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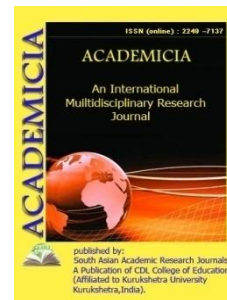
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BASIC TECHNIQUES FOR PAINTING FABRICS

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ABSTRACT

The article discusses the basic techniques of painting fabrics. Today's fabric painting techniques are traditional techniques rethought and redesigned in accordance with the dictates of the time, greatly simplified and enriched at the same time. A huge variety of colors and accessories allow even beginners to paint for the manufacture of clothing and interior. Moving from simple to complex, you can master various techniques and learn how to combine them correctly to achieve maximum decorative effect.

KEYWORDS: Reception, Painting of Fabrics, Paints, Decorative, Batik.

INTRODUCTION

Drawing with paints on paper, we dip the brush into the paint, draw along the paper and get a clear line. If you repeat the same thing on the fabric, the result will be unpredictable - the smear will spread, turning into a shapeless blot. The fabric dictates its conditions, and, obeying them, we are forced to look for ways to keep the paint in the outlines given to us (contours).

All methods of painting fabrics in one way or another solve the problem of subjecting the fabric to the creative imagination of the artist. Wax, paraffin, salt and a whole arsenal of techniques are called upon to help.

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The technique of cold batik arose at the beginning of the 20th century, and today it is the most common and favorite painting technique. Its distinctive feature is the presence of characteristic contour lines that perform the function of separating different color spots and additionally carry a graphical load. Contour lines can be either white or colored, performed by a special reserve composition, which is an adhesive mixture based on natural rubber and gasoline, and applied using special glass tubes.

To work on a cold batik, you will need the following materials and tools: fabrics, paints, brushes, frames (preferably sliding, collapsible), buttons, hooks and the main tool for a cold batik - a glass tube, with which a contour line from a backup composition is applied.

The reserve is sold in specialized stores for artists and can be both domestic and imported, both colorless and colored. But it can be cooked at home. The main recipe for the reserve: 200 grams of rubber glue, 200-250 grams of gasoline. 20 grams of paraffin. To prepare the reserve, you will need metal dishes with a volume of about 1 liter, a wide metal bowl or pan for a water bath and a spoon for stirring the mixture. The glue is squeezed out of the tube into the dish, gasoline is added - all this is mixed, then grated or planed paraffin is poured and mixed again. The dishes with the mixture are placed in a large bowl of hot water so that the water level in the bowl reaches the level of the gasoline-glue mixture in a smaller bowl, this will help the mixture warm up faster. But water should not get into smaller dishes. Heat the mixture over low heat with constant stirring until the paraffin is completely dissolved. The availability of the reserve is determined by the appearance of a large number of small bubbles. It can be used after complete cooling. There are other recipes in the literature where beeswax and rosin are included in the components, but for many years this is most often used.

Before starting the painting, it is necessary to develop a preliminary sketch of the composition, then all the contours of the drawing on whatman paper in full size of the painting. Next, you need to transfer the pattern to the fabric. If the fabric is transparent, then the task is simplified - it is enough to put it under the fabric stretched over the frame and transfer it with a pencil. It is advisable to use colored pencils for fabric, they are easily removed from the fabric, unlike simple pencils. If the fabric is opaque, you can use carbon paper (special in sewing stores), it stains less, does not leave greasy stains.

The fabric on the frame should be tight. The thin end of the glass tube is lowered into the container with a reserve, and through the wide end the solution is collected, you can use a rubber bulb, or you can carefully do this with your lips, like with a straw for a cocktail.

Applying a reserve is the most critical stage of work in a cold batik. Hold the tube in your hand as you would a pencil. The movement of the hand should be smooth and continuous, during stops the tube should immediately be lifted end up. A napkin should always be at hand to wipe drops on the tip of the tube - this prevents the appearance of thickenings. Spaces and dashed lines are not allowed. The quality of the lines is a matter of time and experience. The line should soak the fabric completely to its full thickness. The integrity of the contours is easy to check after

drying by looking at them in the light. After doing the work, the tube is washed several times with gasoline, by pulling it inward.

You can start painting after the reserve has completely dried. Paints work on the principle of: light to dark. It must be remembered that a faint color can be made more intense, and dark is very difficult to lighten. Having finished painting, the fabric is removed from the frame and designed according to your desire and taste.

Hot batik technique involves the use of hot molten wax or paraffin. Modern hot batik is rooted in traditional methods of decorating fabrics in the Middle East and Southeast Asia. And today, on the islands of Indonesia, batik is a craft that is practiced by entire villages.

