
Painting Textiles in Acrylic Ink with Missy Dunaway

Chapter 1 - Painting Textiles in Acrylic Ink

Overview

(soft music) - Why do we collect textiles and what can they teach us as artists? My name is Missy Dunaway and I paint textiles in order to learn about them, preserve and pay homage to my favorite fibers. Along the way we'll reflect on personal significance that we attribute to these beloved objects that straddle the line between art and craft. We'll recreate three different textiles using different painting techniques all using acrylic ink on paper. I've selected a scarf, quilt and rug that are personally significant to me and I encourage you to look around the home and find objects that are special to you. (soft music)

Materials

- We'll be painting on paper. I've chosen several sheets of 22 by 30 inch watercolor paper of various weights between 120 to 300 pounds, cold press and hot press. The reason why I'm choosing to work on a larger sheet of paper is because it has a really beautiful, irregular deckle edge. When we tear it down into individual sizes or smaller sizes, we'll preserve a rough edge that I think mimics the soft edge of fiber. You most certainly don't need to get a 22 by 30 inch sheet. You can also use paper pulled out from a watercolor block, spare watercolor paper you have lying around, but just make sure it's heavier or at least 120 pound weight. I'll be using Arches paper. Another beautiful paper company is Fabriano. For my ink, I'll be using acrylic ink. I have a full spectrum of color here for a complete set. You do not need a complete set. I would suggest having the primaries on hand, red, yellow, and blue. It's even better if you can get two of each primaries, one that leans warm and one that leans cool. We'll have a list of my favorite color names in the materials list. I'll be using FW Acrylic Ink. I also have a few extra drawing tools that you can find around the house, a pencil, eraser, and a ruler or straight-edge. I have a T-square but any straight-edge will be fine. Also a cotton rag for dabbing extra paint, brush cleaner, and then also I have a complete set of Kolinsky Sable watercolor brushes of various sizes. Kolinsky Sable is the highest grade of watercolor brushes that you can buy. You certainly don't need anything this advanced. There are plenty of really nice synthetic options or animal fur that is less expensive than the Kolinsky Sable. But if you would like to invest in a nice set of watercolor brushes, the Kolinsky Sable is really beautiful. I have a range of sizes from zero to 16. These brushes, as you can see from these very distressed points, that I've had them a long time. They've actually lasted me 10 years, maybe a little bit more. So every year, I treat myself to one or two new brushes, but for the most part, these brushes do last a very long time. For my favorite textile samples, we'll be using my very favorite, silk scarf, a quilt that was made here at Creativebug by Fancy Tiger, and then finally, a Swedish rag rug. Rag rugs, in particular, are made from discarded materials. So for that painting, if you have old muddy acrylic inks, this is a great opportunity to put those to use. For a closer look at my references, you can download the class PDF.

Rag rug

Guiding lines and first layer

- Let's tear this paper down to size. I'm gonna trust the square and straight edges of the paper in order to line it up to make clean cuts. And then I'll use my forearms to press it down. This paper is really thick. But it's nice because the thicker the paper I find, the easier it is to cut it in half, 'cause it'll practically break in half. And then once I have that line and fold it in the opposite direction, press it down this way. And again. And you can see on this edge, it's practically breaking in half, now. The more times you bend and press the cleaner the cut. It's getting pretty easy now, it'll be ready to tear. Of course, make sure your table surface is clean, just so you don't scuff it up in the process, your hands too. Okay. I think we're ready to tear. So I'm just gonna pull these, these pages apart. There we go. So you can see it's practically snapping off. It does take a little strength. There we go. This is exactly what I was hoping for. I love this deco-edge of the paper and it is a prized aspect of watercolor paper. And here, it's not exactly the same, but it's a little bit more cohesive than if we just had a straight cut. Gonna fold it one more time to make it even smaller. Again, lining up those edges. And then once they're straight I'll press down. If you're using a lighter paper or hot pressed paper, you might find that it's, you don't need to, to press down and fold over and over this much. This is really the heavy duty watercolor paper that just needs a little bit more effort. Just 'cause it's a rougher, more sculptural paper product. Twice more for good luck. Okay. The first textile we're going to paint is the Swedish rag rug. Rag rugs are not specific to Sweden, although they are a part of their culture quite a bit. But you can find them all over the place. The concept behind the rag rug is really beautiful and I think one that we can all look to for inspiration in how to live more sustainably. The idea is that you take scraps of fiber from all around the house, maybe from other sewing projects or fiber projects that would otherwise go to waste. And then you weave them all together into a single flat weave carpet that you can use as a doormat or just about anywhere around the house. As I paint this rug, it's not so much about capturing exactly how this particular style looks, it's more about adopting these principles of sustainability into my own creative practice. I have a lot of muddy and well-used acrylic inks that are nearly at the bottom and I'm not quite sure what to do with the rest of this ink but I don't wanna throw it away. I wanna use and reuse whenever possible. So in the spirit of the rag rug, I'm going to paint a rag rug using my discarded acrylic ink that would otherwise go to waste. I'm going to divide my page up into general divisions of color. I'm not going for perfection. I just wanna make sure I have a few stripes in place. Painting textiles includes a lot of repetitive motions and I wanna make sure that as I'm working, I don't lose my focus and then start getting into automatic mode and missing divisions of color. I might make these stripes of various sizes. One more up top so it feels a little more balanced. There we go. I have my basic guidelines mapped out. I gave all of my acrylic ink jars a little shake and took the tops off. So let's get to painting. I'm going to paint just a very simple underpainting of one solid color throughout the entire pattern. That way later, when we add more detail on top, it's still all within one cohesive structure. I'm choosing to paint this underpainting in long horizontal strips because the rug itself is made from long horizontal strips. And any way that I can harken back to that original structure of our model, I will use that. If I go a little heavy-handed with my ink, then I just continue using those colors in future strips, as I just lay down more and more water. Sort of stretching out what I already have on the page like this. Once this dries the initial pencil marks should still be visible. If they're lost, it's okay. Since we've already found them, it'll be easier to find them again. And our underpainting is complete.

