Finishing Construction Work

Level V

Based on December, 2024, Curriculum Version II

Module Title: Marble and Acrylics Painting
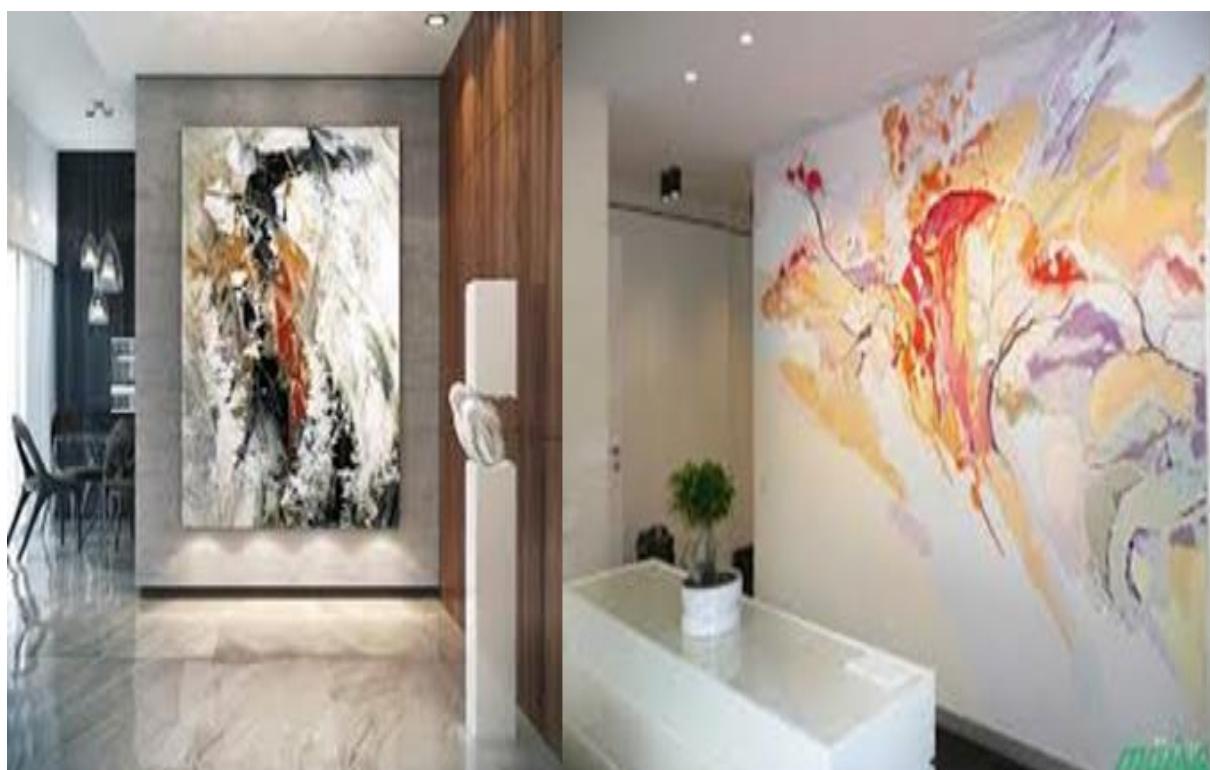
Module code: EIS FCW5 M04 1224

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Prepared by: Ministry of Labor and Skill

December 2024

Addis Ababa, Ethiopia

Contents

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Acknowledgment

The Ministry of Labor and skill wishes to thank to MOLS experts and TVT trainers who contribute their time and professional experience to the development of this Training module for finishing construction work.

We would like also to express our appreciation to the regional labor and skill bureaus, TVT colleges for their cooperation and technical support of this training module development.

Acronym

MOLS   Ministry of labor and skills

TVT   Technical vocational training

LAP   Learning activity performance

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Introduction to the Module

Marble painting and acrylic painting help to know the understand to marble painting and acrylic painting ,application techniques of marble painting and application techniques of acrylic painting in finishing construction field. This module cover skill, knowledge and attitude required to estimation and bill of materials ordering

This module is design to meet the industry requirement under the finishing construction work occupational standard, particularly for the unit of competency **Apply Marble and acrylic painting**

This module covers the units:

- Introduction to marble painting and acrylic painting
- Application techniques of marble painting
- Application techniques of acrylic painting

Learning Objective of the Module

- Understand the fundamentals of marble and acrylic painting techniques.
- Develop skills in using various tools and materials for both painting styles.
- Apply color theory to enhance artistic expression in marble and acrylic works.
- Create unique art pieces by combining marble and acrylic techniques.
- Gain knowledge of different historical styles and movements in marble and acrylic painting.
- Explore texture creation using various acrylic mediums and tools.
- Cultivate creativity through guided projects that encourage personal expression.
- Prepare for showcasing artwork through exhibition planning and presentation skills.

Module Instruction

For effective use these modules trainees are expected to follow the following module instruction:

1. Read the information written in each unit
2. Accomplish the Self-checks at the end of each unit
3. Perform Operation Sheets which were provided at the end of units
4. Do the "LAP test" giver at the end of each unit and
5. Read the identified reference book for Examples and exercise

Unit One: Introduction to marble painting and acrylic painting

This unit is developed to provide you the necessary information regarding the following content coverage and topics:

- Overview of marble painting and acrylic painting

- Materials and tool for marble painting and acrylic painting

This unit will also assist you to attain the learning outcomes stated in the cover page. Specifically, upon completion of this Training Module, you will be able to:

- Understand the history, techniques, and significance of both marble painting and acrylic painting.

- Learn about the materials and tools required for both mediums.

- Compare the advantages of marble painting and acrylic painting in various art forms.

1.1. Overview of marble painting and acrylic painting

This section introduces the art forms of marble painting and acrylic painting, emphasizing their definitions, historical backgrounds, and their significance in art and design.

Definition and History of Marble Painting

- Definition: Marble painting (or marbling) is an art form in which paint is floated on a liquid surface (often water mixed with a special marbling medium), and patterns are created through manipulation of the paint before being transferred to a substrate such as paper, fabric, or even wood. The technique is renowned for its abstract and organic design possibilities, resulting in intricate, fluid, and vibrant patterns.

- History of Marble Painting: The history of marbling dates back over a thousand years and spans multiple cultures.

  - **Ancient Persia:** The earliest documented use of marbling dates back to the 10th century in Persia (modern-day Iran), where it was known as Ebru. The technique was used primarily for decorating book covers and endpapers. Ebru artists used water-based techniques with natural pigments to create intricate, flowing patterns on the surface of the water.

  - **Ottoman Empire**: Marbling reached the Ottoman Empire, where it became a decorative art form. During the 16th and 17th centuries, the Ottomans developed marbling into a refined art, using it in architecture, textiles, and literature.

  - **Spread to Europe**: Marbling spread to Europe during the 17th century, where it became a popular technique for decorating the edges of books. In the modern era, marbling has evolved into an independent art form, used in contemporary works for both practical and aesthetic purposes, such as marbled stationery, fabrics, and home decor.

Today, marbling remains a beloved decorative art form that is valued for its unpredictable nature and the unique designs it creates with each attempt.

History of Acrylic Painting

Acrylic Painting

- Definition: Acrylic painting refers to a technique where acrylic paints, which are water-based paints made from pigment suspended in an acrylic polymer emulsion, are applied to

various surfaces such as canvas, wood, and fabric. Acrylic paints can be diluted with water, thinned with mediums, or applied thickly for texture. The medium is known for its versatility, fast-drying properties, and the ability to mimic both oil and watercolour techniques depending on how it is applied.

- History of Acrylic Painting: Acrylic paint was first developed in the 1940s-1950s as a synthetic alternative to oil paints. Companies like Liquitex and Golden often attribute its invention to the work of Dr. Otto Rohm, a German chemist, and the development of the paint's formula.

  - **Early Development:** Acrylic paint was initially marketed as a medium for commercial and industrial uses, such as advertising. However, artists soon discovered the advantages of acrylic paint in fine art due to its rapid drying time, versatility, and ease of use.

  - **Post-World War II Period:** The 1950s saw the paint gaining popularity among artists in the Abstract Expressionist and Pop Art movements. Pioneering artists such as Andy Warhol, David Hockney, and Roy Lichtenstein embraced the medium for its vibrant colors and quick-drying qualities.

  - **Maturity of Acrylics:** By the 1960s and 1970s, acrylics had firmly established themselves as a mainstream medium in the art world. They allowed for fast-paced, layered, and expressive painting techniques, which were especially well-suited for the demands of modern art.

Today, acrylics are among the most commonly used paints for professional artists, hobbyists, and students due to their accessibility, ease of use, and ability to adapt to different painting styles and surfaces.

Importance of Marbling in Art and Design

- **Aesthetic and Artistic Value:** Marbling is an ancient yet vibrant art form that captures the beauty of unpredictability in art. The swirling patterns formed during the marbling process are often fluid, organic, and unique, making each piece a one-of-a-kind creation. The delicate balance between control and randomness in marbling allows artists to create intricate and abstract designs that can be used for a wide range of applications.

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- **Decorative and Functional Uses**: Historically, marbling has been used for decorative purposes such as bookbinding and fabric printing. Its aesthetic appeal is still highly regarded in modern design for creating striking surfaces for:

  ➢ Home Decor: Marbled patterns are widely used in wallpaper, textiles, and furniture design, offering a natural yet luxurious look.

  ➢ Fashion and Textiles: Marbling is used to design fabric, creating unique patterns for clothing, scarves, bags, and accessories.

  ➢ Stationery and Paper Goods: Marbled paper is still a favourite for high-quality stationery, journals, and greeting cards, owing to its elegance and hand-crafted appeal.

- **Cultural Significance:** Marbling has cultural and historical importance, especially in regions like the Ottoman Empire and Persia, where it was considered a form of intellectual art. The patterns created in marbling were often viewed as symbolic or representative of natural phenomena such as water, sky, and stone.

- **Expression of Creativity**: In modern times, artists value marbling for its unpredictable nature, which offers a freedom of expression not often found in more controlled art forms. Marbling encourages experimentation with colour, form, and texture, making it a powerful tool for creative exploration.

Characteristics of Acrylic Paint:

- **Fast Drying Time:** Acrylic paints dry quickly, usually within 15-30 minutes, allowing for faster layering and experimentation. Artists can create multiple layers of paint in a single session without waiting for the previous layer to dry, enabling rapid progress.

- **Versatility:** Acrylics are incredibly versatile and can be used to create a wide range of effects:

  ➢ Thick, Textured Paint: When applied in thick layers, acrylic paint retains brushstrokes, making it ideal for impasto techniques.

  ➢ Thin, Translucent Layers: Acrylics can be thinned with water or mediums to create translucent washes, mimicking water colour effects.

> ➤ Mixed Media: Acrylics are well suited for mixed media work and can be combined with other materials like pastels, charcoal, and collage elements.

- **Durability:** Once dried, acrylic paint is water-resistant, making it suitable for both indoor and outdoor artwork. Acrylics do not yellow with age and are highly resistant to cracking or fading over time. This makes them ideal for creating long-lasting pieces.

- **Ease of Use and Clean-Up:** Acrylics are water-based, which makes them easy to clean up with just soap and water while still wet. They are also non-toxic and do not require harsh chemicals, making them safer to use than oil paints.

- **Range of Finishes**: Acrylic paints are available in a variety of finishes, including matte, gloss, and satin. Artists can also use different mediums to alter the finish, such as adding gloss medium to achieve a shiny, reflective surface or using matte medium for a flat, non-reflective finish.

Exploring the Multifaceted Nature of Acrylic Paint

Acrylic Paint Characteristics

Fast Drying Time

Versatility

Durability

Ease of Use and Clean-Up

Range of Finishes
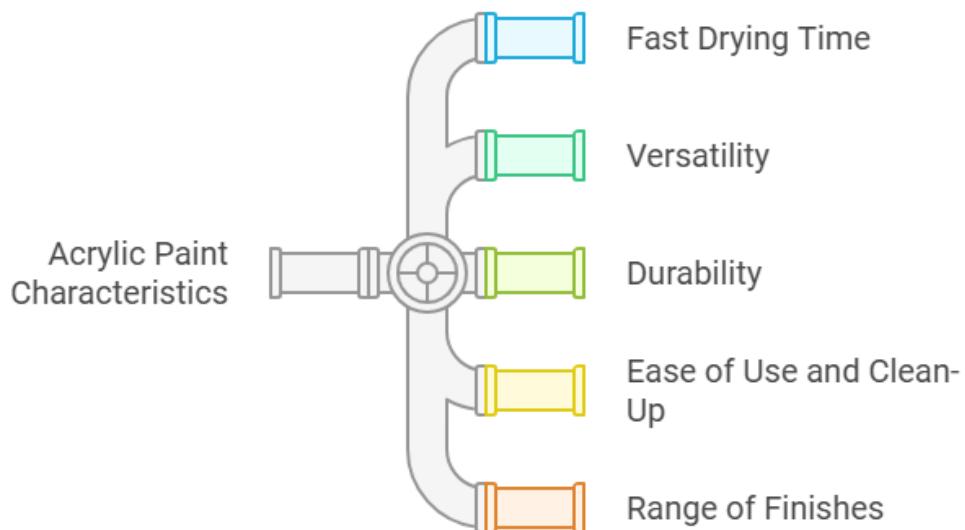
Fig 1.1 **Characteristics of Acrylic Paint**

Comparison with Other Mediums: Acrylic vs. Oil vs. Watercolour

Acrylic vs. Oil Paints

- Drying Time:

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- ➢ Acrylic: Dries quickly, typically within 15-30 minutes.
- ➢ Oil: Slow drying, can take days or weeks for layers to dry.
- Texture:
  - ➢ Acrylic: Can be applied thick or thin, depending on the medium used. The texture can vary greatly from smooth washes to thick, impasto layers.
  - ➢ Oil: Has a naturally smooth texture and maintains brushstrokes for a longer period due to its slower drying time.
- Vibrancy and Durability:
  - ➢ Acrylic: Colours remain vibrant and do not yellow over time. It's ideal for modern artwork and long-lasting colour.
  - ➢ Oil: Colours are deep and rich but can yellow with age unless properly maintained. It can crack and fade over time, requiring varnishing for protection.
- Application Flexibility:
  - ➢ Acrylic: Can be diluted with water, mediums, or gels to create various effects, making it adaptable to multiple styles.
  - ➢ Oil: Highly flexible but requires solvents for thinning and clean up, and its use requires patience due to its slow drying nature.

