

DESIGN HINTS – RESIST TECHNIQUES

- ◆ Leadlight designs lend themselves perfectly to silk painting, as the leadlight lines create perfect 'little dams' into which you can apply the colours.
- ◆ For Silk Applique, you can use any enclosed shape – ie one that has a complete outline. Children's' colouring books are a good source of inspiration!

MORE SILK PAINTING FUN! ... Watermarking: Spread a sheet of plastic, larger than your fabric to be coloured, across your work table. (Spread your work on the floor when working on large fabric pieces.) Wet your fabric by dunking it in a bucket of water. Squeeze out the excess moisture. Lay fabric across your plastic sheet, without flattening it out – the bubbles and ridges formed between fabric and plastic will determine the pattern in your colours. Drop on your chosen colours, diluted with water. Choose three or four colours that go well together. Your pattern will form as the colours run along the bubbles in the plastic; then, as the water dries, the colours will expand, filling any white areas left in your fabric. Avoid being tempted to put on too much colour, as any excess can cause stiffening in the fabric. Allow the fabric to sit on the plastic until almost dry; then lift it carefully off the plastic and peg it on the line to dry completely. Drying time will vary with the weather, but allow 1 to 2 hours, depending on the original wetness of the fabric, and the type of fabric you are colouring. (This technique works brilliantly on silk!)

BONUS ... SPRAY PAINTING TECHNIQUE - Colour a Ready Made Garment

1. Mix colours in a spray bottles - approx ½ bottle Liquid Radiance to 250 - 300 mls water will give good colour strength - it is advisable to test this for colour strength before starting your painting task.
2. You can work on wet or dry garment - if wet, towel dry it, and remember that the colour will be paler because of the water already in the fibres.
3. Spray your colours onto the garment as desired, making sure you do not over-saturate the fibres as the excess will either drip out or make the fabric a little stiff!
4. Handle the garment to form your pattern. If using tie dye techniques, the pattern is formed by folding, tying, or scrunching the garment before the colour is sprayed on.
 - * Garment can be placed on a coat hanger to dry - make sure your colour isn't dripping with colour for this method.
 - * Garment can be laid on a plastic sheet, and salt added to the colour for texturing.
 - * An open fronted garment can be spread across the plastic before spraying, then scrunched and/or salted after colour has been added, to form interesting patterns.

HINT: When forming the pattern or markings on your garment, remember that the areas that have the most air around them (ie up off the plastic) will be the darkest, and the areas flat against the plastic will be lighter in colour when dry.

SEE COLOUR MIXING GUIDE for CREATING A
MULTITUDE of COLOURS from OUR BASIC RANGE.

Please ask
about the
many
exciting and
innovative
ways to use

An *Imagene* Publication

For Genesis Creations™
PO Box 7901, Toowoomba South Q 4350
Phone 07 4613 4426 / 0418 771 808
E-mail: anne@genesiscreations.com.au
Website: genesiscreations.com.au

TM
Genesis Creations

Traditional Silk Painting

Resist Techniques for
Traditional Silk Skills
with our own *Liquid Radiance*

NO STEAMING REQUIRED!

Unique Concepts
for Your Creativity
in Fabric Art
and Silk Painting

MADE in AUSTRALIA
OWNED by AUSTRALIANS

© Anne Mitchell 05/17

Anne

RESIST TECHNIQUES for SILK PAINTING

To Paint a Specific Design

1. **Trace** your chosen design onto silk using a blunt lead pencil. Pin design to the back of the silk and trace so you can't see it! As you look at your design through the silk, you should not be able to see the traced line. However, the pencil line should be visible as you move the silk away from the design beneath. Make sure your design to be painted is placed within the frame area.
2. **Stretch silk onto a frame** as follows: lay square of fabric over the frame, with about 3 cm overlapping the edge of the frame. Using three-pronged craft pins, secure the corners first, keeping a gentle tension on the silk and moving from corner to corner. It is important that the silk is kept square on the frame. Next pin along one edge, halving the total length, then halving that, then halving again, and so on until pins are no more than 5 cm (2") apart. Then pin the opposite edge in the same way, this time holding the silk between thumb and forefinger while pressing against the edge of the frame with your middle finger to maintain tension in the silk. Pin the other two edges following the same procedure. Silk should be drum tight across the frame for your colour to diffuse correctly as you paint.