Second layer

- Now I'm gonna add the second layer of paint where I bring in the color divisions and the pattern to

my design. I've narrowed down my brush selection to my medium-sized brushes between six and eight. I'm also gonna add a fringe to my design. For the fringe, I'm gonna grab my largest brush, which is a size eight. I'm gonna dip it into one of the dirty whites that I have. Or if you're using clean colors, those are fine too. I'm gonna use my fingers to break apart the bristles so that they're fanned out. And then I'm gonna take maybe an inch and a half. I'm gonna devote to the fringe. I actually like that this is going over that blue under painting because it otherwise, it would be a little hard to see the white on white. So now it makes the fringe a bit more noticeable and pop out. I do like that the fringe has more of clumps of fabric, like these groupings rather than drawing every single strand, having them in these thick sections is a little bit more true to how the fringe looks. All right, that's good enough for now. Now I'm gonna go through with a white, an off-white to make that first stripe. And I see my pencil mark here. So I'll be sure to stop around there. Again, I'm gonna be working in strips because that does mimic how a rag rug is woven. And I wanna make sure that my painting relates to the real thing as much as possible. I'm gonna add in a little bit of yellow. I'll use it a little bit and then I'll take it away. I want the colors to be inconsistent because when we think about the rag rug, it's made from all different strips of fabric. Maybe from different materials. I'm pressing my bristles against the paper like this to make sure each dab has some of fuzziness and irregular lines. I think that sort of feels more like fabric. More than these smooth strips that we started off with. They feel a little too smooth. Now I wanna bring in some texture. All right, so I'm just at that line now. I went past it a little bit so now it's time to switch. Clean off my brush. Now I think I'll go for a dark blue. I have all these really beautiful blues. If you've seen my other classes, then you know that I dip freely from pot to pot. I don't use a palette and I mix on the page. And I get a lot of questions about colors getting muddy and contaminated over time. And now I'm really happy that you get to see how I use these paints later because as you can tell, these new blues that I've made are so unique and different and it's not a blue that you can buy in a store. So I think that these variations of color that I've created just by my mixing method have some value and use. There are a lot of times that I'm painting and the blue that I have is just way too electric. And so I'll grab one of my old ones and it's just right. I'm making sure my strokes have some real weight to them. I'm using really heavy application of ink because I wanna make sure that this feels like fabric. It has some texture and weight. All right, I see I've reached my next pencil line, which is just my little indicator to keep me focused and remind me to change my color. I'm gonna go back to white now. Cleaned off my brush. I've been pretty happy with this sized brush so I'll just keep using it. Again I'm introducing some yellow here and there, changing the white that I'm dipping into, just trying to break up the monotony when possible. And also trying to create that effect that each color field is made from various strips of fabrics that are in the same color family but not identical. I see a ghost line of another pencil mark, so that's my reminder to switch colors. I'm gonna bring in some reds just cause I have a lot of muddy reds that I wanna use somehow and also, I think I wanna just bring a pop of color into this composition. Again, I really wanna be inspired by what the rag rug is all about and how it can teach me to be more sustainable in my own art practice. And I'm not necessarily trying to perfectly imitate the rug design I have with me today. Continue on down the page, finishing this second layer. I'm gonna stay in these same stripes of color with the yellowy white, blue, yellowy white, red and so on. And I'm gonna do just a bit of white and then do the fringe. And now I'm gonna complete the second pass by adding in the fringe. Feel free to make changes along the way so that you also use all the discarded materials that you can fit into the composition. When it comes to the Swedish rag rug, I'm just trying to adopt its sustainability principles into my own creative practice. I've just about completed my painting here. I'm gonna let it dry. We have really thick paint

application. So I'm gonna give it a little bit of time or hit it with a heat gun or a hairdryer.

