

## SNAKESKIN STENCIL

on black cotton  
T-shirt

Paints used:

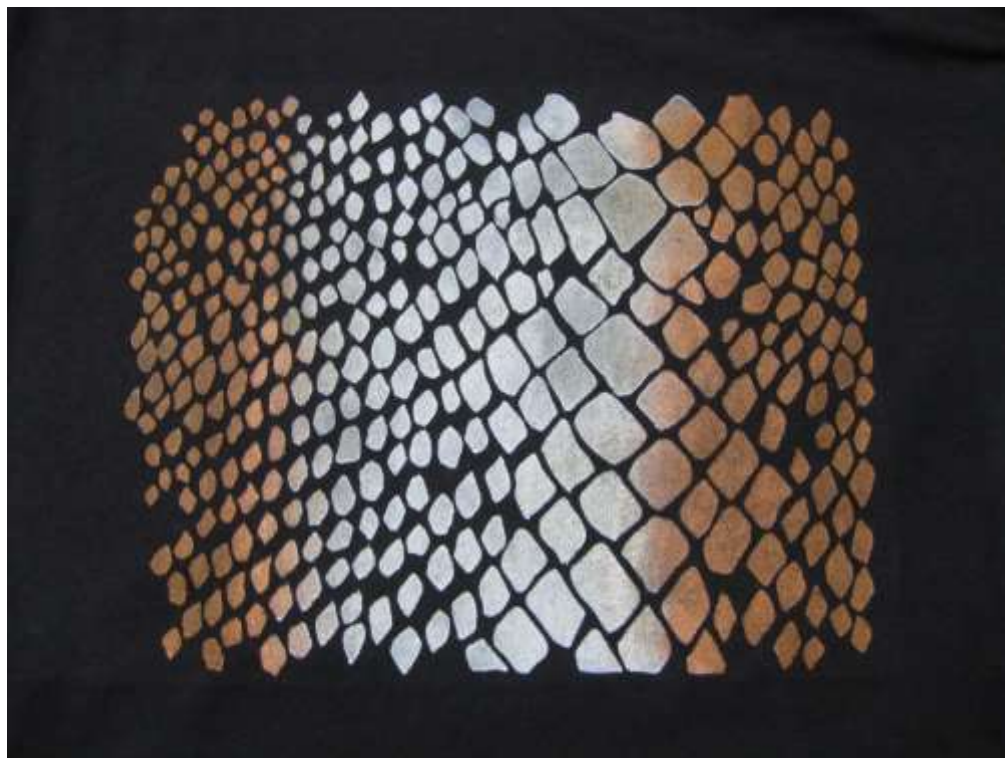
Flats for Dark – White

Metallic Copper

Metallic Gold

Flats for Light - Olive

To tone down the white so it wasn't so white, and the copper so coppery, I mixed a little Gold into the white before applying it to the design, and 'topped off' with Olive very lightly over the finished design (dry stencilling method.)



### DESIGN PLACEMENT

Put the shirt ON if you can, or at least hold it up to your body, making sure the shoulder seams ARE at your shoulders. While looking in a mirror, I then placed the stencil where I wanted it – approx 2/3 above the bust line and 1/3 below – and held it in place with a few bits of masking tape. Be careful when taking the shirt off so the stencil doesn't move too much!

... And no, you don't need to take a photo of it !!! That's the only way I could think of to show you that I was looking in the mirror. There was no one at home to help with this photo at the time ☺



### SETTING UP THE DESIGN

My stencil design is VERY close to the edge of the sheet, so I've used a wide masking tape so that paint doesn't stray onto the shirt where it is not wanted. Tape is pressed down very firmly along the three 'danger zone' edges to stop the paint from finding its way under the joints.

Remember that your stencil needs to be sprayed with adhesive spray so it grips the fabric.

I used a sprayed A3 stencil sheet inside the garment – you can see the top of this sheet above the neckline. Alternatively, you could use a 'painting board' as described in the "Understanding Fabric Art" handbook, or fine sandpaper.