Vibrant, durable colors

Versatile texture application

Quick drying time

Rich colors prone to yellowing

Smooth brushstroke retention

Slow drying time

Acrylic Paints
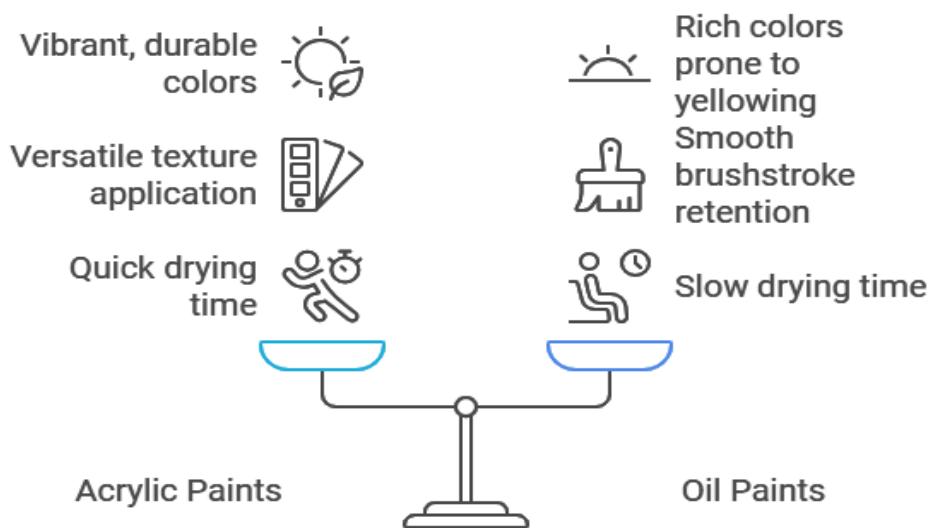
Oil Paints

Compare Acrylic and Oil Paints for Informed Artistic Choices.

Fig 1.2: Acrylic vs. Oil vs. Watercolour

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Acrylic vs. Watercolour Paints

- **Transparency:**
  - ➢ Acrylic: Can be opaque or transparent, depending on how it is thinned or used.
  - ➢ Watercolour: Mostly transparent, known for its delicate washes and lightness.

- Ease of Use:
  - ➢ Acrylic: Easier to control and manipulate, can be used for both fine details and large expressive strokes.
  - ➢ Watercolour: Can be harder to control due to the fluidity and unpredictability of the medium.

- Drying Time:
  - ➢ Acrylic: Dries quickly, allowing for quick layering.
  - ➢ Watercolour: Dries slower and is usually applied in transparent layers.
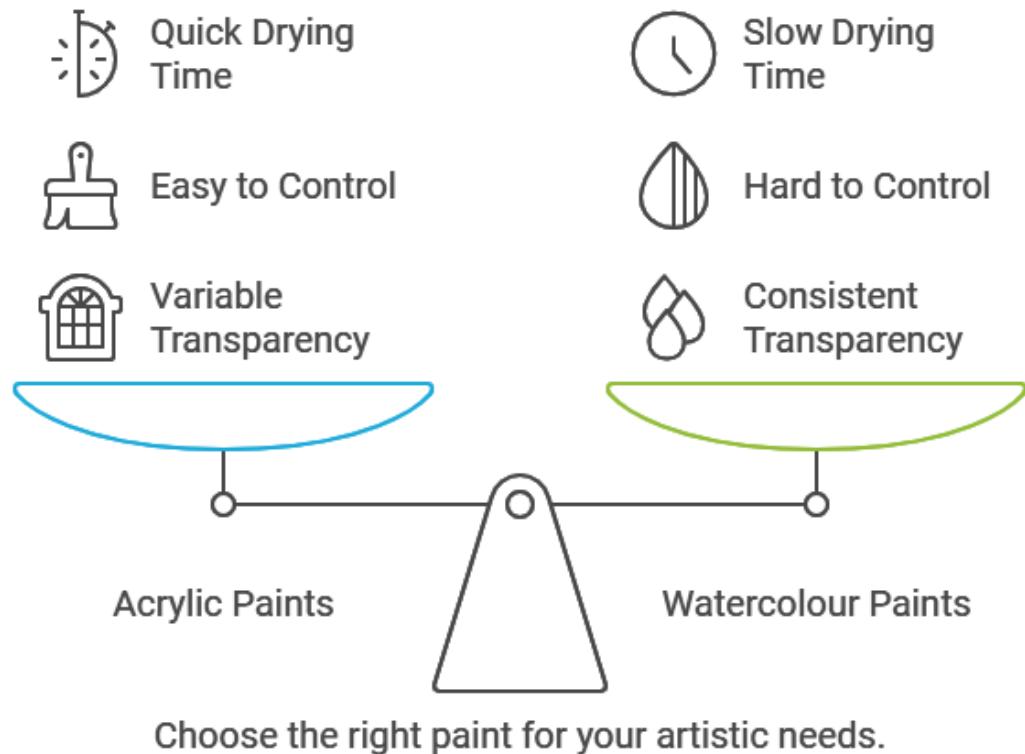

Fig 1.3. choosing the right paint

Table 1.1. Comparison with Other Mediums (Oil and Watercolor)

Feature	Acrylic Paint	Oil Paint	Watercolor
Drying Time	Dries quickly (minutes to hours).	Slow drying (takes days to weeks).	Dries quickly but remains rewettable.
Versatility	Can mimic oil or watercolor effects.	Limited adaptability without mediums.	Primarily translucent effects.
Ease of Use	Easy to clean with water.	Requires solvents for cleaning.	Easy but challenging to correct errors.
Durability	Water-resistant and long-lasting once dry.	Durable but prone to yellowing over time.	Fragile and sensitive to moisture.
Applications	Suitable for a wide range of surfaces.	Best suited for canvas and wood.	Primarily used on paper.
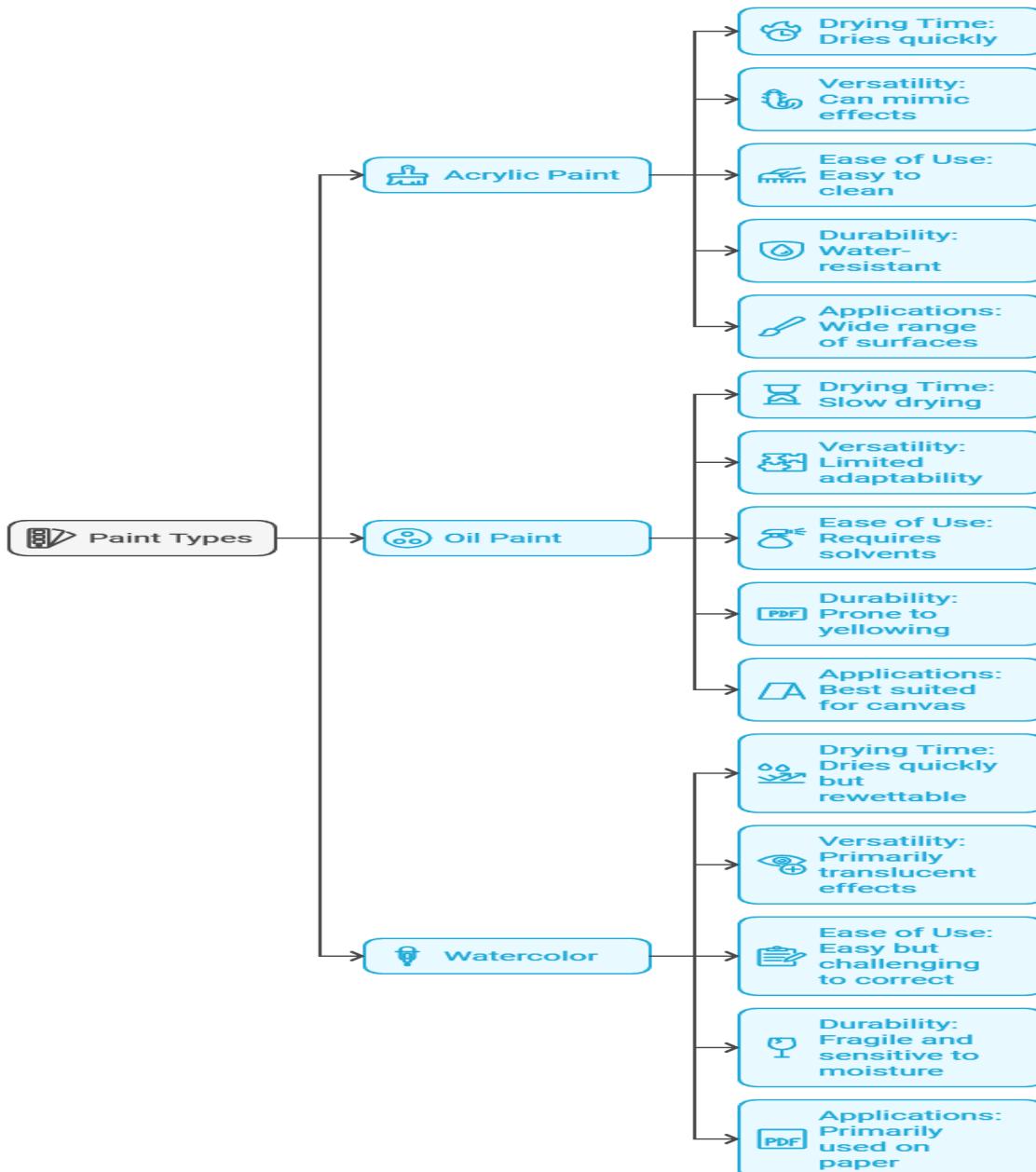
Fig 1.4 Comparison with Other Mediums (Oil and Watercolor)

1.2. Materials and tool for marble painting and acrylic painting

This section outlines the essential materials and tools needed for marble and acrylic painting, along with their definitions and uses.

Materials for Marble Painting

1. **Types of Paints**

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- Acrylic Paint:
  - ➢ Definition: Fast-drying paint made of pigment suspended in acrylic polymer emulsion.
  - ➢ Use: Provides vibrant and durable colors suitable for marbling on fabric and paper.
- Watercolour Paint:
  - ➢ Definition: Pigment-based paint that dissolves in water.
  - ➢ Use: Ideal for creating soft, fluid marbled patterns, especially on paper.

2. **Marbling Mediums**

- Methocel (Methylcellulose):
  - ➢ Definition: A viscous solution that serves as the floating medium for marbled paint.
  - ➢ Use: Allows paint to spread evenly and float, enabling pattern creation.
- Fabric Medium:
  - ➢ Definition: A liquid additive mixed with acrylic paint to make it suitable for fabric.
  - ➢ Use: Ensures paint adheres well to textiles while maintaining flexibility.

3. **Suitable Fabrics**

- PFD (Prepared for Dyeing) Cotton:
  - ➢ Definition: Untreated cotton fabric free from chemicals or finishes.
  - ➢ Use: Absorbs marbled designs evenly and maintains pattern clarity.
- Silk:
  - ➢ Use: Known for its smooth texture, suitable for achieving fine marbled designs.

Fig 1.5 **mastering artistic techniques**

Materials for Acrylic Painting

1. **Types of Acrylic Paints**

- Heavy Body Acrylics: Thick, paste-like paint with a high pigment concentration. Perfect for creating texture and bold strokes.

- Fluid Acrylics: Thin, free-flowing paint. Suitable for smooth applications, glazing, and detailed work.

2. **Painting Surfaces**

- **Wall:** A wall is a vertical surface often used as a large-scale canvas for creating murals or decorative art. It is typically prepared with a primer or base coat to ensure the paint adheres properly and remains durable over time. Walls offer a vast and dynamic area for acrylic painting, making them perfect for large-scale projects like murals, decorative patterns, or custom designs. Artists can use walls to create impactful visuals that enhance spaces, whether in homes, public spaces, or commercial settings. Proper preparation of the wall, such as cleaning, sanding, and priming, is essential to achieve a professional finish. Walls are transformative, allowing artists to make bold statements or add unique character to a space. Acrylic paint is particularly well-suited for wall art due to its

durability, resistance to fading, and ability to retain vibrant colors over time. Additionally, wall art can serve both aesthetic and functional purposes, such as storytelling, branding, or creating ambiance.