SOME SIMPLE 'FRAMES' ... an embroidery hoop, a styrene foam box (use dressmaking pins to hold the silk in place), a plastic cake box (use elastic or large rubber band to hold silk), old picture frame,

3. Apply your chosen resist lines to the stretched silk. For white lines (or lines which remain the colour of your silk), use Genesis Creations™ Water Soluble Resist. For coloured resist lines, use your choice of colours from the Derivan™ Dimensional Paint range. Hold the applicator bottle at a 45° angle to the silk surface, and draw in the lines of your design, pressing **firmly** into the silk to ensure the line penetrates the fibres. Apply light thumb pressure to the applicator bottle as you work. Try to create a fine unbroken line that sits well into the fabric – heavy, thick lines ("fat worms") sitting on top of your silk are not necessary or desirable. Your line work makes the 'little dams' into which you will apply the colours.
4. Allow line work to dry thoroughly. If lines are correctly applied, the drying time should be about 30 minutes, although this will depend on how heavily you have applied the lines, and the weather on the day. It is OK to hasten the drying time with a hair drier when using the Dimensional paints as resists.
5. Prepare your colours in a palette ready for working. For strong, vibrant colours, add just a little water to your colour concentrate from the bottle. Up to 25% water (ie 1 drop water to 4 drops pure colour) will still maintain full colour strength. 50:50 (equal portions) colour concentrate and water still gives good strong colour. For pale colours, add lots of water. You will be amazed at how little colour is required when painting resist techniques! Start with about half a 'dish of colour in your palette so you can load your brush correctly. Add more to your palette as you need it.
6. Choose brushes appropriate for the design area into which you are working. Our Genesis Creations™ 'Classic' range of white Taklon brushes are ideal for silk painting, as they release the colour steadily into the fabric, giving you good control. For large areas, apply the colour with the watercolour brush in our range. A foam brush can also be used – these are available in a range of sizes, from craft retail outlets.

7. Apply the prepared colours to your design as desired. Dip brush into the colour, touch it once against the side of the palette, then apply the bristles to the silk. Press bristles into the silk to unload the colour from the brush, gliding the bristles across the surface, while keeping the brush a small distance from the lines. Watch how the colour bleeds through the fibres to meet the lines. Remember that the fabric will only hold so much moisture. When the fibres are full, any extra you add will just sit on the surface and not diffuse across the silk. Be careful not to overload the area into which you are working, as any extra moisture in the silk will go over, or through, the lines. (Your 'dam' will be in flood!) Work systematically across each area of your design, completing one area before moving on to the next. Start close to one of the lines in the design shape, then move across the design so no drying lines form. As you feel the paint drying up in your brush, quickly reload and start painting within the wet edge just painted. Glide the brush across the fibres. Don't dabble!
8. For interesting effects, try adding more water to the paint and watch what happens to the colours in the fabric. Try using almost all water and just a little colour. Different things will happen in your fabric with each different thing you try. Silk painting is a very individual skill, and you will soon establish your favourite mixtures and colour strengths.
9. When you wish to have an area of your design remain white, the silk must be painted with water.
10. If you wish to *change* the colour in a particular area of your design, you can paint over that area with another colour, but remember that colours can only be covered by darker colours. When doing this, your silk will already be full with colour, so any added coats will not diffuse across the fibres as the first coat did. It is best to allow the first coat to dry before adding any extra colour.
11. Paint large borders or backgrounds with a foam brush, in the same way as for the detailed areas, working systematically across the design area so no drying lines form.
12. Remove silk from frame only when work is completely dry.
13. **HEAT SET COLOURS** by ironing for ½ to 2 minutes with an iron set on 'wool' setting. The more diluted your colours, the longer you need to iron them. Cover your work with a soft cloth – eg old linen teatowel – while you are heat setting it. When using Dimensional paints as resist lines, allow at least 24 hours before heat setting your colours ... longer if you can, to respect the '3 day cold cure' time for the Dimensional paints.

LIQUID RADIANCE - Our Unique Formulation - a paint that performs like a dye!

Liquid Radiance is a concentrated liquid paint formulation, and by definition not a dye ... but with the correct application of linework and colour in the fibre, your silk work will be just as soft and 'silky' as it is when using dyes. With dyes, any excess colour applied to the fibres will come out during the steaming and rinsing processes. With Liquid Radiance, if excess colour is applied to the silk, this 'overload' can cause stiffness in the fibre. It is vital to only put the correct amount of colour into the fibres. No wastage this way! And no likelihood of spoiling the finished work. (Unsteamed silk dyes can easily be ruined by water drops, or other 'accidents' prior to steaming or fixing.)