Drawing threads and final layer

- So far our composition is made up primarily of horizontal lines. Now let's go through and add those beautiful staccato-rhythmed vertical lines of the warp that we see in our real rag rug and a few more finishing touches. The vertical lines of the warp are much more slender, and so I'm gonna grab two of my smaller, sharper brushes, either a two or a three. I'll start off with the two, see how that looks. As you can see, I haven't changed my water. I'm keeping it muddy. I think I might as well conserve the water because the whole painting is muddy, and so I'm not as worried about color clarity as usual. I'm not making them all perfectly straight and parallel. This entire object is handmade and I want it to have those beautiful, irregular, imperfect touches. So I'm making them generally point vertically, but there's some variation in there. Our painting was already starting to look like a carpet, but I think these final touches at the end will really help it come to life and jump off the page. I personally think a painting like this would be a beautiful gift for a friend who might like patterns. A painting like this really just embraces the beauty of patterning, plain and simple, the way that fabric does as well. Texture and patterns. I'm gonna continue on this way with my number two brush, just adding texture and filling in the rest of the painting. I've switched to the number three brush, just for a little bit more weight. Now I'm just gonna go in for a little bit more detail. As we can see, rag rugs are just jam-packed with fiber bursting out from the warp lines, and everything is just so tight together. And here, you know, there's a few gaps. I think the painting is feeling just a little too loose. I want it to get that really full look, so now I'm gonna go through just for some final details, dipping back into the original colors and filling in those gaps so it really feels like it's just bursting full of material. Maybe a little bit of blue pops out from around the white. Again, I'm embracing all of those irregularities that come from making a handmade object. I'm not filling in all the gaps, 'cause I do like these fuzzy edges we got from those brush strokes we were using in the second pass. So I'm just filling in some here and there. And the last detail I'm gonna add now is touching up the fringe at the end. I think these lines could use a little bit more weight. This is a size five. I'm not using the distressed one at the moment. I'm just thickening up the lines that are already there. Maybe bringing in a little bit of yellow so that they pop off the page a little better. I feel like they were getting a little lost. Maybe I'll pick up another larger brush. I think this one's a size six. And get those dots that would represent the knots. The fringe of a carpet is actually where the warp has been tied off, so these staccato lines are gathered at the ends and then tied off and cut. Let's flip this around and add that detail to the other side. It's pretty amazing how the painting can look so different when you turn it around like that. I'm gonna use a size three on this side. Three, two, one, complete. The biggest takeaway from studying a Swedish rag rug and creating a painting of a rag rug is to remember to always reuse your materials and try to make use of things that otherwise would be discarded, and also celebrating pattern and texture.

Silk scarf

Guiding lines and first layer

- Let's paint a silk scarf in the spirit of preservation. I love scarves and I always collect one wherever I go, but of course, when I wear them or take them around, I have lost and damaged a few. After they're gone, I always wish I had something more than a photograph to remember them, and so

now I'm going to create a painting. I've torn my paper in advance and I've chosen to use a hot press paper this time. The difference between hot press and cold press is that hot is smooth and cold has a rough tooth to it. The reason why I chose a hot press paper for this painting is because I feel that it compliments the smooth texture of a silk scarf. When I map out my first pass of just this general shape of the scarf, I wanna get sort of its character of these soft curves. I'm not gonna make anything too straight. I won't use a straightedge. And then I also wanna make sure that I capture how the pattern travels as it folds over. This scarf is one of my favorites because it has a reversible design. So I wanna make sure that I carefully map this before I dive in with paint. I wanna be able to make it clear to the viewer that this was a pretty large scarf that's folded on top of itself. Okay, I think this is pretty good. I'm gonna grab a variety of brush sizes. I want just a couple that are large and medium and small. This scarf has a lot of variety in the color, and so I'll probably have to grab for clean brushes pretty often to make sure each brush is with the corresponding color to make sure that everything stays clean and vivid. This looks like a pretty good selection. Here, I've collected a series of twos, threes, a few fours, a few fives, and a 10 and a 12. I'm gonna start off with my largest brush. For my underpainting, I want it to be the base color of the scarf. There are a lot of colors going on in this scarf, but it looks like underneath it all, yellow is the one cohesive color that brings it all together. So I'm gonna pick a really bright yellow. This one is yellow ochre. And I'm gonna go right over those pencil lines. I'm trying to stay generally within the outline, but it's really not too important. The most important thing I'm going for here is just really luscious, velvety color that's pigmented. Don't forget that as it dries, when we use this much water, that it will lighten up significantly. If you lose your ghostly pencil lines in this stage, when the ink dries, it'll probably come back. I might even bring in just a different kind of yellow, although that can't see that variation too much, but we can bring that in later as well. All right, so we'll let this dry and then start laying in the foundation of the patterning and major colors.