- **Canvas:** Stretched fabric (cotton or linen) prepared with gesso.The primary surface for acrylic painting.

- **Canvas Boards**: Affordable and portable alternatives to traditional canvases.

- **Wood Panels or Paper:** Provide a firm surface for acrylic techniques and experimentation.

Fig 1.6 exploring acrylic painting surfaces

3. **Tools for Marble and Acrylic Painting**

- Pipettes: Tools used to transfer and drop small amounts of paint onto the marbling medium. Helps achieve precise paint placement.

- Combs: Tools with evenly spaced teeth, often made of plastic or wood. Create patterns such as waves, swirls, and floral designs on the marbling medium.

- Sticks: Thin tools such as skewers or wooden dowels. Draw fine lines or manipulate paint to refine patterns.

- Brushes

- Flat Brushes:Create bold, broad strokes and apply large areas of color.

- Round Brushes: Ideal for detailing and creating thin lines.

- Filbert Brushes: Blend strokes smoothly and create soft edges.

- Palette: A flat surface used for mixing and holding paint. Ensures consistent color blending during painting.

- Palette Knives: Flat, flexible tools made of metal or plastic. Apply, spread, or scrape paint for textured effects.

- Sponges and Texture Tools: Create unique textures and effects in acrylic paintings.
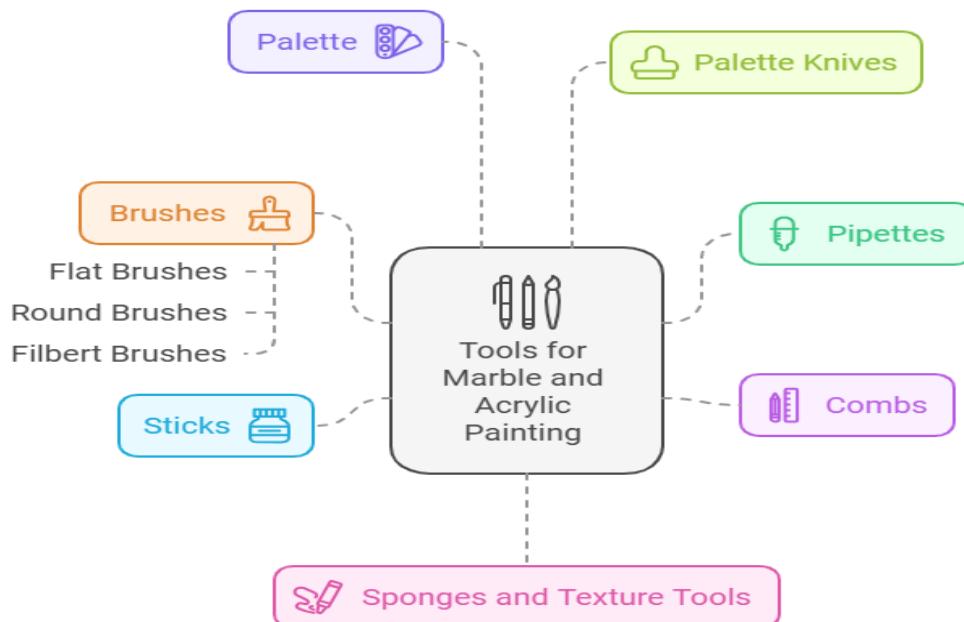

Fig 1.6 **Tools for Marble and Acrylic Painting**

Significance of the Materials and Tools

- Quality: Ensures vibrant, durable artwork.

- Efficiency: Facilitates ease of use and control during painting.

- Creativity: Expands the range of techniques and effects achievable in both marble and acrylic painting.

Self-check (One)

Part I: Multiple Choice Questions

1. **What is the primary material used to prepare the floating medium for marble painting?**

   A. Acrylic Paint

   B. Methocel (Methylcellulose)

   C. Fabric Medium

   D. PFD Cotton

2. **Which artist is most associated with the early adoption of acrylic painting?**

   A. Claude Monet

   B. Andy Warhol

   C. Pablo Picasso

   D. Jackson Pollock

3. **What characteristic of acrylic paint makes it ideal for outdoor artwork?**

   A. It is slow drying.

   B. It is water-resistant once dried.

   C. It requires varnishing for durability.

   D. It is suitable for translucent washes only.

4. **Which tool is primarily used to create patterns such as waves or swirls in marble painting?**

   A. Pipettes

   B. Brushes

   C. Combs

   D. Sponges

5. **What is a significant advantage of using heavy body acrylic paint?**

   A. It creates soft washes.

   B. It provides vibrant, thin applications.

   C. It retains brushstrokes for texture.

   D. It requires special solvents for cleaning.

Part II: Short Answer Questions

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1. Define marble painting and describe one key historical period where it gained prominence.

2. What are the advantages of using acrylic paint compared to oil paint?

3. Explain the role of a palette knife in acrylic painting.

4. What is the significance of "fabric medium" in marble painting?

5. Describe how the fast-drying property of acrylic paints benefits artists.

Part III: Matching Type Questions

Column A	Column B
1. Methocel (Methylcellulose)	A. Creates bold strokes and large areas of color.
2. PFD Cotton	B. Provides vibrant, durable colors for marbling on paper.
3. Flat Brush	C. A liquid additive for preparing fabrics in marble painting.
4. Heavy Body Acrylic	D. A viscous solution enabling paint to float for pattern creation.
5. Acrylic Paint	E. Untreated fabric ensuring even pattern absorption.

Answers for Self-Check Questions

Part I: Multiple Choice Questions

1. What is the primary material used to prepare the floating medium for marble painting?

   B. Methocel (Methylcellulose)

2. Which artist is most associated with the early adoption of acrylic painting?

   B. Andy Warhol

3. What characteristic of acrylic paint makes it ideal for outdoor artwork?

   B. It is water-resistant once dried.

4. Which tool is primarily used to create patterns such as waves or swirls in marble painting?

   C. Combs

5. What is a significant advantage of using heavy body acrylic paint?

   C. It retains brushstrokes for texture.

Part II: Short Answer Questions

Approval	Name:	Signature:	Date:
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1. Define marble painting and describe one key historical period where it gained prominence.

   Marble painting is an art form in which paint is floated on a liquid surface and manipulated to create patterns before being transferred to a substrate. It gained prominence in the Ottoman Empire during the 16th and 17th centuries for decorating book covers and textiles.

2. What are the advantages of using acrylic paint compared to oil paint?

   Acrylic paint dries quickly, is water-resistant once dried, and does not yellow over time. It is also easier to clean and more versatile in application.

3. Explain the role of a palette knife in acrylic painting.

   A palette knife is used for applying, spreading, or scraping paint to create textured effects or bold strokes.

4. What is the significance of "fabric medium" in marble painting?

   Fabric medium ensures that acrylic paint adheres well to fabric while maintaining its flexibility, making it suitable for textile applications.

5. Describe how the fast-drying property of acrylic paints benefits artists.

   The fast-drying property allows artists to quickly layer paints, enabling faster progress and experimentation during a single session.

Part III: Matching Type Questions

Column A	Column B
1. Methocel (Methylcellulose)	D. A viscous solution enabling paint to float for pattern creation.
2. PFD Cotton	E. Untreated fabric ensuring even pattern absorption.
3. Flat Brush	A. Creates bold strokes and large areas of color.
4. Heavy Body Acrylic	C. A liquid additive for preparing fabrics in marble painting.
5. Acrylic Paint	B. Provides vibrant, durable colors for marbling on paper.

Unit Two: Application techniques of marble painting

This unit is develop to provide you the necessary information regarding the following content coverage and topics:

- Preparing for marble painting
- Techniques in marble painting
- Transferring designs to fabric
- Finishing touches

This unit will also assist you to attain the learning outcomes stated in the cover page.

Specifically, upon completion of this training module, you will be able to:

- Learn and practice the basic steps involved in marble painting.
- Gain proficiency in manipulating the paint on the medium and transferring designs to fabric.
- Master techniques for creating unique and complex patterns.

2.1. Preparing for marble painting

Application Techniques of Marble Painting

Marbling is a captivating art form where pigments are float on a water surface and transferred to a material such as paper or fabric, creating unique and fluid patterns. To master marble painting, it's essential to carefully prepare your workspace and the marbling medium. These initial steps set the foundation for successful and vibrant results.

2.2. Preparing for marble painting

Place your paper in the container (baking pan or shoe box/tray).

Set out different types of painting mediums. Try to have 3-4 so you can compare and contrast the patterns that are made by different mediums. If you are only using paint, you can dilute with varying levels of water to change the viscosity.

Fig: 2.1 different types of painting mediums

Submerge the rolling material in the painting medium and drop it into the tray.

Fig: 2.1 painting medium and drop it into the tray

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Pick up the tray and rotate it or shake it to make your rolling material move over your paper. What patterns can you make?

Try other painting mediums and see how the different weights of the rolling materials affect your mark making.

Fig 2.1 Try other painting mediums

Troubleshooting Tips

- Use a tub of water to clean the marbles and a cloth to dry them before using them for more painting.

- Spilled paint? No worries, science is messy! Keep damp rags on hand for easy clean up.

Fig 2.1 Spilled paint

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The preparation phase is crucial for ensuring a smooth process. This includes selecting the right materials, setting up a clean workspace, and preparing the medium that allows the paint to float on the water

2.2.1. Setting Up the Workspace

A well-organized workspace is key to a successful marbling project. The goal is to create a clean, safe, and efficient area to work in while ensuring easy access to all necessary materials.

Choose a Flat Surface: The first step in setting up your workspace is selecting a flat, level surface. This ensures that the marbling medium spreads evenly and prevents uneven designs. A sturdy table or workbench works well. The surface should be large enough to comfortably hold your marbling trays, tools, and fabric or paper.

Protect the Surface: Since marbling involves liquid mediums, it's crucial to protect the surrounding area. Cover the workspace with plastic sheets, old newspapers, or disposable tablecloths to catch any spills or splashes from the water or paint.

Arranging Tools and Materials: Have all your materials within easy reach. You will need:

Shallow wide containers- (such as trays or basins) to hold the marbling medium and water.

Pipettes or droppers - apply the paint onto the medium.

Combs, brushes, sticks, or skewers - manipulate the paint and create patterns.

Safety Precautions: As marbling involves working with pigments, chemicals, and water, it's essential to ensure safety. Wear gloves and an apron to protect your skin and clothes from stains. If you are using ammonia in the marbling medium, ensure proper ventilation in the workspace, as ammonia fumes can be potent. Keep your workspace clean and organized for safe handling.

2.2.2. Preparing the Marbling Medium

The marbling medium is essential to floating the paint on water, allowing it to form patterns that can be transferred onto a material. Preparing the right medium will make all the difference in the outcome of your project.

Selecting the Marbling Medium: Commonly used marbling mediums include **mythical**, **carboxyl methyl cellulose (CMC)**, and **fabric medium**. The purpose of the medium is to create a thickened water solution that helps the paint float on the surface rather than sinking.

Mythical and **CMC** are thickeners that form a gel-like solution when dissolved in water. These are the most common choices for marbling as they provide the necessary viscosity for paint to spread evenly.

Fabric Medium: If marbling on fabric, fabric medium is often used because it helps bind the paint to the fabric fibers, ensuring the colors remain vibrant and fixed after drying.

Mixing the Medium: To create the marbling medium, start by dissolving the chosen thickening agent (such as methocel or CMC) in water.

Basic Method: Mix about **1 tablespoon of methocel or CMC per gallon of water**. Stir the mixture slowly to avoid creating bubbles, and let it sit for about 15-20 minutes to allow the thickening agent to fully dissolve. You can use warm water to help the process, but ensure it's not too hot, as excessive heat could affect the consistency of the medium.

Adding Ammonia: In some recipes, a small amount of **ammonia**is added to help the paint float better. This is optional but recommended for achieving more consistent results. Ammonia also helps prevent the paint from sinking too quickly.

Achieving the Correct Consistency: The marbling medium should have the consistency of **heavy cream** or **gel**. It should be thick enough to support the paint without the paint sinking immediately, but not so thick that it prevents the paint from spreading.

Testing the Medium: A good way to test the consistency is by dropping a small amount of paint into the marbled medium. If the paint stays on the surface and spreads out slowly, the medium is ready. If the paint sinks, the medium is too thin and may need more thickening agent. If the paint stays in clumps without spreading, the medium is too thick and should be diluted with a bit more water.

Adjusting the Medium: If the medium is too thick, add more water slowly, stirring as you go. If it's too thin, add more of the thickening agent and dissolve it completely before testing again.

2.3. Techniques in marble painting

Marble painting is a captivating art form that allows you to create intricate, organic patterns by floating paint on a marbling medium, then manipulating and transferring those designs onto fabric or paper. This section focuses on the core techniques that will help you create mesmerizing patterns and stunning marbled designs

2.3.1. Techniques marbling with acrylic paint on Fabric

    ✓ **Remove Bubbles in Sizing**

Fill the aluminum pan (1/2 way to the top) with marbling medium and remove bubbles from the medium using folded newsprint. Drag the folded newsprint across the surface of the marbling medium to remove bubbles.

