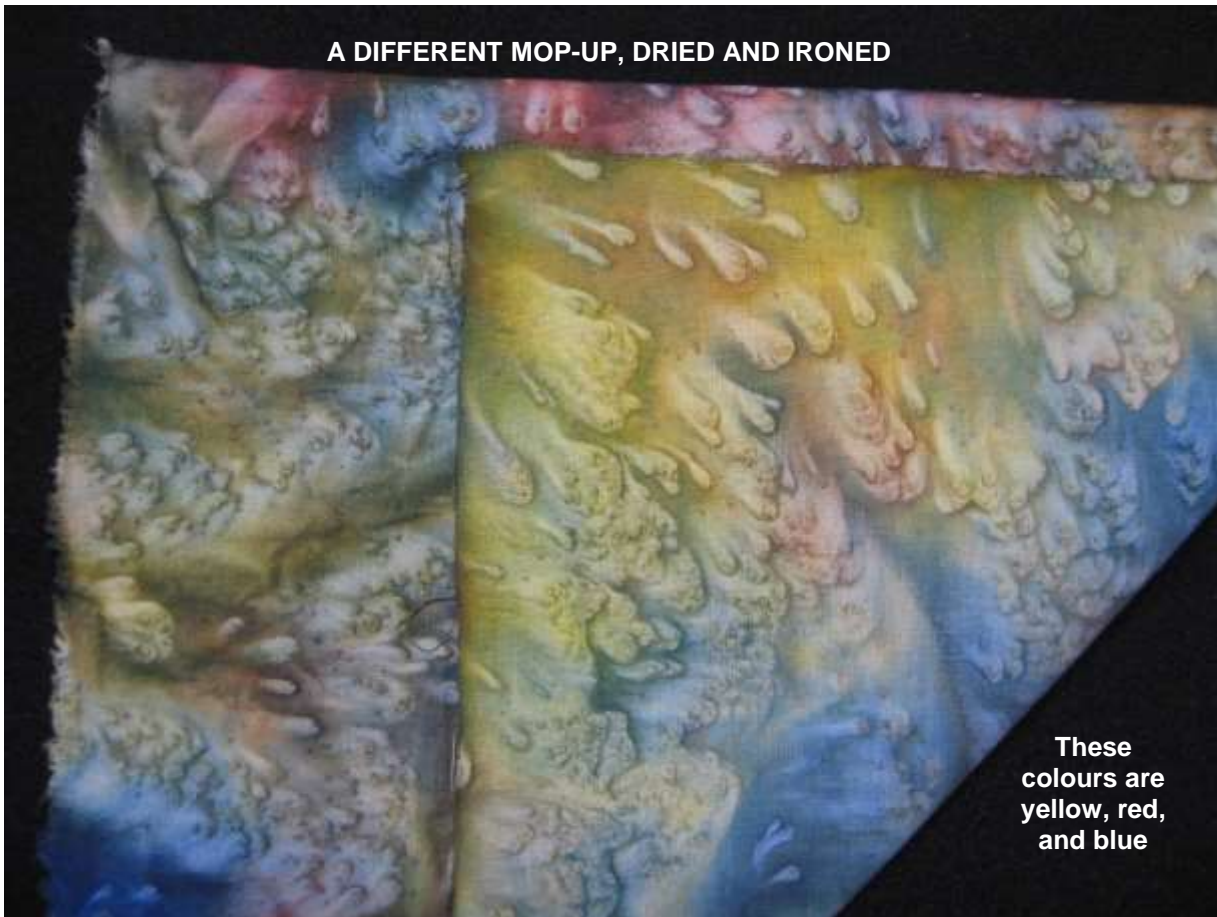
You'll see these pieces dry and ironed on the next page. Remember to desalt when fabric is totally dry, before rinsing and ironing it.

MOP-UPS DESALTED, RINSED, DRIED AND IRONED

Note that the ugly grey piece (second mop-up, on R) has now become quite exciting as the colours have been moved by the salt, and the hills and valleys have worked their magic.



A DIFFERENT MOP-UP, DRIED AND IRONED



These colours are yellow, red, and blue

Sometimes you will like the back of the fabric better than the front. I believe there's no such thing as 'right and wrong sides' to these hand-coloured fabrics! You simply use the side you like best, or some of each side when working with smaller pieces of fabric in your projects.

These mop-ups can of course be done with silk too. You'll see that in other silk sessions.

OPALISING and WATERMARKING



Silk laid over gently scrunched foil, lightly sprayed with water (optional), then colours dropped on

Sample pieces rinsed and ironed (top), and sprayed with water and ironed (bottom).



Silk 'flopped' onto plastic so ridges form, then colours dropped on sparingly