Second layer

- The rag rag was a mishmash of muddy tones, but what makes this scarf so beautiful is its clean and vibrant colors. So I want to make sure that my inks are also clean and vibrant. I have two jars of clean water here, and my inks I have, they're the new ones that are, they're cleaner color and they're organized in the order of the rainbow. This way, I always have my colors in the exact same order so that when I'm working and I'm in a flow, I intuitively know where everything is and there's no chance of an error where I accidentally dip into the wrong color. Just like a piano player knows where all of her keys are so that she can move more freely through a song with grace, that's the exact same approach here with organizing my colors in a way that makes sense every time. I always like working from simple to complex and from big to small. So when looking at the scarf here, the biggest masses of color beyond the yellow would be these blotches of turquoise and green, and maybe a little bit of the red. I'm gonna save this complex black and yellow patterning for the very end. But for the most part, let's put down those large pieces of color that those patterns will work around later. I'm gonna go for the turquoise first. Doing pretty generalized shapes. When the acrylic ink is very thick, this blue green will be very vivid, but as we dilute with more and more water and it becomes more transparent, it might be influenced by the yellow beneath and start to look even more green. That's okay. Those are all things we can adjust later. Let's just at least get these shapes and colors into the right ballpark. I'm missing one pencil guideline that I think I need. I just want the edge of this fold visible for myself. So I'm just gonna put it in with my brush. The reason why I need that line in particular is because it guides this directional turn of the pattern and I want to make sure

I get that angle correct. The marks that I'm creating in my painting are pretty generalized, they're loose. They do bleed a little bit. And the reason why I'm letting myself be so general and loose is because in the real thing, we can see that the dyes that are used in the scarf are also pretty loose and they're not exact, they bleed a little bit. And then this drawing was maybe put on beforehand or after. We're gonna go for after. So I'm just letting myself be loose and go outside the lines just as they do in the original. The turquoise that's included in this part of the pattern is just a little bit too exact. And it's too tied into the drawing. It's more detailed. I'm trying to stay with more general blocks of color now. So I will get to this later. The green that's used is a little bit earthy, so I'm not going with a straight out of the jar green. I'm just going to add a touch of the Indian yellow to make it a little more earthy. Maybe even some umber will be good. That's nice. That's too earthy. It's okay. Nothing is ever beyond repair. I'm exiting the blue-green color family, and I'm going into a dramatically different color family with the red. So I'm going to switch my brushes to make sure I keep my colors nice and clean and the reds aren't contaminated with any traces of blue or green. I'll also switch my water for the same reason and go into the clean jar. Painting is looking a little funny at the moment. It's just very abstract and without all the busy lines and drawn line work in the scarf, it's not really looking true to the reference. So you just have to remind yourself that you're working through a method and you're building complexity and you'll get to all of those details later. Trust your system and work through the awkward parts. Just push through. Quite a lot of the pattern on the reverse side of the scarf is a steely blue-gray. So I'm gonna get in these large blocks of that gray. Again, looking past the drawn details and just thinking about that splotch of color. I think the indigo will be perfect for this, but I am gonna dilute it a little bit. The yellow is shining through a little bit. Maybe I'll use a little white to make this more opaque so it's not tainted by that yellow too much. That's better. And I hadn't even noticed it before but that blue-gray is also in the front side of the scarf as well. I'm not being so careful to perfectly replicate this pattern but I do want to evenly distribute these splotches of color so that they begin to read as a pattern. So much of this particular scarf's style and look is all dependent on its line quality. And so I know without it, it looks a little bit strange, but it will all come together. We just need to get that foundation down first. You'll thank yourself later. I had neglected adding the pattern to this side of the scarf where it's been folded over on itself. So I'm gonna add that in now. Just quickly go in with some of that turquoise from the beginning, a little splotch here, a little bit there, and some red. Again in a painting where the color quality is so important, I'll switch brushes every now and then just to be extra sure that I'm not contaminating my colors. You'll notice that I have two whites that I'm working with. One is white that I've been using pretty frequently in this past week. So it's just starting to turn a little bit cool because I using it with blues a lot. And then I have one that's perfect and untouched that I'm just using for those moments when I really needed a clean white. But even the ones that are beginning to turn muddy, they're still important and useful to us. And so I keep it handy along with the clean one. I'm gonna add in some of those really big splotches of white. They're not a perfect white, but actually, I think I will go for the clean one, just because that yellow will shine through and create that creamy color that they have. I put the white down and I put it too close to two colors that were still wet, so it's bled together. This doesn't bother me too much because actually, if we look over to the original, there are these sort of dappled moments where the white and red and blue are coming together. So why don't we just pretend that that's what's going on here and that my mistake was totally intentional. And not only that, but once we go over it with line and this black floral pattern, we'll pretty much be able to cover it up and it won't be a problem anymore or as noticeable. All right. I think this is good for now for the second pass. We'll let this dry completely before going over

with drawn details with one of our smaller, sharper brushes, like the two or the three right there.