Fig 2.1 Remove Bubbles in Sizing

- Drop Paint on Marbling Medium (Size)

Using an eye dropper or pippete, gently drop different colors of your thinned acrylic paints onto the marbling medium


Fig 2.1 Drop Paint on Marbling Medium

- **Create Patterns**

Using combs, brushes, sticks, rakes and other tools to move paint drops around, create patterns on the marbling medium. You can make swirls, flowers, organic shapes etc. This is where you let your imagination and creativity loose.

Fig 2.2 Drop Paint on Marbling Medium

- **Transfer Patterns to Fabric**

Gently lay the alum treated fabric on top of the floating acrylic paint-pattern.

Fig 2.2 Transfer Patterns to Fabric

Cut the fabric to the size of the marbling pan leaving a little wiggle room for retrieving it later.

➢ **Retrieve Marbled Fabric**

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Gently pick up your fabric, which would have in turn picked up the paint patterns and lay it on a board or other hard surface, for easy handling.

Fig 2.2 **Retrieve Marbled Fabric**

➢ Rinse Marbled Fabric

Bring your fabric to a sink or other wash pan. Then gently rinse with water to remove some of the size.

Fig 2.2 Retrieve Marbled Fabric

> . Hang Fabrics to Dry

Hang your marbled fabrics to air dry.

Fig 2.2 Hang Fabrics to Dry

> Heat Set Paints on Marbled Fabrics

Super tips Heat setting releases low levels of formaldehyde from the GAC medium. Good ventilation is therefore needed.

Fig 2.2 Heat Set Paints on Marbled Fabrics

Super tips To wash: Allow 7-10 days for fabric to cure before washing in luke-warm water, mild agitation and mild soap.

Examples of Marbled Fabrics:-Using thread painting techniques, I created an awesome design with one of my marbled fabrics.

Fig: 2.2. Examples of Marbled Fabrics

Key Considerations:

- Amount of Paint: Add only a few drops at a time. Overloading the surface with too much paint can result in a cloudy or muddy effect.
- Color Layering: Add one color at a time, and allow each layer to settle before adding another. This way, you control how the colors blend or remain distinct.
- Observing Behavior: Watch how the paint spreads and interacts with other colors. Experiment with different colors and observe how they layer to create vibrant, dynamic effects.(Reference Printable-Marbling-Instructions-Combined)

2.2.3. **Techniques marbling with acrylic paint on Fabric**

To create a marble effect on walls with paint, start with a base coat of light color, then use a slightly darker shade mixed with a glazing medium to create veins by gently dabbing it on with a

sponge or crumpled plastic bag, mimicking natural marble's irregular pattern; finally, use a feather dipped in a very diluted white paint to add finer details and "veins" for a realistic look.

2.2.4. Techniques marbling on wall

- **Prepare the wall**

Ensure the wall is clean and smooth, apply a primer if needed.

Fig; 2.2. Prepare the wall

- **Base coat**

Paint the entire wall with a light color like white or a very pale gray to act as the background.

Fig; 2.2. Base coat

- **Vein color**

 Mix a slightly darker shade of your base color with a glazing medium or water to create a translucent paint.

Fig; 2.2. Vein color

> **Apply veins**

Using a sponge or crumpled plastic bag, lightly dab the darker mixture onto the wall, creating random, flowing patterns that mimic natural marble veins.

Fig; 2.2. **Apply veins**

> **Feather detail**

Mix a very diluted white paint and dip a feather into it. Gently drag the feather across the wall to add fine, delicate veins.

Fig 2.2. Feather detail

> **Blending**

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Lightly dab with a soft brush to blend the colors and soften harsh lines.
Important considerations:

Fig: 2.2. **Blending**

✓ **Designing**

Fig: 2.2. Designing

➢ **Color choice**

Select a base color and a slightly darker shade that complement each other, consider classic white and gray combinations or experiment with different color palettes.

Fig: 2.2. Color choice

2.2.5. Creating Patterns

Once the paint is dropped onto the surface of the marbling medium, the next step is to manipulate the paint into beautiful patterns. The key to marbling understands how to control the flow of the paint and use different techniques to create the patterns you desire. Here are several methods to help you create various patterns on the marbling surface.

Techniques for Creating Patterns:

1. **Basic Swirling**:

Description: One of the simplest techniques, swirling allows you to create dynamic, fluid patterns that mimic the look of marble. The goal is to use gentle movements to create continuous curves and organic shapes in the paint.
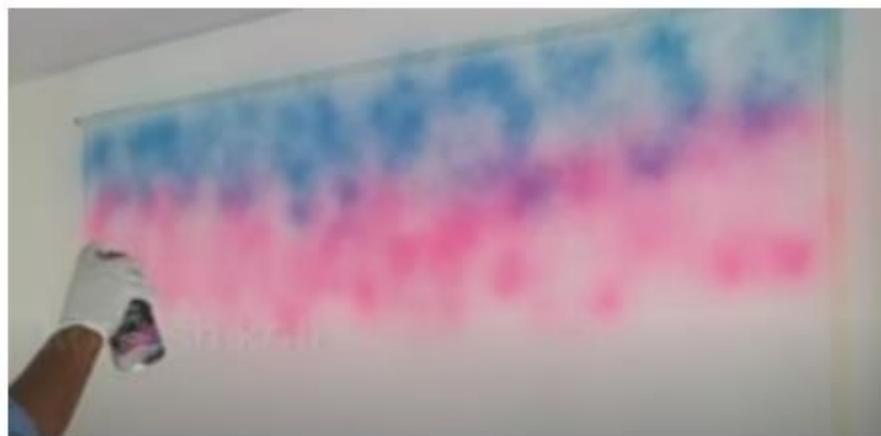
Fig; 2.2. **Basic Swirling**

Using a stick, brush, or a simple dowel, gently move the paint in circular or figure-eight patterns on the surface. The more you swirl, the more intricate and delicate the pattern becomes.

Fig 2.2. Pattern

Effect: The swirling action causes the colors to blend and interact, resulting in an elegant, swirling des ign reminiscent of marble stone.
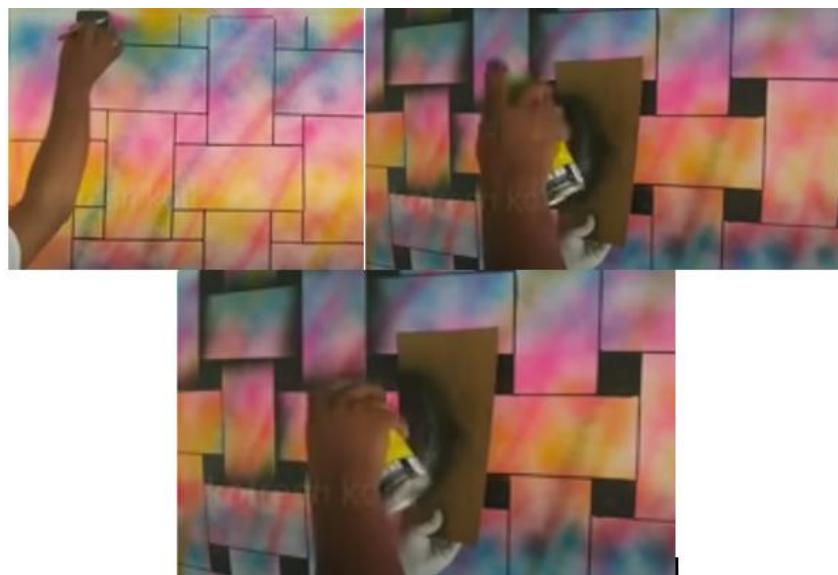
Fig; 2.2. Effect Patterns

2. **Combing**:

Description: The combing technique allows for more defined patterns such as waves, lines, or even floral-like designs. It's ideal for creating sharp lines and controlled patterns in the floating paint.

Fig: 2.2. **Combing**:

Place a comb or fine stick on the surface of the marbling medium and gently drag it through the paint in a straight or curved line. You can make several passes in different directions to achieve various effects.

Effect: Combing will help separate the colors and create layered patterns, making them appear more structured and intricate.

1. **Feathering**:

Description: Feathering is a technique that creates delicate, fine lines resembling feathers or the veins of leaves. It's great for achieving a light, airy effect with gentle, flowing lines.

Step 1.Soft Rag   Step .2 Cut Holes

Step 3. Stretch Cut   Step 4 Base Coat

Step 5. Add Texture   Step 6 Dip Shredded Rag

Step 7 Throw Rag   Step 8 Vein

Step 9 make Design   Step 10 Seal

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Use a thin stick or even a feather to lightly pull through the paint in straight or curving lines. The key is to apply gentle pressure, creating thin lines of paint that create a feather-like texture.

Effect: The result is soft; intricate lines that give a more delicate and elegant look to your design.

2. **Raking (Zigzag Patterns)**:

Description: This method involves creating bold, geometric lines or zigzag patterns in the floating paint. It's excellent for making more structured and eye-catching designs.

Fig: 2.2 **Raking (Zigzag Patterns)**:

Using a rake or comb, gently drag it across the surface in a zigzag pattern. You can also create straight lines or use the rake in any direction to form sharp patterns.

Effect: This technique results in dramatic, high-contrast patterns that stand out against the softer swirling designs.

Fig: 2.2 Effect of **Raking (Zigzag Patterns)**:

Freehand Scribbling:

Description: This is a more spontaneous technique where you move a stick or brush freely through the paint, creating abstract lines and organic shapes. It's great for artists who enjoy creating unpredictable designs.

Fig: 2.2.Freehand Scribbling

Take a thin stick or brush and move it around the surface in random, scribbled patterns. Allow the paint to blend and swirl naturally as you move the tool.

Effect: The result is often an unpredictable, abstract design that is unique each time.

1. **Layering Colors**:

Description: Layering involves adding multiple colors of paint one after the other, allowing each layer to interact with the others. This technique results in depth and richness in your marbling.

Fig: 2.2 **Layering Colors**:

Drop several colors of paint onto the surface and allow them to spread. After the first layer has spread, you can add another layer of a different color, either over the top or in different sections of the medium.

Effect: The colors will merge and blend in various ways, creating a layered, multidimensional effect.

1. **Dropping into Already Made Patterns**:

Description: Once a base pattern has been created on the surface of the medium, you can add more layers of paint, allowing the new paint to interact with the existing patterns. This creates complex, multi-layered effects.

Fig:2.2 **Dropping by Made Patterns**:

Create a basic design first, then carefully drop additional colors or use a tool to further manipulate the paint.

Effect: This creates depth and complexity, making the design feel richer and more detailed.

Fig 2.2 Effect of Dropping Pattern

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2.3. Transferring designs to fabric

Once you have created your marbled pattern on the marbling medium, the next step is transferring the design to fabric. This requires careful handling to ensure that the intricate patterns are preserved without distortion. The process involves laying the fabric on the surface, allowing it to absorb the design, and then lifting and rinsing the fabric to set the paint.
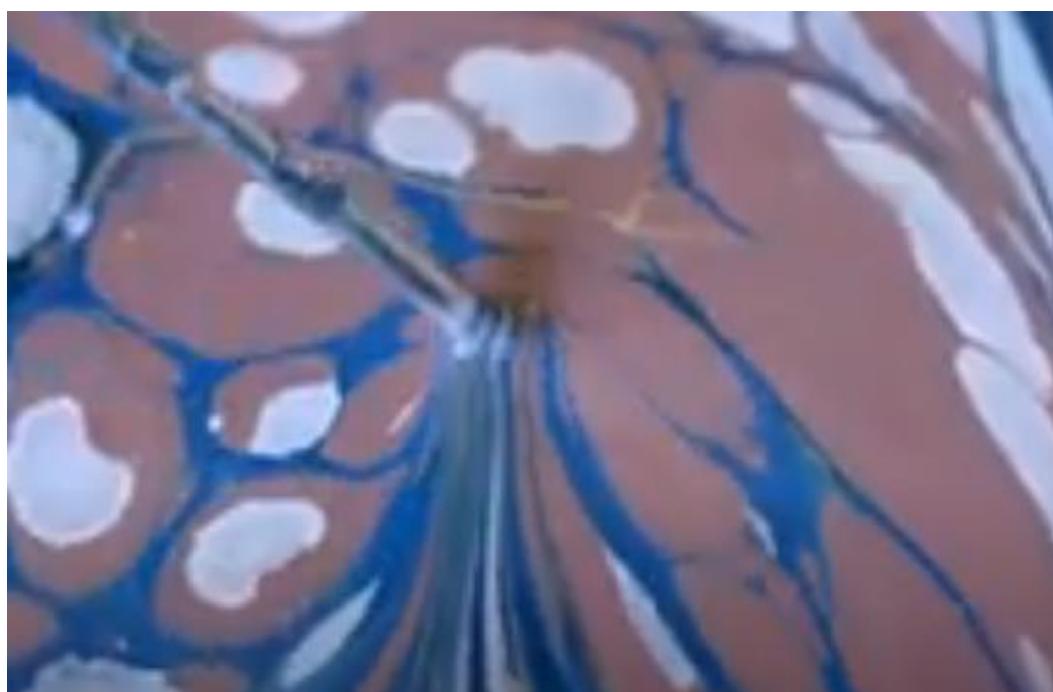
Fig: 2.3 Transferring designs to fabric

2.3.3. **Laying Fabric on the Paint**

Laying the fabric gently on the paint is a critical step in marbling, as it ensures that the design is transferred from the marbling medium to the fabric. The fabric absorbs the paint and takes on the unique patterns you've created on the surface of the water.