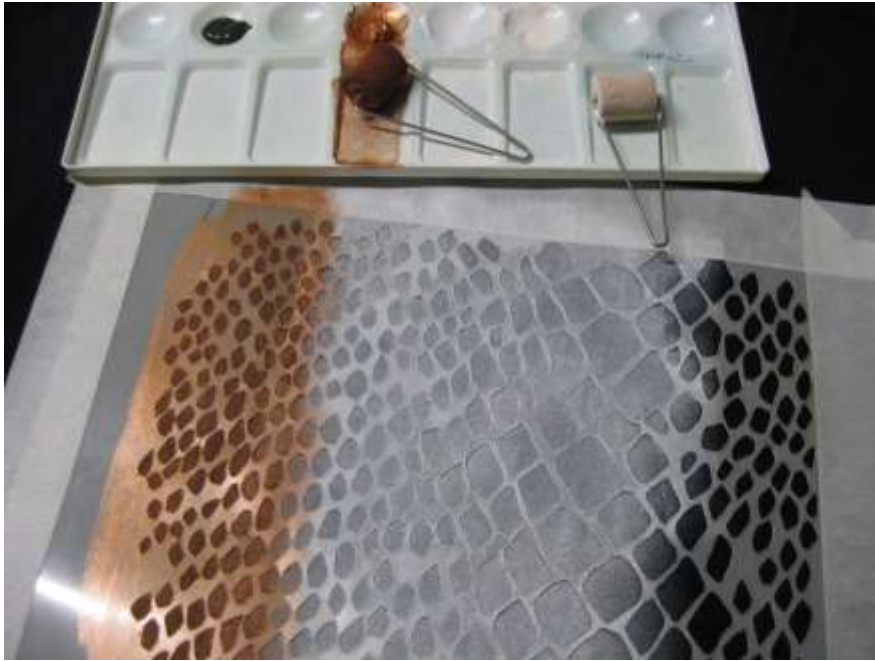
NOTE: If I'd had half a brain working when I prepared the stencil, I would have made in on an A3 stencil sheet to make the painting task MUCH simpler !!!



## PREPARING THE PAINTS

Put your chosen colours in the dishes of the palette. I have not used Retardant in this project as I knew it would take only about 5 minutes to complete. For a longer or larger project, add about 3 drops of Retardant into each colour and stir in well using a plastic palette knife or wooden popstick. Similarly, stir colours with the stick or palette knife when mixing colours. Do not use anything metallic to stir the paints. Metals will damage the palette surface, making it impossible to clean from then on.

Load the rollers with paint and you're ready to roll (literally!)