Third layer

- Let's introduce the drawn elements and the darkest parts of the pattern. I'm going to start using Payne's gray, which is pretty close to black, and I'm also gonna consolidate all the darkest colors in my palette. So indigo, Payne's gray and burnt umber all together should come pretty close to creating a black. If you've painted with me before, then you know that I never have black in my palette because I was trained in the impressionist color theory, which pretty much takes it out of the equation, but we can get something pretty close just by mixing the darkest colors that we have available. I'll use my sharpest, smallest brush I have on hand, that's the number two, and I'm not gonna dilute with water 'cause I want this to be really opaque and dark. I'm gonna focus on the more delicate line work that we see on the interior of the flower shapes. And if we look back at the reference, these lines are pretty small and squiggly and disconnected and they sort of just altogether will suggest petal forms, but they're actually pretty short lines that should be quite easy to replicate. This scarf in particular, I purchased at a outdoor market in Bastille in Paris, and it was just one of my favorite scarves I picked up, partially because it is reversible and so I could change the pattern based on my mood or outfit and I just really loved the colors, they were so vibrant and clean, and I got it for such a steal. It just a couple of Euros, so it just felt like such a good find. One of my other favorite scarves is the one that I'm wearing right now actually. This one was a gift from a friend in Turkey. I love scarves for the same reason that I love perfume, 'cause they're just really beautiful details you add on to whatever you're wearing to sort of create a little bit more poetry or color or flare in your clothing, and they can really remind me of a particular place or a time in my life, 'cause once you get a favorite scarf, then you start wearing it all the time for maybe a couple of months until you find a new one, so I find that they're really tied to memories. And even beyond that, I'm not sure about the origins of this particular scarf, but just like with carpets, the particular designs, patterns and dyes that are used in scarves can be very specific to where they came from and who created them. One of my favorite scarves that I lost came from Cappadocia in Turkey, where they are made with a very particular type of crochet on the edges, and it's very emblematic of that region of the country, and you don't really find them anywhere else, and it was just such a special scarf that I had because I bought it from a woman who had made it there and I was staying in Cappadocia for a couple of months and I ended up losing it on a bus, a night bus. And when that happened, that's when I thought, "Oh, I wish I had something more than just a photograph. "I wish I had done a painting with it." 'Cause when you paint the scarf, you spend a little bit more time observing all of its little details and intricacies. Photographs, of course, document things perfectly, but it takes just a second to take a photo, and I feel like when I draw a scarf, I'm sort of bonding with it. It's sealed in my memory more. I've been looking back at the reference when I'm moving from a blue spot to a green spot to a red, because I've noticed that in the scarf itself, those colors seem to correspond with different types of flowers. So the blue flowers all sort of have a similar shape and line work, and the white ones have a similar shape and line work. So I do wanna make sure I'm capturing those changes, but I haven't been too detailed. I'm also having fun and relaxing and should be looking back at my reference more probably. I had one teacher who used to say, "You should be looking at your reference or the model "more than your drawing", and I often think of that when I'm painting, 'cause it's very easy to get tunnel vision and you just get sucked into your own work, and it's important to look up. It's important to do that in life in general, even beyond painting. Readjust your perspectives. When I'm painting and holding my brush and moving it across the

surface, I'm keeping really light pressure. That's how you get those really beautiful sort of delicate, airy and consistent lines. Basically that just the tip of the brush is making contact with the paper. If I were to press down any more, I would get really wide strokes, which I'm trying to avoid. Continue on filling in these delicate floral forms. We're about to have a dramatic change of pace here. This pattern is really different, more complex and there's a bit more structure to it. For that reason, I'm going to, at first, pull out the lines that give the pattern its framework. These lines here that create that sort of frame shape, these lines that travel across, maybe the largest flowers and this paisley shape. I'll then work from big to small, starting with the largest flowers, getting more and more down to the smaller details, and then finally filling in with these repetitive lines. There are a few moments in this part of the scarf where the lines are thicker, in which case I have a heavier application of ink, but then I'm also pressing down on my brush a little bit more, in order to widen the stroke. I love varying line weights because they just add interest to otherwise very quiet or monotonous aspects of a pattern and that might be one of the reasons why I love this scarf so much, because there's so many varying line weights in this scarf, thin ones and thicker ones, bold ones and timid ones. I'm starting to get just a little bit lost in the design here. The lines are sort of hard to follow, so I'm gonna remind myself, "Start big and go small." So I'm gonna let go of that, move to a fresh area of the pattern where I can kinda rest my eyes and reset and start with something easy. I'm gonna go for this large spade shape. I'm quite sure that this design that I just copied from the scarf, at least in Turkish textiles, can often represent a pomegranate. It's making me wonder if this scarf has Turkish origins. These are the type of things where you just take the time to look closely and then you just get a little bit more curious about where exactly it came from and who exactly made it, and sometimes it can lead you down a really beautiful path of exploration. That also teaches you to be more empathetic about where your things come from and who made them, and that way, next time I buy a scarf, I might be a little bit more intentional about where it's coming from and how its creators are compensated. But moments like this are exactly why I think it's such a good way to learn about something, is through painting, because painting just requires that you look closer, spend more time observing something and also consider its structure and form. Much like how a clock maker might take apart a clock in order to learn about it and how it works, when a painter renders something, you have to consider the same thing. You're essentially taking it apart and rebuilding it, and you inevitably learn things along the way, even when you might not be intending to. All right, so just about wrapping this part up, which is good 'cause it is quite a maze that's kind of tiring out my mind. I do wanna stop before I start getting sloppy. If you spend too much time in such a minutely detailed area, you might just start to get a little careless and think, "I'll just fill it in any which way", and that's what you want to avoid. So if you start feeling that way, step away, take a break, come back when you're feeling refreshed and make sure that you continue to give each aspect of your painting thoughtfulness and care and patience, 'cause you will definitely thank yourself later, especially when working with a dark color. Carelessness done with black ink is not as easy to cover up. Not to say that everything should be perfect, that's definitely not the case. But even still, I'm being imperfect but I'm still trying to make my line work beautiful and soft and true to the nature of the reference. Some delicious looking leaves up here I don't think I ever noticed before. See, and now I'm just gonna appreciate the scarf in a whole new way. Some nice hatch marks that just give a little bit of tone. (brush splashing in water) I'm gonna move into that beautiful yellow and black pattern that we have here. The line work is a little bit heavier, the shapes are a little bit thicker, so I'm going to graduate up two sizes to number four. The one thing that I wanna be aware of as I'm making these black marks is that it looks almost as if the black and yellow is in a