Step-by-Step Process for Laying Fabric on the Paint:

Step 1: Make the Marbling Bath Gel Add 65g (100ml) Gel Powder per 10 litres of water. If you don't have a good mixer then using hot kettle water will assist with dissolving the powder. The amount of Gel Powder recommended is for clean water and takes into account average tap water in SA. If you use deionized water you will need less powder and if your tap water is very

hard you may need a little more. Add the powder slowly to the water while mixing with a high speed mixer. Hardware stores sell low cost mixing units that can be attached to any household drill and these are perfect for a 10 litre batch mixed in a 20 litre bucket. 5-10 minutes of mixing this way is required. The gel should reach the viscosity (flow) of an egg white upon standing. Allow the gel to stand for a few hours before using it (all air that makes it appear white should disappear with time and all lumps will dissolve). Preserve your marbling gel for longer by storing it in a fridge and keeping a lid on it. It is important to give it a good mix and let it warm to room temperature before marbling again. Add the gel to the marbling bath or tray that you plan to use (a cat litter tray or foil baking tray works well). For flat surface marbling make the bath at least 3cm deep. For dip marbling you will require a much deeper bath.

Step 2: Pre-treat the surface to be marbled Add Fixative Powder to water. Simple shaking or fast stirring may provide adequate mixing. If water is very cold you can heat it up to help dissolve the powder. If you battle to dissolve the powder then boil the water. Make sure all powder is dissolved. Only use Fixative Solution once it has cooled. For paper and non-fabric surfaces Make fixative solution by adding about 60g (60ml) of Fixative Powder into 1 litre of water. For paper sponge onto paper evenly. Allow to dry and press the paper flat before marbling. For other surfaces dip the surface to be marbled into the fixative solution, hold it in the solution for a few seconds and then hang it up to dry. For Fabric Reduce the amount of fixative powder to half i.e. 30g (30ml) of Fixative Powder into 1 litre of water. Soak fabrics for 10min, line dry and then marble. Iron with a cool iron if needed. Note that higher concentration Fixative Solutions will make fabric brittle and it will tear.

Step 3: Prepare your paints: Acrylic paints must be made to flow very readily. Bastion Paint Marbling and Pouring Acrylic should be diluted as follows: Mix 1 part paint with 2 parts water e.g. 10ml paint with 20ml water. Your paint should be the same viscosity as full cream milk. If you add more water the paint will spread more so you can reduce the spread of some paints by using less water.

Step 4: Create your design: Watch YouTube videos and follow our very own South African Marbling Page for inspiration. Diluted paint is dripped carefully onto the surface of the marbling bath. Apply the colours of your choice in drops at the points that you require them. Each drop will spread out to a thin film. Different paints and colour drops close together will not mix but tend to push one another into smaller shapes or tighter veins. The colours will intensify as more paint is added. Don't squirt the paint onto the bath as it will sink. Not all paint colours spread the

same and ones that spread less give more concentrated colours. You can make colours spread more by adding surfactant to them (see last paragraph). Use a mini-rake, toothpick or items of your choice to create your design by gently drawing in the paint which is floating on the surface.

Step 5: Marble your paper, fabric or item: Before you start make sure the surface of the gel in the marbling bath is clean and has no skin. Skim the surface or absorb dirt specs by laying newspaper onto the surface. It is important to have your gel and paints at room temperature before you start. For 2-D marbling lay paper or fabric onto the surface making sure to not trap bubbles. Tap on the surface to release bubbles if needed. Let paper lie for a minute and then lift the paper. For fabrics allow the fabric to lie on the surface until wet and then lift. Rinse as much of the gel off as possible without rubbing. Line dry out of direct sunlight. For 3-D marbling, slowly dip objects into the bath watching how the paint pulls towards the objects as they are lowered in. Remove your marbled item and rinse off immediately with gently flowing cold water. Hang it up to dry and you are done.

Step 6: Clean your marbling bath surface for your next design: If enough paint remains in the bath after marbling you can create a second print. Skim the surface of your gel with strips of newspaper or lay newspaper onto the marbling bath surface to absorb all remaining paint. Paint that sinks to the bottom will not affect your next creation. Use the same marbling bath to create your next work of art. You need only change your marbling bath gel when you can't get the surface clean, when it starts to smell or when it loses viscosity and becomes so thin that paint sinks. Make sure that the depth is always more than 3cm. If you really want to marble on a large scale we can provide a preservative to significantly prolong the life of your bath.*(reference marbling for beginners)*

1. **Choose the Right Fabric**:

Fabric Type: Select fabric that is treated for marbling (PFD fabric), typically cotton or silk. These fabrics are specially designed to absorb paints evenly, which is crucial for achieving sharp, vibrant designs.

Fig: 2.3 Types of Fabric

Size of Fabric: Cut your fabric to a size that fits comfortably on your marbling medium surface. It's important that the fabric is large enough to cover the area you want to marble, with some extra space to handle it easily.

2. **Prepare the Fabric**:

Pre-Wash: Before marbling, make sure the fabric is clean. Wash it thoroughly to remove any impurities, dust, or chemicals that might prevent the paint from adhering properly.

Pre-Soaking: Soak the fabric in clean water for 15 to 30 minutes before laying it on the paint. Wetting the fabric helps it to absorb the paint more evenly and prevents it from pulling away from the medium too quickly.

3. **Laying the Fabric on the Paint**:

Positioning the Fabric: Begin by gently placing one edge of the fabric on the surface of the marbling medium. Slowly and carefully lower the rest of the fabric onto the paint, ensuring it makes contact evenly without stretching or wrinkling. You may want to work with another person to help hold and position the fabric smoothly.

Even Contact: As the fabric touches the paint, ensure that the entire fabric piece is in contact with the paint. You may need to adjust the fabric slightly to make sure the whole surface is covered with the marbling design.

4. **Allowing the Fabric to Absorb the Design**:

Let the fabric sit on the marbling surface for several seconds to a minute, depending on how intense you want the design to be. During this time, the fabric will absorb the paint, taking on the marbled design that has formed on the medium's surface.

Tip: If you're working with multiple colors or layers, the fabric may need slightly more time to absorb all the paint, but avoid letting it sit for too long, as this could result in a muddier pattern.

Key Considerations:

Gentle Handling: Handle the fabric carefully to avoid disturbing the marbled design. The fabric should be placed slowly and gently to prevent the paint from smudging or running.

Even Coverage: Ensure that the fabric is fully laid down on the surface to avoid uneven design transfer.

Fig:2.3 Fabric to Absorb the Design:

2.4. Finishing touches

After marbling, the fabric undergoes two critical processes: drying and heat-setting. These steps are necessary to preserve the integrity of the marbled design, ensuring it remains permanent, vibrant, and resistant to wear and washing. Proper finishing not only enhances the final outcome but also extends the durability of the design. Let's define and go through these processes in detail:

2.4.3. Drying Techniques

Drying is the process of removing moisture from the fabric after marbling to allow the paint to set properly. Proper drying helps prevent smudging, distortion, or running of the colors.

Fig:2.4 Drying by Dryer

1) **Press Out Excess Water**:

Definition: Pressing out excess water involves gently removing moisture from the fabric after rinsing it, ensuring that the marbled design remains undisturbed.

Technique: To remove excess water, gently roll the fabric in a clean towel and press down lightly. Avoid wringing or twisting, as these actions may distort the marbling.
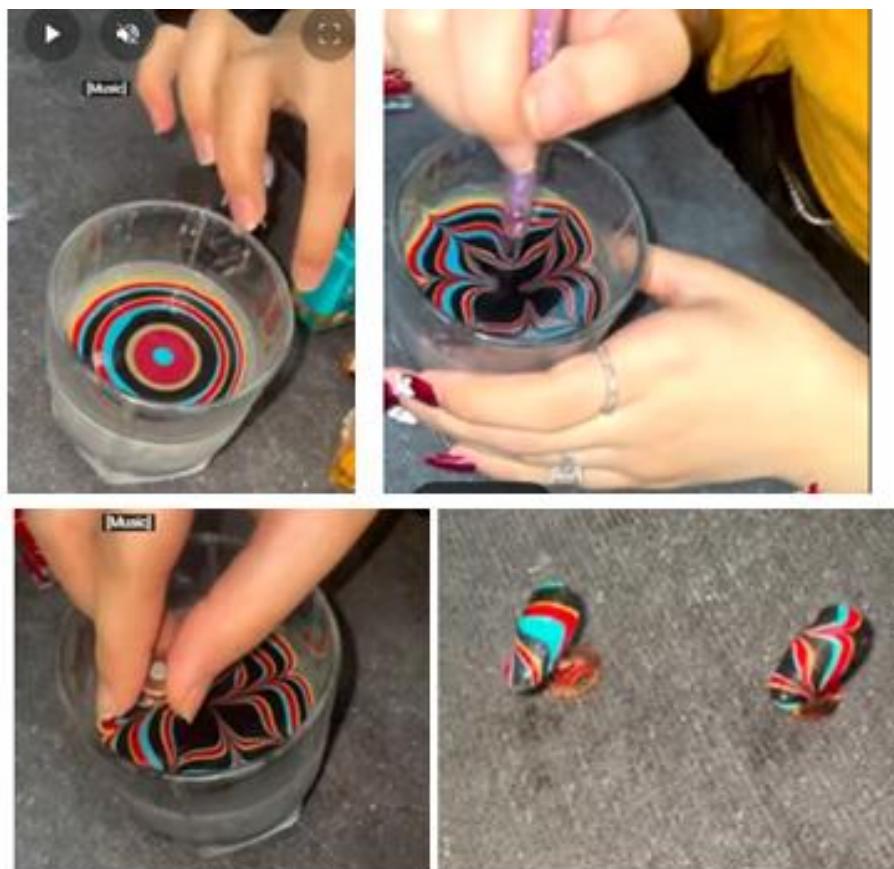
Fig: 2.4 Press out excess water

Why it's Important: Excess water can interfere with the drying process and cause the paint to bleed or smear.

2) **Flat Drying**:

Definition: Flat drying refers to laying the fabric on a flat, horizontal surface to ensure even drying without stretchin g or distortion

Technique: Lay the fabric on a clean, dry towel, drying rack, or any flat surface in a well-ventilated area. Avoid hanging the fabric as this can stretch it out of shape.

Why it's Important: Flat drying helps preserve the shape and the integrity of the marbled design by preventing the fabric from becoming distorted during drying.

3) **Allow the Fabric to Air Dry**:

Definition: Air drying involves letting the fabric dry naturally through air circulation, which helps to prevent heat damage and ensures that the fabric dries evenly.

Technique: Place the fabric in a shaded area with good airflow. The fabric should not be exposed to direct sunlight, as this can cause colors to fade and the fabric to shrink.

Why it's Important: The fabric needs to dry slowly and evenly to maintain the clarity and vibrancy of the marbled design. Direct sunlight can alter the colors and texture of the fabric.

4) **Ironing (Optional)**:

Definition: Ironing is the process of using heat to smooth out wrinkles from the fabric once it has dried, ensuring that the fabric is ready for the next steps.

Technique: Set your iron to low heat (approximately 300°F or 149°C for cotton) and iron the fabric on the reverse side, placing a clean cloth or parchment paper between the iron and the design.

Why it's Important: Ironing helps to smooth out any wrinkles in the fabric, making it easier to work with or display. The reverse side should be ironed to avoid damaging the marbled design.

Key Considerations:

- **Avoid Direct Sunlight**: Sunlight can cause fading of the colors and damage the fabric fibers.

Dry Completely: Ensure the fabric is fully dry before heat-setting, as damp fabric will not bond well with the paint

Self-check (2)

Part I: Multiple Choice Questions (MCQs)

1. What is the purpose of using a marbling medium in marble painting?

    a) To make paint colors brighter

    b) To allow paint to float on water

    c) To dilute the paint

    d) To remove bubbles from the paint

2. Which tool is commonly used to create swirling patterns during marble painting?

    a) Feather

    b) Rake

    c) Brush or stick

    d) Pipette

3. What should be done before applying acrylic paint to fabric in marble painting?

    a) Cut the fabric to the size of the marbling pan

    b) Pre-wash and soak the fabric

    c) Use a hairdryer to dry the fabric

    d) Apply primer to the fabric

4. How is the consistency of the marbling medium tested?

    a) By dipping a comb into it

    b) By observing how paint spreads on the surface

    c) By measuring its pH level

    d) By stirring with a high-speed mixer

5. What is the ideal way to dry marbled fabric after rinsing?

    a) Hang it in direct sunlight

    b) Roll it in a towel and flat dry it in a shaded area

    c) Dry it using a hairdryer

    d) Use a hot iron immediately after rinsing

Part II: Short Answer Questions

1. Explain why it is important to pre-treat the fabric before starting a marbling project.

2. Describe the process of layering colors during marble painting and its effect on the final design.

3. What safety precautions should be taken when preparing the marbling medium with ammonia?

4. How can bubbles in the marbling medium be removed, and why is this step necessary?

5. Briefly explain the process of transferring a marbled design onto fabric.

Part III: Matching Type Questions

Match the tools/materials with their functions during marble painting.