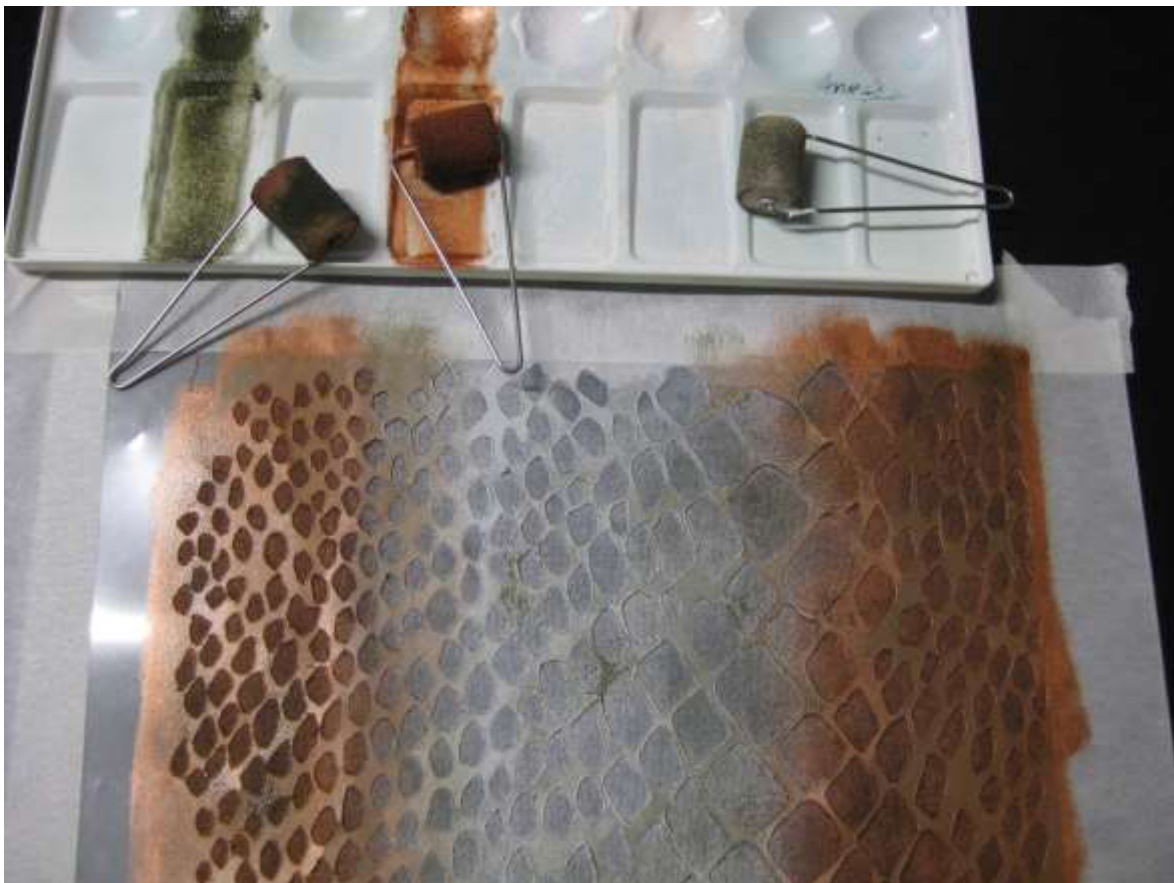


## APPLYING THE PAINT

I recommend starting with the lighter colour then working the darker one into it, starting **AWAY FROM** the first colour and blending into it so there are no hard lines. You can see how I've faded away the creamy white paint into the dark fabric on the right hand side of my design. Then when adding the copper, I rolled the paint from the left side of the design and worked towards the white

As the roller empties, load more paint until the design is complete.