50/50 percent relationship. There's just as much black as yellow, so I'm gonna keep that proportion in mind as I fill in so I don't go too dark or too light. But I do want the line work and overall quality to share an affinity with the original. I'm not pressing too hard with my brush. Because the brush itself is larger, I don't wanna put down too much pressure, otherwise the lines would be about that thick. I want just a little bit thinner. I'm switching it up. I'd say a comfortable medium pressure with the brush. I was just going over those lines a little bit, just to make sure that the edges are nice and clean. There are some moments in the scarf where the color is sort of dappled and has a grainy texture, but these black lines are not one of those areas, so I wanna make sure that the line work is clean and smooth. I finished adding in the line work, both the delicate interior forms and also the main black and yellow patterning. At this point, my scarf looks very familiar and I believe I could recognize the real scarf based on this painting, which is the goal. Now I'll just add any finishing details that are needed to make sure that I've captured the spirit of my favorite scarf. As a final step, I'm gonna do a quick scan from top to bottom of my painting and make sure I haven't left out any important details in the patterning. There's a lot going on in my reference, so it's a smart idea to just take a little bit of time and double check my work, and other than that, I might add a cast shadow and that will be all. I'll grab a fresh mid-sized brush and looking over at the reference, the first thing that catches my eye is that there's a little bit more white in the reference, because it's been splashed into these floral forms, which I don't have at all in my painting. So I'm going to go in for a bit of white and just bring in those textures now. This might be a good time to, yet again, separate the bristles of my brush so I have some irregular strokes. It looks like this effect is most common in the red flowers and also in these gray leafy forms. Now I'm taking another look at my painting and I see that there's more white details I've left out in the interior of these green floral forms. I always think it's a good idea that right before you think you're done, or maybe the moment you think you're done, just pause and give it another glance and just carefully comb over all the components of your drawing and composition, just to make sure you're not missing anything. Sometimes we get so exhilarated by the view of the finish line that we rush through some final steps, and it's always rewarding just to make sure you have everything, 'cause sometimes these details are the ones that really pull it from being a good painting to being a great painting. Another difference I just picked up on is these areas where there are a lot of stripes in the reference. I don't have the white spaces in between those lines and it's all grayed out, and here there's much more going on, partially because there's white in between these lines. I took some of the ink off of my paintbrush so that the point was a little bit more sharp and just gonna go through, not trying to get every single line but most of them. I'm actually gonna switch to a sharper brush here 'cause this is just a little too thick. I don't wanna get messy in the home stretch. If you have been a little messy and maybe the white stripes were too thick and you've gone over your work, of course after the white has dried, you can always go back and put the black back on. I find that correcting mistakes is always a matter of give and take. I often over correct. I think it's only natural to over correct, in which case, you go in again and find that happy middle ground. That made a big difference. I like the effect that that had quite a bit. There's one more place where I think I need a bit of reworking, it's right in here. The blue I'd originally put down seeped into that yellow and it just feels a little too green, and when I look over to the original, it's a really beautiful electric blue, so I'm just gonna punch up that color a little bit. I'm gonna move back to the size four brush, get some white on it and then maybe instead of the turquoise, which already has some green in it, I'm gonna go to the processed cyan. The blue that I already have on the page has enough green that I don't think I need to add any more green. This will be better. The two of them will work together to get that perfect turquoise-y blue I'm looking for.