Column A: Tools/Materials	Column B: Function
1. Marbling medium	a) Used to manipulate paint and create patterns
2. Pipette	b) Provides a surface for paint to float
3. Comb	c) Helps in applying small drops of paint onto the surface
4. Feather	d) Creates fine, delicate lines resembling veins
5. Towel	e) Removes excess water from the fabric before drying

Answer Self-Check (2)

Part I: Multiple Choice Questions (MCQs)

1. What is the purpose of using a marbling medium in marble painting?
   b) To allow paint to float on water
2. Which tool is commonly used to create swirling patterns during marble painting?
   c) Brush or stick
3. What should be done before applying acrylic paint to fabric in marble painting?
   b) Pre-wash and soak the fabric
4. How is the consistency of the marbling medium tested?
   b) By observing how paint spreads on the surface
5. What is the ideal way to dry marbled fabric after rinsing?
   b) Roll it in a towel and flat dry it in a shaded area

Part II: Short Answer Questions

1. Explain why it is important to pre-treat the fabric before starting a marbling project.
   Pre-treating the fabric removes impurities, dust, or chemicals that could prevent the paint from adhering evenly. It ensures sharp and vibrant designs by preparing the fabric to absorb paint effectively.
2. Describe the process of layering colors during marble painting and its effect on the final design.
   Layering involves adding one color at a time, allowing each layer to settle before adding the next. This creates depth and richness in the design, with colors interacting and blending to form multidimensional effects.
3. What safety precautions should be taken when preparing the marbling medium with ammonia?
   Ensure proper ventilation to avoid inhaling ammonia fumes, wear gloves to protect your skin, and keep your workspace clean and organized for safe handling.
4. How can bubbles in the marbling medium be removed, and why is this step necessary?
   Bubbles can be removed by dragging folded newsprint across the surface of the medium. This step is necessary to ensure smooth patterns without interruptions or distortions caused by trapped air.
5. Briefly explain the process of transferring a marbled design onto fabric.
   Lay the pre-treated fabric gently on the paint surface, ensuring even contact. Let it absorb the design for a few seconds before lifting it carefully and rinsing off the excess medium.

   Part III: Matching Type Questions

  Answers:
  1 → B,
  2 → C,
  3 → A,
   4 → D,
   5 → E,

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Operation sheet 2.1: Marbling Acrylic Paint on Fabric

- **Title**: Marbling Acrylic Paint on Fabric
- **Purpose**: To create intricate and organic patterns on fabric using the marbling technique with acrylic paint.
- **Condition or Situation for the Operation**:

  This operation is performed when designing custom textiles, artistic fabric pieces, or unique decorative materials using the marbling technique.
- **Equipment, Tools, and Materials**:
  - Methocel or CMC, acrylic paints, pipettes, combs, brushes, shallow trays, gloves, fabric, and clean towels.
- **Steps in Doing the Tasks**:
  1. **Prepare the workspace**:
     - Cover the surface with plastic sheets or newspapers.
     - Arrange all tools and materials for easy access.
  2. **Prepare the marbling medium**:
     - Mix one tablespoon of methocel or CMC per gallon of water.
     - Stir slowly to dissolve and let sit for 15–20 minutes.
  3. **Prepare the paint**:
     - Dilute acrylic paint in a ratio of 1:2 (paint to water).
     - Ensure the paint flows like full cream milk.
  4. **Create the design**:
     - Drop diluted paint onto the marbling medium using pipettes.
     - Use combs, brushes, or sticks to manipulate the paint into desired patterns.
  5. **Transfer the pattern**:
     - Gently place pre-treated fabric onto the marbling medium, ensuring even contact.
     - Lift the fabric carefully after a few seconds.
  6. **Rinse and dry**:
     - Rinse the fabric gently in water to remove excess medium.
     - Lay flat to air dry in a shaded, ventilated area.
  7. **Heat set the design**:

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- Iron the reverse side of the dried fabric on low heat with a cloth layer in between.

- **Quality Criteria**:
    - The fabric should display vibrant, clear patterns with no smudging.
    - The paint should adhere evenly, without peeling or fading after heat setting.

Operation sheet 2.2. : Creating Marble Effects on Walls

- **Title**: Creating Marble Effects on Walls

- **Purpose**: To simulate natural marble patterns on walls using paint techniques for decorative purposes.

- **Condition or Situation for the Operation**:

  Suitable for enhancing interior design with a marble-like aesthetic on clean, prepared wall surfaces.

- **Equipment, Tools, and Materials**:

  o Paint, glazing medium, sponge, feather, soft brush, plastic sheets, primer, and clear sealer.

- **Steps in Doing the Tasks**:

  1. **Prepare the wall**:
     - Clean the surface and apply a primer if necessary.

  2. **Apply the base coat**:
     - Paint the wall with a light base color (e.g., white or pale gray).
     - Let the base coat dry completely.

  3. **Create vein patterns**:
     - Mix a slightly darker shade of the base color with a glazing medium.
     - Dab the mixture onto the wall using a sponge or crumpled plastic bag.

  4. **Add finer details**:
     - Use a feather dipped in diluted white paint to draw fine veins.

  5. **Blend the design**:
     - Lightly dab with a soft brush to soften edges and create a natural look.

  6. **Seal the design**:
     - Once dry, apply a clear sealer to protect the design and enhance its longevity.

- **Quality Criteria**:

  o The wall should exhibit realistic marble-like patterns with smooth, natural transitions.

  o The surface must be free from bubbles, cracks, or uneven paint distribution.

LAP Test-1

LAP Test-1	Performance Test

Name…………………………….   ID…………………

Date……………………………. Time started: _____ Time

finished: _____

Instructions: Given necessary templates, tools, and materials you are required to perform the following tasks within **1** hour. The project is expected from each student to do it.

Task 1: Marble Acrylic Paint on Fabric

Task 2: Create Marble Effects on Walls

Approval	Name:	Signature:	Date:
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Unit Three: Application techniques of acrylic painting

This unit is develop to provide you the necessary information regarding the following content coverage and topics:

- Basic techniques in acrylic painting
- Advanced acrylic techniques
- Finalizing acrylic artwork

This unit will also assist you to attain the learning outcomes stated in the cover page.

Specifically, upon completion of this Training Module, you will be able to:

- Understand and apply basic acrylic painting techniques for both beginners and advanced artists.
- Learn to work with various acrylic mediums to create depth, texture, and rich effects in artwork.
- Master techniques to protect and finish acrylic paintings.

3.1 Basic Techniques in Acrylic Painting

Acrylic painting offers artists the ability to work with a versatile medium that can be manipulated in many ways. Understanding the basic techniques is crucial to achieving a wide range of effects in your artwork.

Fig 3.1 Acrylic Paint

3.1.1 Basic Brush Techniques

Brushwork in acrylic painting is one of the most essential skills that will dictate how your colors and textures appear on the canvas. The type of brush and the technique you use can dramatically change the outcome of your piece. Here's a breakdown of essential brush techniques:

Types of Brushes:

1. **Flat Brush**:
   A flat, square-ended brush that allows for bold strokes, sharp edges, and filling large areas with color. It's perfect for painting in straight lines, creating grids, or covering a canvas with solid color.

2. **Round Brush**:
   This brush has a pointed tip and is ideal for creating detailed lines, curves, and fine detail work. Depending on the pressure, it can produce both thin and thick lines.

3. **Filbert Brush**:

   A versatile brush with a rounded, oval tip. It's perfect for soft, blended strokes and for painting both fine details and larger shapes, making it great for portraiture and soft transitions.

4. **Fan Brush**:

   A brush with bristles spread out in a fan shape. It's used to create textures like foliage, fur, and abstract patterns. It's also useful for dry brushing and blending.

Brush Strokes:

1. **Straight Strokes**:

   These are the most basic brush strokes. They can be vertical, horizontal, or diagonal, and they are often used for outlining shapes, painting backgrounds, or creating bold lines.

2. **Curved Strokes**:

   Curved strokes help create smooth transitions and rounded edges. These strokes are often used in portraiture or for painting organic forms, such as flowers and clouds.

3. **Dabbing/Stippling**:

   Dabbing involves lightly tapping the brush on the canvas to create a texture. This technique is often used to create a stippled effect, such as adding texture to a landscape or abstract painting.

4. **Crosshatching**:

   This technique involves making a series of intersecting lines, often at different angles. It's used to build up areas of shading and texture.
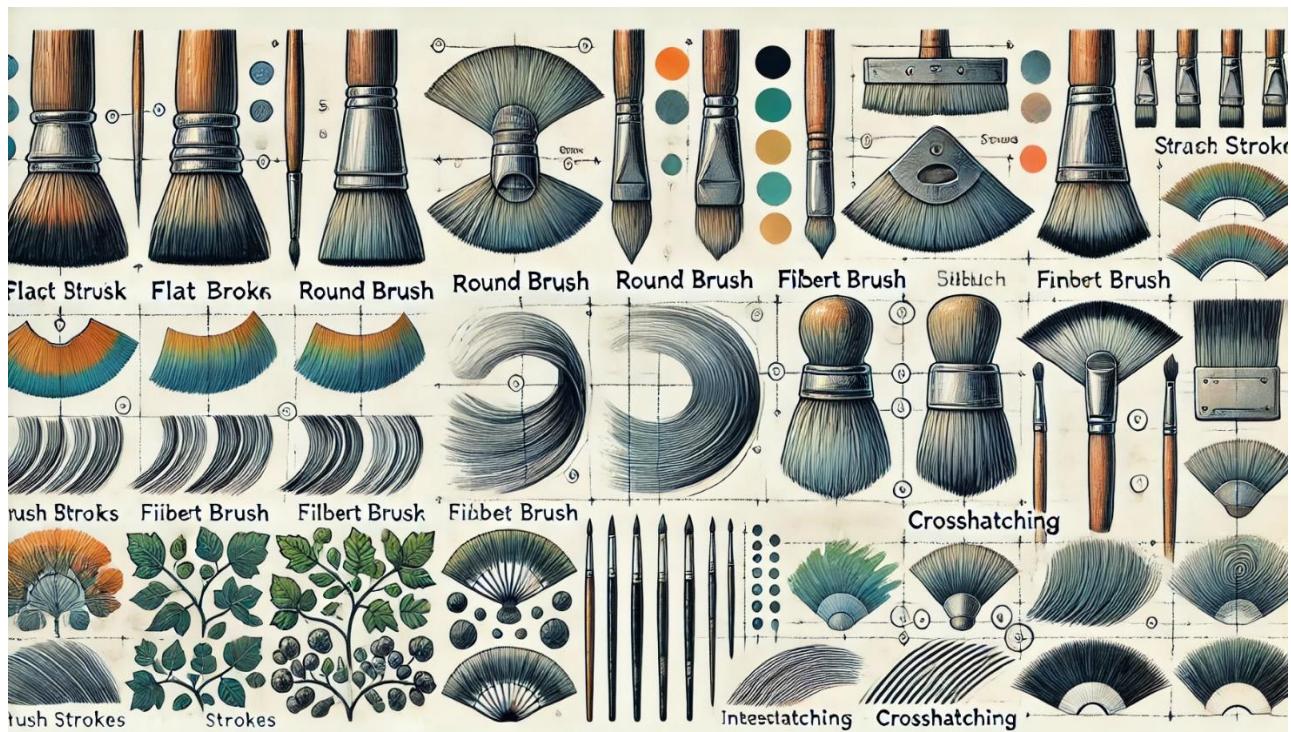
Fig 3.2 Types of Brushes used for acrylic painting

Advanced Brush Techniques:

1. **Dry Brushing**:

   Dry brushing is when you use a brush with minimal paint to apply a thin layer of color to the surface. This technique creates a rough, scratchy texture, making it ideal for creating highlights or painting weathered surfaces.

2. **Wet-on-Wet**:

   In this technique, you apply wet paint onto wet paint, allowing the colors to blend together on the canvas. This method is useful for smooth transitions between colors, such as in skies or abstract compositions.