In a classic batik, the pattern is applied to the fabric with molten wax, then the fabric is immersed in the tub with the lightest paint, dried, again covered with hot wax and painted in the tub with darker paint - this is repeated as many times as the colors require for the ornament. The last color - the background color - should be the darkest. Melted wax is applied using brushes or special devices - *chian-tings* (*changings*).

Modern hot batik is less laborious, but retained all the characteristic features of traditional batik.

For work you will need: fabric, frames, white household candles or pharmaceutical paraffin, two metal containers, aniline dyes, brushes for aniline dyes, newspapers, an iron.

The fabric is pulled onto the frame in the same way as in a cold batik. Paraffin is melted in a water bath. To do this, a white household candle is placed in a small bowl, which is placed in a large bowl with hot water. A water bath allows for a long time to maintain the temperature of the molten paraffin relatively even. It is not recommended to melt paraffin in another way, for example, by heating a bowl with a candle on a stove. In this case, the paraffin heats up too much, smokes, and when applied to the fabric spreads shapeless spots. It should not be forgotten that paraffin is flammable and may catch fire when exposed to open flames.

An example of a simple batik. Color spots are applied to the fabric stretched over the frame so that they flow smoothly into one another. To do this, the border between them is wetted with water. Then the fabric is dried and a paraffin pattern is applied with a wide brush. The nature of the pattern may be arbitrary. The main thing is that each smear of paraffin overlaps several color spots, then the flow of color into color will be emphasized in the finished painting. However, a sense of proportion must be maintained. After solidification of the paraffin, the entire fabric is covered in black. After drying, paraffin is removed by ironing the fabric through newspapers.

Having mastered the technique of hot batik, you can perform work of varying degrees of complexity, as well as combine the techniques characteristic of cold batik and free painting in one work with hot batik.

It is possible that the nodular batik is one of the first, very primitive ways to create a pattern on the fabric. More precisely, this is not even a painting technique, but a method of dyeing a fabric, in which a pattern arises from the binding of individual sections of fabric with knots.

A peculiar pattern occurs on the fabric due to the fact that the paint does not penetrate those areas of the fabric that are connected in a knot or wrapped in a cord.

For work you will need: fabric (silk, cotton, linen, woolen, knitwear), aniline or vegetable paints, durable thick threads, dishes for diluting paints and stains, detergents, paint fixers, household gloves.

Before dyeing, the fabric is folded in a certain way, in accordance with the conceived pattern, tied with strong threads or cords according to a certain pattern. Further immersed in a container with dye. After staining and washing in running water, the nodules are untied. The result is a pattern of the same color, but with transitions from light shades to more saturated, since the paint penetrates differently in bandaged and non-bandaged areas. Leastly stained are those areas that were tied with cords or knotted, they retain their original color. Fragments free from any dressing are painted with maximum saturation. The remaining parts are stained to varying degrees, resulting in a kind of color transitions that form unique patterns.

To obtain a multi-color pattern, the operation with dressing and dyeing of the fabric is repeated. This procedure can be repeated several times, depending on the result that you want to get in the end. One thing to remember is that each subsequent color should be darker than the previous one.

After dyeing, the fabric is rinsed, fixed in a solution of water with the addition of vinegar or other means, carefully untie the knots, then thoroughly washing and drying, smoothing in a wet state. The result is always original, unique, since it is simply impossible to fold and tie the fabric twice in exactly the same way.

The term “free painting” means several methods of painting fabrics, united by a general principle - the paint freely spreads over the fabric. The free painting can include watercolor technique, similar to the work of watercolor on wet paper.

The technique of free painting is the best suited for beginners. Having mastered then cold and hot batik, you can return to free painting on a qualitatively different level, having the opportunity to combine different techniques in one work. The materials used are the same as for cold batik, with the exception of the backup composition. In free painting there are several methods - free painting in saline, with starchy thickening and the “dry brush” method.

It is necessary to paint the fabric quickly, literally "in one go", including both thoughts and skill. The best material for free painting is all kinds of silk. In ancient times, silk was valued not only for its excellent external qualities. There was a deep belief in its beneficial effects on human health.

The technology of free painting consists in the fact that all kinds of fabrics are subject to very weak redundancy by various thickeners, as a result, the paint spreads over the fabric, it becomes possible to make drawings with free strokes, correct the shape found, saturate with light, without leaving any boundaries. In a word, ample opportunities for artistic creation. As a rule, a decorative composition is based on images and associations and carries not a plot, but an emotional burden. The fact is that different images evoke different associations in us. The square seems to us heavy and steady, the circle - harmonious, complete, balanced. We consider orange to be cheerful and warm, and blue to cold and calm. Creating a decorative composition, each expresses his creative individuality and conveys his vision of the world through the beauty of forms and lines and the harmony of color. There is a whole arsenal of techniques - symmetry, asymmetry, static, dynamic, dominant (compositional center), color saturation, color tone, color harmony.

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