It's almost a jeweled color. In fact, this brighter cyan, I think I could use in a few other spots in the painting. I might just punch up some of these darker flowers as well, 'cause they're really luminous in the original. I'm just adding enough to brighten these up. I'm not looking to make any major changes in this step. I see a few more moments where I could use this blue color, so I'm just gonna

Quilt

Borders and primary field

- Textiles are works of art that can also serve utilitarian purposes. For this reason, sometimes they're taken for granted. It's easy not to see how special something is when you see it and use it every day. For me, quilts are a perfect example of this. I had several quilts in my childhood home but I never paid them much attention until recently. I wanna learn more about this art form and possibly make a quilt for myself. However, I find little joy in sewing. I'm a painter and I understand something best after I've recreated it in paint. Let's paint a quilt to indulge your curiosity, learn more about this fiber art form and practice a new painting technique. My reference is the double star quilt by Fancy Tiger, which is a class on Creative Bug. So you can make your own quilt in this design if you enjoy sewing more than I do. I have the quilt handy so that I can get a good sense for its softness and texture. But since it's too big to unfold on the table, I also have this printout reference so that I can see the entire design nice and handy and nearby. To start, I'm just going to be putting down some initial pencil guidelines just to get the overall design and lines down that'll follow later. Again grab your straight edge ruler, or I have a T square here. And the first thing I'm going to do is just map out the border. I think I'm going to do about a one inch border, approximately. I never go for perfection, especially when I'm replicating something that's handmade. I think cold press or hot press paper would be fine for painting a quilts. I've gone with the hot press paper. So it has a smooth finish, but that would be up to you what kind of texture you want your paper to have. The edges of the star shape take up $\frac{1}{3}$ of each side. So I'm going to map those out now. I'm gonna let these lines run straight through the page so that I create those boundaries on both sides of the design, that top and the bottom. And let's get this side too. My square is about 11 inches divided by three. Okay, from here now, I'm gonna get these triangle shapes. I'm gonna freehand these. I don't think I need a straight-edge but maybe you wanna use a straight edge, that's fine. The T-square's a little cumbersome. If you're wondering how I sharpen my pencil like this, I just use a blade. I like having more lead exposed so I can get thicker lines sometimes and then also you have to sharpen it less when you have that much exposed. It's not very important for this lesson but I get a lot of questions about my pencil, so. You can use any pencil. Now I'm looking at the interior star. We'll have to do that too. So I'll break this smaller square up into thirds as well. Four divided by three. Maybe I'll just fudge it. That's close enough. One and a third. These lines will all be covered up by ink later and probably erased at the very end when everything is dry and there's any pencil lines exposed. It's all right if your line work isn't great 'cause these will all disappear later. It's just so that we generally know where to put the right colors when we move forward. I think that looks close enough for me. I'm satisfied to move forward. Perhaps you want to be a little more meticulous. I can see that my interior square there is a little bit more rectangular, but that's all right. Let's move on. I have a lot of unnecessary lines here that I don't need. I really just need the shape of the star. And some of these other blocks are a little confusing. So I'm going to erase all the lines that I don't need. So I just see those triangular points of the star. If you're using nice watercolor paper like this I would suggest

that any time you have to erase, you use one of these soft rubber erasers. They're made from rubber and they absorb graphite rather than pulling it off the page abrasively. So you don't damage the surface of the paper. We're good to move on. I have three brushes. Two are size two, and one is size three. Normally I have all of my acrylic ink laid out in rainbow order, but today I'm gonna bring my blues a little bit closer to me just so that they're handy and I don't have to reach so far. The primary colors in this composition are gonna be light pink, peach, dark blue, and some of the pinks gray we used in the last painting. Starting with my size three. Can I get it wet with a little bit of water? I'm gonna start from the outside in. So I'm going to start maybe in this corner, working across with some light pinks. I've been painting textiles for quite a while now. And I've played around with many different techniques in order to explore the different ways I can create a surface that feels like soft fiber. And I got in the habit of creating these little color spots that's that interlock together. I don't necessarily think that this looks like fabric but it ends up looking a little bit more like a mosaic but I do really like just the appearance of it. And it's been my go to painting technique when creating a painting of a carpet or a quilt or a rug. I encourage you to try out different techniques that might work for you. Maybe create something on your own that you think communicates fiber and fabric better. The main reason why I started doing these little interlocking shapes, there was two reasons. One is because I thought that this repetitive, detailed process, or just the motion of it felt sort of like weaving or sewing. I wanted something that mimicked the motion of it. How you just go back in, doing something quite repetitive to fill a large space. I also really liked that this technique allowed me to include all these different shades within one or two colors, and then all together they feel like a single color field, but when up close you can see they're made from tiny variations. That also reminded me of fabric and fiber. In carpets, for example, there's an effect called abraj, which is when wool is made from different dye lots. Of course, there's just gonna be natural variation in dye lots. And I imagine it's very much the same with knitting or with quilting too. And if I look in the reference or here, even on the real one, I have folded nearby. You can see how many colors are coming together that are sort of within the same color field. And from a distance it looks like one solid peach or pink color, but up close, you can see all these little variations. This squares different from this one. So that's why I came up with this interlocking shape technique. It also disguises the surface. I find when people first see one of my textile paintings they're very confused what medium it was made with. Some people ask me if it's torn bits of paper that I've glued together. I like that mystery that they kind of have to guess. We are translating one art form from one medium to another. So this painting is never gonna look exactly like a quilt because it's not a quilt. It's a painting. So I really embrace that change and that difference. I'm not really looking to copy something exactly. This is another artist's work but what I really want to do is just learn from it and create something that's unique in the end. So I'll make changes along the way. I do see them getting maybe a bit too saturated. This is really pink and the original is quite light. So I'm just gonna lift some of this color up if I can. As I move on, I'll be careful to dilute with more water. That's how you get it to be lighter or you can mix in white. Sometimes you can even lift up color that's already on the page by getting it really wet again. And I'll just lift it up a little bit and then you can blot it away. Let's see if it's not too late to do that little trick. Hmm, maybe a little difference. The reason why I'm doing color spots is to include color variety. Then I'm gonna be careful also to dip into all the different reds that I have. On hand, I have flame red, crimson and processed magenta. If I only had one red, maybe you're just starting off with an acrylic in collection and you just have one or two, you can diversify those colors by mixing in some yellow or blue. I might do that a little bit later myself. The reason why I've gotten interested in quilts recently is