To minimise overload, it is important to use the correct brush. Our Classic range of brushes are especially chosen to control the flow of colour into the fibres for detailed painting, ensuring the fibres are correctly loaded. (A silk painting brush for working with dyes is softer and more 'moppy' than the ones we recommend. It therefore drops colour into the fibre more rapidly.)

The other cause of unwanted stiffness will happen from applying the resist lines too thickly ... 'fat worms' sitting on top of the silk as linework are very undesirable ... whether using our Dimensional paints or Water Soluble Resist. Again, good control is the key to maintaining the softness of the silk.

Happy silk painting ! ...



EXTRA SILK PAINTING THOUGHTS

The resist style of Silk Painting that we enjoy so much can be traced back to origins in Southern France around 500 years ago. Thanks to modern paint technology, we have taken this old and exquisite style of painting and made it possible for the modern artist and craftsperson to enjoy with non-steam simplicity.



Our Genesis Creations™ Liquid Radiance has been developed as a vibrant liquid colour for use on any fabric whatsoever, from the finest silks to synthetics and fibre blends. But we must accept the fact that no-one can make silk like a silkworm! And as the resist style of painting depends on linework penetrating the fibres of the fabric to hold the colour, a fine closely-woven silk is the perfect fabric on which to apply the art. Because of the purity of the fibre, the lines penetrate easily to form the little 'dams' that will hold the colour when painting.

Other fabrics and weaves are suitable for all-over colouring techniques, and can be applied to any white or light coloured fabric. We teach a huge variety of techniques for creating your own fabrics for quilting and patchwork, applique and dressmaking; and for colouring your own threads, ribbons and laces for embroidery skills.

SILK PAINTING HINTS TO HELP YOU:

Little Dams - as you add the colour to the silk, remember that the lines act as dams to hold the colour in. You know what happens if you put too much water in a dam!

Cotton Buds can be used to mop up excess colour or moisture from the silk before it goes over or through the dam walls. Dab the area using a cotton bud as soon as you see puddles or moisture sitting on the silk.

Avoid the Excess by using a brush that gives good control of colour into fibre. (See main notes.) Excess can make the silk feel stiff, so it is important to put just enough colour into the silk in the first place.

COLOUR CLUES:

Water Texturing - when adding water to achieve interesting markings in your silk design, wait a little before adding the water. If the base colour is too wet, any markings will just blend away - and risk flooding your dam! There is a point between wet and not quite dry when the markings will work best. A little practice will allow you to achieve this easily.

Colour Texturing - exciting effects can be achieved by using different colours instead of water for the texturing technique above. Using yellow or magenta is particularly effective. Allow the base colour to settle a little then add the desired colour to push away the base colour. Just magic!

Water Texturing over a dry colour base - apply a base colour (not too dark), and let it dry completely. Apply a darker colour over the top, then water texture this as above. The water will push the wet colour away, revealing the base colour. This technique is really fun to play with. Make sure the coats applied are very sheer, so the silk remains soft and lustrous.

SOME COLOUR MIX FAVOURITES of mine. These are not on the Mixing Guide ...

- **Mellow Yellow** - yellow with a dot of magenta
- **Lorikeet (Rich Blue)** - mix equal amounts of blue and purple
- **Rich Red** - add a little blue or purple to red
- **Vibrant Lime Green** - mix a little green into yellow
- **Sky Blue** – add lots of water to 'Navy' (6 blue: 1 black)
- **Indigo (Rich Navy)** – 6 parts blue : 1 black : 1 purple
- **Fuchsia** – equal parts purple and magenta

BORDER IDEAS:

- ❖ Slightly 'off-straight' border lines add to the casual charm of ANY design. Don't fret if your border lines are not very straight !!!
- ❖ Add an outer border line just inside your silk frame, to contain an outer colour beyond the design.

PROJECT IDEAS:

- Make a silk cushion by adding a backing in a bright colour to complement the design.
- Frame the design for a stunning picture.
- For a wall hanging, stitch on a backing of white cotton or poly-cotton. Add tabs to the top, insert dowel and curtain rod ends, and hang using fancy cord.