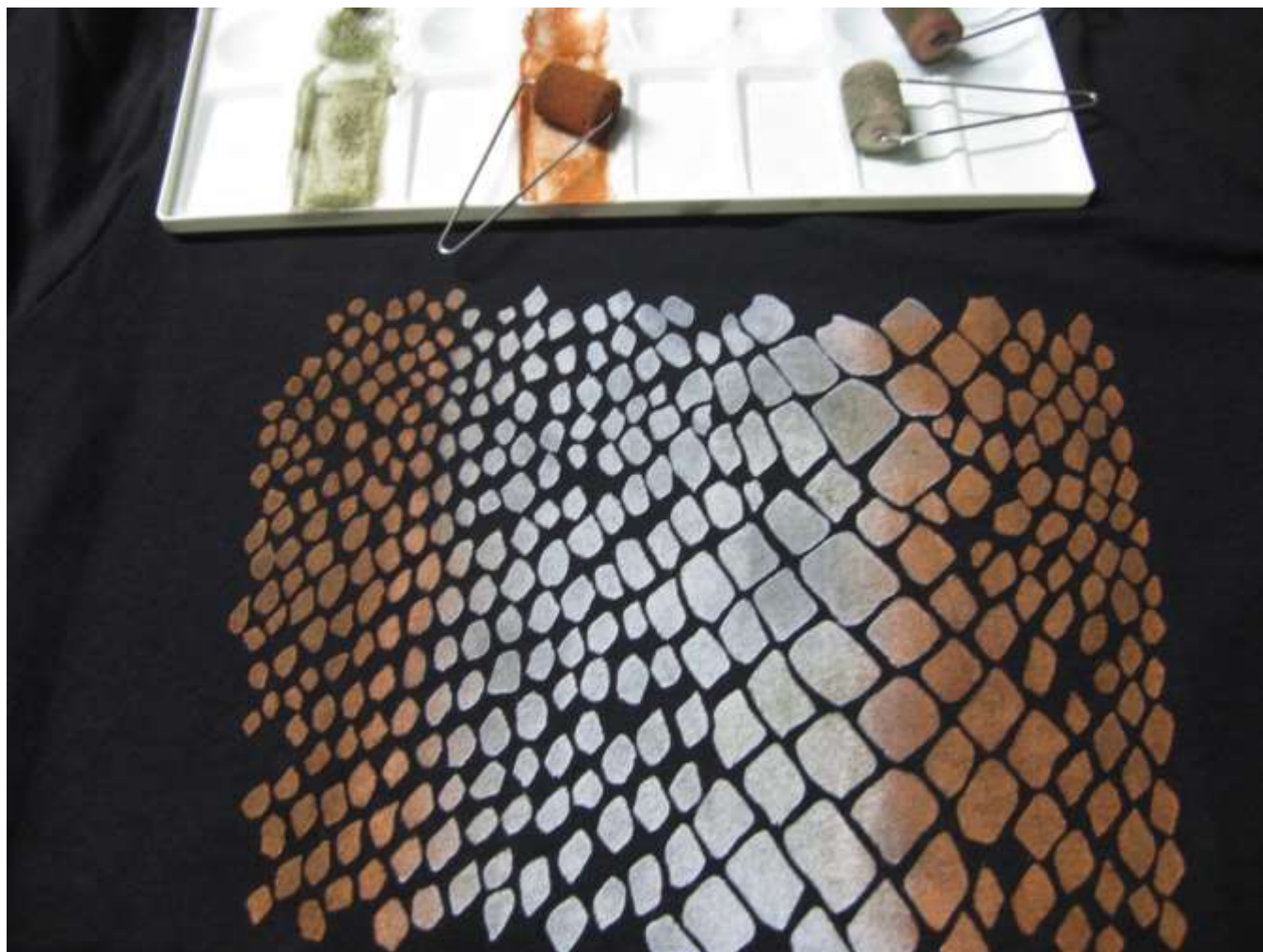
To add the touch of Olive, I worked **GENTLY** across the entire base colours using a fully loaded roller and a very light touch. I hope you can see the touches of Olive – you'll



notice them more on the stencil itself at this stage. It is difficult to see on the fabric until the stencil has been removed.

Lift off the stencil carefully when painting is done. You don't need to wait until it is dry.

YEEEEAAAAYYYYYY ... FINISHED !!!



#### CLEANING UP

ROLLERS - Wash them as soon as you are finished so the paint doesn't dry in them. Wet them in clean water and rub them between your fingers or the palms of your hands. Rinse under running water until no paint colour comes out of them. Dry them as much as you can by rolling them firmly on an old towel. Although they will be touch dry now, the pockets of foam will hold enough water to spoil any other painting you might want to do with them immediately. So ... LEAVE TO DRY OVERNIGHT if you can, or at least a few hours before reusing.

Remember you can keep colour that comes out by making watercolour as shown during our sessions –

this works best when using Flats for Light fabrics, but not so well with Metallics or Flats for Dark.

CLEANING THE STENCIL – Lay it on a flat surface – I'm using an old cutting board. Run water over it then brush away the paint with an old daggy toothbrush and either detergent or soap. This is a GREAT use for those left-over scraps of soap, as you can see by the dish of it at my Studio sink! I just rub the toothbrush over the mess in there and it picks up whatever it can find ☺. When the painty side is clean, rinse the stencil, flip it over and clean the reverse side as well, just in case any paint has sneaked under the edge. Rinse again and pat dry in an old towel. PLEASE ignore the scourer in the photo! It has very limited use in cleaning our equipment! I should have removed it - I use it to clean the old sink !!!

HINT: Paint can be tricky to clean on delicate areas of a stencil. A broken-off satay stick will be your best friend for cleaning these fine areas without damaging them.

**Happy stencilling !!! ...**

*Anne*