3. **Wet-on-Dry**:

   Wet-on-dry is when you apply wet paint over a dry layer of paint. This technique produces sharp, crisp lines and is ideal for adding details and contrast over a base color that has already dried.
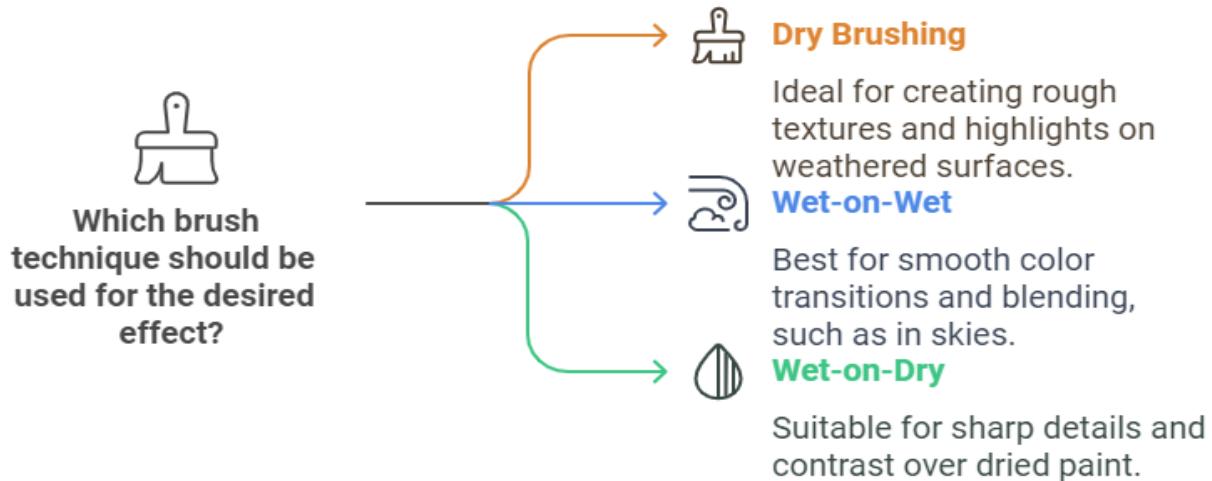
Fig 3.3 Brush Technique

3.1.2 Color Mixing and Application

Mastering color mixing and understanding how to apply color effectively is essential to creating balanced and dynamic compositions. Acrylic paints are water-based and can be mixed to achieve endless hues, tints, shades, and tones.
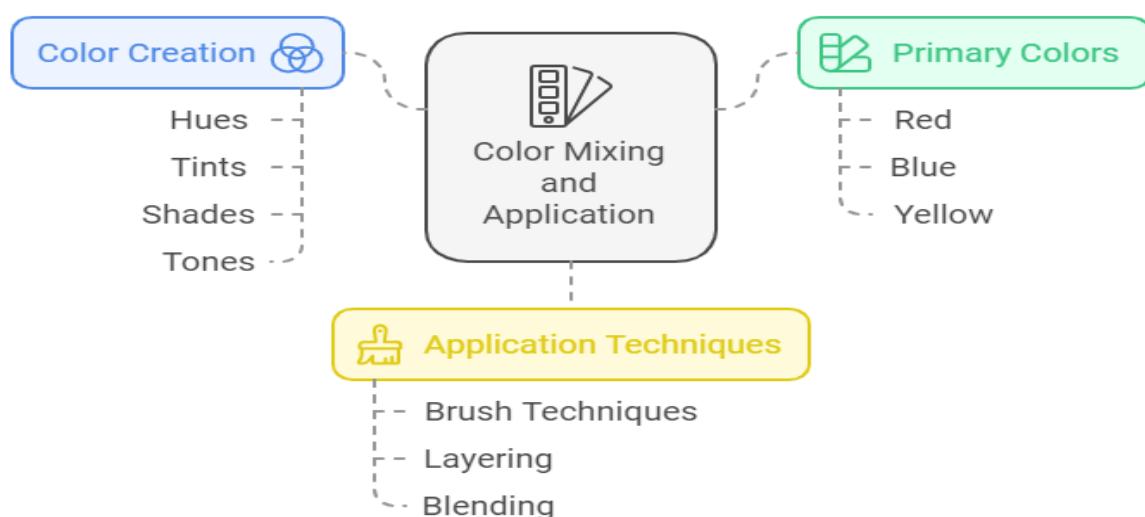
Fig 3.4 Application Techniques

Primary Colors:

- **Red, Blue, and Yellow** are the primary colors from which all other colors can be mixed. These are the building blocks for creating secondary and tertiary colors.

Secondary Colors:

- **Green**: A mix of blue and yellow.
- **Orange**: A mix of yellow and red.
- **Purple**: A mix of blue and red.

Tertiary Colors:

- These colors are made by mixing a primary color with a secondary color. For example, **yellow-orange** or **blue-green** are considered tertiary colors.

Creating Secondary Colors

Green
Result of mixing blue and yellow

Orange
Result of mixing yellow and red

Purple
Result of mixing blue and red
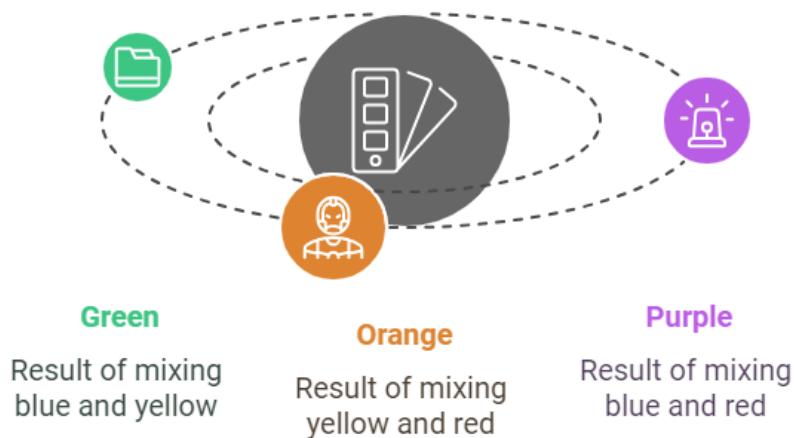
Fig 3.5 Creating Secondary Colors

Color Relationships and Color Wheel:

- The **color wheel** is a tool that helps visualize the relationship between colors.
    - **Complementary Colors**: Colors that are opposite each other on the color wheel, such as red and green. These create contrast and vibrancy when placed next to each other.
    - **Analogous Colors**: Colors that sit next to each other on the wheel, like red, orange, and yellow. These colors harmonize well and are often used to create a cohesive color scheme.
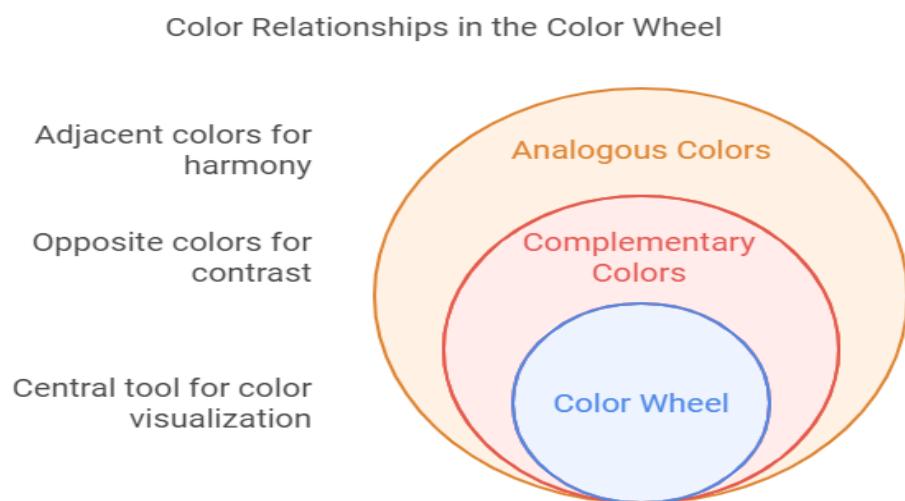
Fig 3.6 Colors relationship in color wheel

Mixing and Using Colors:

- **Creating Tints, Shades, and Tones**:
    - **Tints** are created by adding **white** to a color, making it lighter (e.g., pink is a tint of red).
    - **Shades** are created by adding **black** to a color, making it darker (e.g., maroon is a shade of red).
    - **Tones** are created by adding **gray** to a color, which softens its intensity.

Color Temperature:

- Colors are categorized into **warm** and **cool**:
  - **Warm Colors**: Red, yellow, and orange are considered warm because they evoke warmth, energy, and passion.
  - **Cool Colors**: Blue, green, and purple are cool because they create a calm, relaxing feeling.

Application of Paint:

- **Underpainting**:
  Underpainting involves applying a monochromatic base coat (often a neutral color like burnt sienna or gray) to establish the tonal structure of the painting. This helps define values and serves as a foundation for the final colors.

- **Blocking In**:
  Blocking in is a technique where you apply large areas of color to lay out the basic structure of your composition. It serves as a guide for later layers of detail and texture.

- **Layering**:
  Acrylic paint dries quickly, so it is ideal for layering. You can build up multiple layers of paint to create depth and dimension. Layering allows you to modify colors, add details, or adjust tones as needed.

- **Glazing**:
  Glazing involves applying a thin, transparent layer of paint over a dried layer to change its appearance. This is particularly effective for modifying hues or adding luminosity to your painting without completely covering the underlying colors.

Fig 3.7 Application of Paint Acrylic

Using Acrylic Mediums: Acrylic mediums are additives that alter the properties of your paint, allowing for different effects.

- **Retarder**: A medium used to slow down the drying time of acrylics, giving you more time to blend and manipulate the paint.
- **Gel Medium**: This thickens the paint and can be used to create texture or extend the paint without changing its color.
- **Modeling Paste**: Used to build up texture on the canvas. It can be sculpted or applied thickly to create three-dimensional effects.
- **Fluid Medium**: A thinning agent that helps create more fluid paint for fine detail work or transparent effects.

Which acrylic medium should be used for a specific effect?

Retarder

Allows for extended blending time by slowing drying process.

Gel Medium

Adds thickness and texture without altering color.

Modeling Paste

Creates three-dimensional textures on canvas.
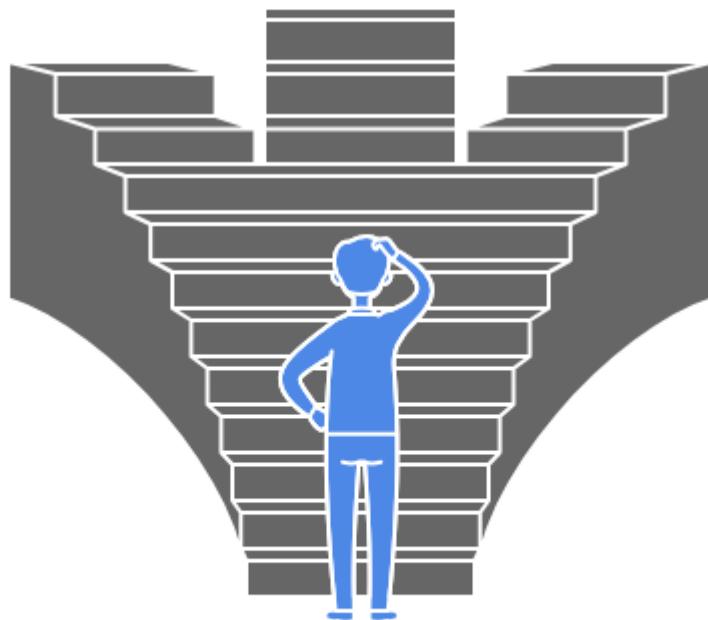
Fig 3.8 Using Acrylic Mediums

3.2 Advanced Acrylic Techniques

In acrylic painting, advanced techniques such as layering, glazing, and texture creation allow artists to add depth, complexity, and uniqueness to their work. These techniques enhance the visual impact of the painting and provide new creative opportunities.

3.2.1 Layering and Glazing

Layering and glazing are key techniques that enable artists to build depth and refine their work. While both techniques involve applying multiple layers of paint, they each serve different purposes and produce distinct results.

Layering:

- **Definition**: Layering refers to the process of applying multiple layers of paint on top of each other. Each layer of paint is applied after the previous one has dried, allowing artists to gradually build up the composition.
- **Purpose**: Layering is used to add depth, create fine details, and refine the painting's overall structure. Each layer can alter the tone, texture, and composition of the artwork, allowing for fine-tuning.
- **How to Layer**:
  - Start with a base layer that establishes the general colors or composition.
  - Allow the base layer to dry completely before applying subsequent layers.
  - Gradually add more layers to develop shadows, highlights, and intricate details. You can use both opaque and semi-transparent layers for variation in opacity.
- **Benefits**: Layering helps create a more complex, dimensional piece by letting each layer subtly influence the colors or shapes below. It's particularly useful when working on portraits, still life, and landscapes to build up a sense of realism.

Glazing:

- **Definition**: Glazing involves applying a thin, transparent layer of paint over a dry layer of paint. This layer modifies the color beneath, changing its hue, tone, or transparency.
- **Purpose**: The goal of glazing is to enhance the depth, luminosity, and color richness of the painting without completely covering previous layers. It adds a glowing effect and can subtly alter the appearance of the artwork.
- **How to Glaze**:
  - Mix a small amount of acrylic paint with a glazing medium (such as gloss medium or gel medium) to create a transparent mixture.
  - Apply the glaze evenly over dried layers of paint, letting it settle into the underlying colors.

- o Use glazes to adjust the mood, tone, or temperature of the painting. For instance, you can glaze a warm orange over a cool blue base to create a sunset effect.
- **Benefits**: Glazing adds luminosity and creates vibrant color effects. It's especially effective for creating atmospheric effects, such as the glow of light or subtle color shifts in skies, water, and shadows.


Fig 3.9 Using Acrylic Mediums

Difference Between Layering and Glazing:

- **Layering** is generally about building up opaque or semi-opaque layers of paint to develop depth and detail. Each layer adds substance and shape to the composition.
- **Glazing**, on the other hand, uses thin, transparent layers to modify and enhance the appearance of colors, creating a sense of light and depth without overwhelming the previous layers.

3.2.2 Texture Creation

Texture creation in acrylic painting is a powerful technique for adding dimension, movement, and tactile quality to your artwork. The ability to manipulate paint's thickness, surface, and application creates interesting effects that can enhance the realism or abstract quality of the painting.