SILK PAINTING STEPS – IN A NUTSHELL:

1. Trace design in lead pencil.
2. Apply resist lines in Gloss Mix, Dimensional Paint, or Water Soluble Resist.
3. Allow line work to dry completely.
4. Prepare colours in palette, mixing whatever colour you wish from the basics.
5. Add water to the colour concentrates - about 50:50 concentrate and water for strong colours; lots of water for pale colours.
6. Apply colours to your design, as you wish. Allow to dry.
7. Heat set the colours.



Here's to your enjoyment of this beautiful skill ...



EXTRA SILK PAINTING THOUGHTS

The resist style of Silk Painting that we enjoy so much can be traced back to origins in Southern France around 500 years ago. Thanks to modern paint technology, we have taken this old and exquisite style of painting and made it possible for the modern artist and craftsperson to enjoy with non-steam simplicity.



Our Genesis Creations™ Liquid Radiance has been developed as a vibrant liquid colour for use on any fabric whatsoever, from the finest silks to synthetics and fibre blends. But we must accept the fact that no-one can make silk like a silkworm! And as the resist style of painting depends on linework penetrating the fibres of the fabric to hold the colour, a fine closely-woven silk is the perfect fabric on which to apply the art. Because of the purity of the fibre, the lines penetrate easily to form the little 'dams' that will hold the colour when painting.

Other fabrics and weaves are suitable for all-over colouring techniques, and can be applied to any white or light coloured fabric. We teach a huge variety of techniques for creating your own fabrics for quilting and patchwork, applique and dressmaking; and for colouring your own threads, ribbons and laces for embroidery skills.

SILK PAINTING HINTS TO HELP YOU:

Little Dams - as you add the colour to the silk, remember that the lines act as dams to hold the colour in. You know what happens if you put too much water in a dam!

Cotton Buds can be used to mop up excess colour or moisture from the silk before it goes over or through the dam walls. Dab the area using a cotton bud as soon as you see puddles or moisture sitting on the silk.

Avoid the Excess by using a brush that gives good control of colour into fibre. (See main notes.) Excess can make the silk feel stiff, so it is important to put just enough colour into the silk in the first place.

COLOUR CLUES:

Water Texturing - when adding water to achieve interesting markings in your silk design, wait a little before adding the water. If the base colour is too wet, any markings will just blend away - and risk flooding your dam! There is a point between wet and not quite dry when the markings will work best. A little practice will allow you to achieve this easily.

Colour Texturing - exciting effects can be achieved by using different colours instead of water for the texturing technique above. Using yellow or magenta is particularly effective. Allow the base colour to settle a little then add the desired colour to push away the base colour. Just magic!

Water Texturing over a dry colour base - apply a base colour (not too dark), and let it dry completely. Apply a darker colour over the top, then water texture this as above. The water will push the wet colour away, revealing the base colour. This technique is really fun to play with. Make sure the coats applied are very sheer, so the silk remains soft and lustrous.

SOME COLOUR MIX FAVOURITES of mine. These are not on the Mixing Guide ...

- **Mellow Yellow** - yellow with a dot of magenta
- **Lorikeet (Rich Blue)** - mix equal amounts of blue and purple
- **Rich Red** - add a little blue or purple to red
- **Vibrant Lime Green** - mix a little green into yellow
- **Sky Blue** – add lots of water to 'Navy' (6 blue: 1 black)
- **Indigo (Rich Navy)** – 6 parts blue : 1 black : 1 purple
- **Fuchsia** – equal parts purple and magenta

BORDER IDEAS:

- ❖ Slightly 'off-straight' border lines add to the casual charm of ANY design. Don't fret if your border lines are not very straight !!!
- ❖ Add an outer border line just inside your silk frame, to contain an outer colour beyond the design.

PROJECT IDEAS:

- Make a silk cushion by adding a backing in a bright colour to complement the design.
- Frame the design for a stunning picture.
- For a wall hanging, stitch on a backing of white cotton or poly-cotton. Add tabs to the top, insert dowel and curtain rod ends, and hang using fancy cord.

SILK PAINTING STEPS – IN A NUTSHELL:

8. Trace design in lead pencil.
9. Apply resist lines in Gloss Mix, Dimensional Paint, or Water Soluble Resist.
10. Allow line work to dry completely.
11. Prepare colours in palette, mixing whatever colour you wish from the basics.
12. Add water to the colour concentrates - about 50:50 concentrate and water for strong colours; lots of water for pale colours.
13. Apply colours to your design, as you wish. Allow to dry.
14. Heat set the colours.

Here's to your enjoyment of this beautiful skill ...