because I just moved to Maine and I see quilts everywhere and I've met more and more quilters. Quilts are an important part of American culture. And they first started being made during the Colonial Era. Colonists who were coming over of course needed something warm in the winter and quilts are made of three different layers. So they're pretty thick. From what I read, imported fabrics were very expensive and homespun fabrics were very labor intensive. So much like the rag rug that we looked at in the first chapter of this class, the colonists were grabbing scraps of fabric from anywhere they can find in their house, stitching them all together and creating a quilt. Along the way, the quilts just became more and more specific, creating different patterns that represented different milestones in someone's life. If they were getting married or if they had a child, or if someone passed away. From what I read, quilts were really important in marking different transitions in a woman's life in particular, but men quilted too. I also read that there's this really fascinating tradition of military men around the world creating quilts out of their military uniforms. And apparently that was a little bit more common in the 18th and 19th century with British soldiers. And they're really fascinating. Anytime I'm painting something, you know, you really slow down and take the time to observe it closely in detail. And that I think really lends itself to learning. So I always am careful to read about the background of my new subject matter. I think having that background information can really imbue your artwork with greater conceptual depth and make your work overall more insightful. So I would challenge you that anytime you turn your focus to a new subject matter, you dig a little deeper and really learn about the history of whatever legacy you're carrying on or whatever you're exploring. It's really fascinating how much history surrounds us in our home that we might not have been aware of before. And for me, quilts are definitely in that category. I had no idea how specific designs were, how much history was behind some of the symbols. Actually, the main reason I know I'd moved to Maine and I got to know a few quilters which has definitely piqued my interest but not only that I got married three months ago and someone gave me a marriage quilt, and the marriage quilt is made of a sort of an interlocking ring design. And I learned that marriage quilts weren't made with hearts because I suppose they thought that you would jinx it and you would end up with a broken heart. And so instead, tulips and rings were more common to represent love. And now that I think about it, this texture that I'm creating using my little interlocking color spots, sort of reminds me of the crazy quilts that were created in the late 1800's. Crazy quilts were apparently the results of clashing cultures or cultures just coming in contact with each other at the Philadelphia Centennial Exposition where quilters were coming across Japanese art and the Japanese line work and patterns inspired them to create quilts using really crazy and irregular shapes and blocks rather than the standard square, square, square that you see a lot for quilts. You may wonder why I'm using these really irregular sort of fuzzy edged lines. That's not only to include a little bit more interest in my line work, but also because I think that that creates sort of a fuzzy feel of fabric. And if we look over on the original corner, you can see it's starting to lighten up as it dries. And then it's feeling more like that pastel tone that I was going for. The overall goal is for the sum total of all of these colors to equate a light peachy pink. Continue on, put on a podcast, maybe about the history of quilts and fill in this whole outside border. We're complete with the border. So now we'll move on to the interior forms. Although this painting technique doesn't look exactly like a quilt. It has the same effect and that it's made up of a patchwork of small, inconsistent and different colors that from a distance create one cohesive color. Let's fill in the dark blue star shapes using the same technique using all the blues you have on hand. I have processed cyan, Romney blue, Indigo, and Payne's gray. So much of artwork is focused on looking inward and expressing our inner feelings but our minds are limited to what we know.

Meanwhile, the world is full of subject matter for an artist. I hope this lesson encourages us to look outward for inspiration, use painting as a way to look deeper into an interest. It will enrich your life and give your artwork conceptual depth.