Texture Mediums:

- **Modeling Paste**: A thick, creamy paste used to build texture on the surface of the canvas. Once applied, modeling paste can be sculpted or manipulated to create three-dimensional effects such as raised surfaces or impasto-style textures.
    - **How to Use**: Apply directly to the canvas with a palette knife or a brush. You can create raised shapes, use it for underpainting, or form intricate textures like tree bark, stone, or architectural details.
    - **Benefits**: Modeling paste allows you to add highly tactile, three-dimensional elements to your painting. It's perfect for artists looking to create more physical presence in their work.
- **Gel Mediums**: These are used to thicken paint and can be used for layering and creating textures. They are available in various forms, such as heavy gel, soft gel, or gloss gel.
    - **How to Use**: Mix gel medium with acrylic paint to thicken the paint for impasto techniques, or apply it directly to the canvas to build texture.
    - **Benefits**: Gel mediums help create different surface textures, from smooth to very rough. They are also useful for modifying the sheen of the painting (e.g., gloss or matte).
- **Impasto**: This is a technique where thick paint is applied directly to the canvas, often with a palette knife or a stiff brush, creating a textured, raised surface.

- o **How to Use**: Apply the paint thickly in bold strokes or scrapes. This technique is most effective with heavy-bodied acrylic paints and can be used to create dramatic, expressive effects.
- o **Benefits**: Impasto produces strong visual and textural contrast. It can convey
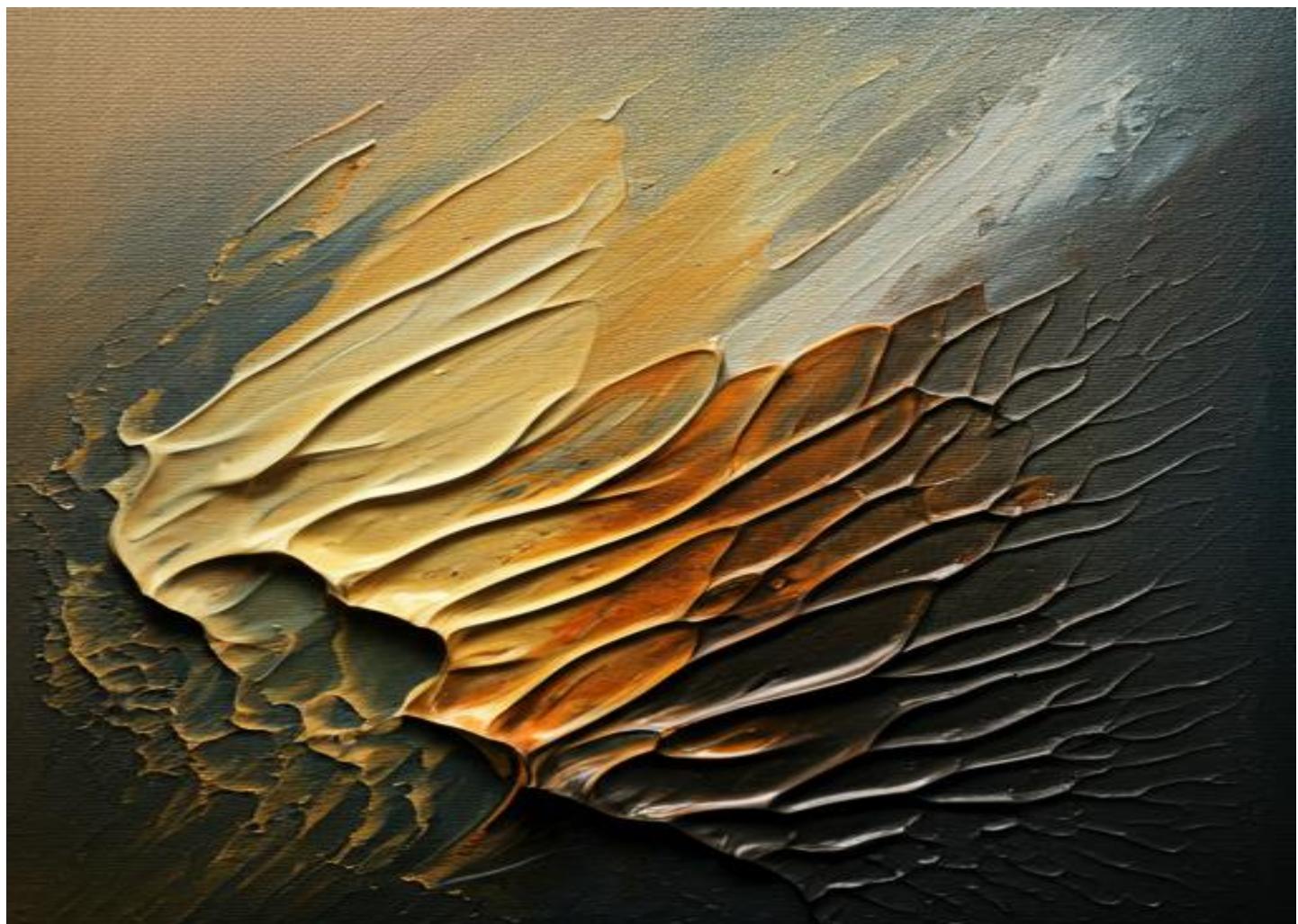
emotion, energy, or emphasis through dynamic, textured surfaces.

Fig 3.10 Using Acrylic Mediums

Techniques for Creating Texture:

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- **Palette Knife**: Use a palette knife to spread and manipulate thick paint or texture mediums onto the canvas. You can use it to create bold lines, thick ridges, or scraped surfaces.
  - o **Benefits**: Palette knives help achieve sharp edges and dramatic texture in a painting. They are also excellent for creating abstract or highly expressive effects.
- **Stippling/Dabbing**: This technique involves lightly tapping the canvas with a brush or sponge to create small, textured dots or areas of texture. It can be used to create effects like rough surfaces, foliage, or subtle shading.
  - o **Benefits**: Stippling allows for fine texture creation without overwhelming the composition. It's great for adding a layer of texture or creating a stippled finish in areas like grass, leaves, or animal fur.
- **Sgraffito**: Sgraffito is a technique in which you scratch or scrape the surface of the paint to reveal the underlying layer or the canvas. This technique is effective for creating intricate lines or patterns.
  - o **How to Use**: Apply a layer of paint and allow it to dry slightly. Then, use a sharp tool or palette knife to scrape through the surface, revealing the underlying layer of paint.
  - o **Benefits**: Sgraffito allows for fine detailing and texture. It's great for intricate designs or textures such as fur, hair, or cracks in a surface.
- **Textured Brushes**: Specialty brushes with textured bristles, such as fan brushes or stiff-bristle brushes, can be used to create unique textures. For example, a fan brush can produce effects resembling grass, clouds, or ocean waves.
  - o **Benefits**: Textured brushes offer the flexibility to create quick, natural-looking textures without the need for additional materials.

Fig 3.10 Using Acrylic Mediums

3.3 Finalizing Acrylic Artwork

Once the painting is completed, finalizing your artwork is crucial to ensuring it is protected, enhanced, and ready for display. This step typically involves varnishing the piece and taking measures to protect its surface and colors.

3.3.1 Varnishing and Protecting Artwork

Varnishing is an important step in the acrylic painting process. It helps protect the painting from environmental factors such as dust, dirt, moisture, and UV light. It also enhances the vibrancy of the colors and gives the painting a polished, professional finish.

Types of Varnishes:

- **Gloss Varnish**: This varnish provides a shiny, reflective finish that enhances the vibrancy and depth of the painting's colors. It is often used for works with bold, saturated colors.
  - **Benefits**: Gloss varnish makes colors appear more vivid and gives the painting a smooth, glossy finish that intensifies light reflections.
- **Matte Varnish**: This varnish creates a non-reflective, smooth finish. It is ideal for paintings that require a more subtle, soft effect and helps reduce glare.
  - **Benefits**: Matte varnish is often preferred for more subdued or delicate works, providing a smooth and even finish while protecting the surface from dust and moisture.
- **Satin Varnish**: This varnish offers a middle ground between gloss and matte. It adds a slight sheen to the painting, giving it a soft, balanced finish.
  - **Benefits**: Satin varnish provides the vibrancy of gloss without the intense shine, making it ideal for works where you want a soft, luminous finish.

How to Apply Varnish:

1. Wait until the painting is completely dry before applying varnish (usually 24-48 hours).
2. Apply the varnish in thin, even layers using a soft brush or spray varnish. Be sure to apply it in the same direction to avoid brushstrokes showing.
3. Allow the varnish to dry completely before applying another layer (if necessary).

Benefits of Varnishing:

- **Protection**: Varnish provides a protective layer against dust, dirt, and UV rays, preventing fading and deterioration over time.
- **Enhanced Colors**: Varnishing increases the vibrancy and saturation of the colors, making the artwork appear more vivid and dynamic.
- **Durability**: The varnish helps protect the surface from moisture and physical damage, ensuring the painting lasts longer and remains intact.

Self-Check Questions 3

Part I: Multiple Choice Questions

1. **Which brush is ideal for creating fine details and curved lines in acrylic painting?**

   A. Flat Brush

   B. Round Brush

   C. Filbert Brush

   D. Fan Brush

2. **What is the primary purpose of the "dry brushing" technique?**

   A. To create sharp lines

   B. To build layers

   C. To create rough, scratchy textures

   D. To mix colors seamlessly

3. **What does the term "tints" refer to in color mixing?**

   A. Adding black to a color

   B. Adding white to a color

   C. Adding gray to a color

   D. Mixing two primary colors

4. **Which varnish type enhances the vibrancy of colors with a shiny finish?**

   A. Gloss Varnish

   B. Matte Varnish

   C. Satin Varnish

   D. Acrylic Medium

5. **What is the correct sequence for layering in acrylic painting?**

   A. Apply glaze → Wet-on-wet → Base layer

   B. Base layer → Allow to dry → Add subsequent layers

   C. Wet-on-dry → Blocking in → Base layer

   D. Add details → Dry brushing → Underpainting

Part II: Short Answer Questions

1. Explain the difference between layering and glazing in acrylic painting.

2. How does "underpainting" benefit the final outcome of an acrylic painting?

3. What role does a "palette knife" play in creating textures?

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4. Define the term "analogous colors" and give an example.
5. Describe the advantages of using a "retarder" medium in acrylic painting.

Part III: Matching Type Questions

Match the term in Column A with its description in Column B:

Column A	Column B
1. Blocking In	A. A tool used for spreading and manipulating thick paint or textures.
2. Filbert Brush	B. A technique for quickly laying out the basic structure of a composition.
3. Stippling	C. Used for soft, blended strokes and painting rounded shapes.
4. Impasto	D. Creating textured dots or areas by tapping the brush lightly.
5. Palette Knife	E. Applying thick paint to create a textured, raised surface.

Answers for Self-Check Questions

Part I: Multiple Choice Questions

1. Which brush is ideal for creating fine details and curved lines in acrylic painting?

   B. Round Brush

2. What is the primary purpose of the "dry brushing" technique?

   C. To create rough, scratchy textures

3. What does the term "tints" refer to in color mixing?

   B. Adding white to a color

4. Which varnish type enhances the vibrancy of colors with a shiny finish?

   A. Gloss Varnish

5. What is the correct sequence for layering in acrylic painting?

   B. Base layer → Allow to dry → Add subsequent layers

Part II: Short Answer Questions

1. Explain the difference between layering and glazing in acrylic painting. Layering involves building up multiple opaque or semi-opaque layers to add depth and detail. Glazing uses thin, transparent layers to modify colors and create luminosity without covering the underlying layers.

2. How does "underpainting" benefit the final outcome of an acrylic painting? Underpainting establishes tonal structure and serves as a foundation for the final layers, helping define values and enhance depth.

3. What role does a "palette knife" play in creating textures? A palette knife is used to spread, manipulate, and sculpt paint or texture mediums, creating bold lines, thick ridges, or scraped surfaces.

4. Define the term "analogous colors" and give an example. Analogous colors are colors adjacent to each other on the color wheel, such as red, orange, and yellow. These colors create a harmonious effect.

5. Describe the advantages of using a "retarder" medium in acrylic painting. A retarder medium slows down the drying time of acrylic paints, allowing for more time to blend and manipulate colors.

Part III: Matching Type Questions

Column A	Column B
1. Blocking In	**B. A technique for quickly laying out the basic structure of a composition.**
2. Filbert Brush	**C. Used for soft, blended strokes and painting rounded shapes.**
3. Stippling	**D. Creating textured dots or areas by tapping the brush lightly.**
4. Impasto	**E. Applying thick paint to create a textured, raised surface.**
5. Palette Knife	**A. A tool used for spreading and manipulating thick paint or textures.**

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Operation sheet 3.1: Basic Brush Techniques in Acrylic Painting

Title: Basic Brush Techniques

Purpose: To teach essential brush techniques for effective acrylic painting.

Condition or Situation for the Operation: Suitable for beginners who want to improve their brushwork skills to achieve different effects in acrylic painting.

Equipment, Tools, and Materials:

- Acrylic paints
- Various brushes (Flat, Round, Filbert, Fan)
- Canvas or paper

Steps in Doing the Tasks:

1. Select the appropriate brush based on the desired effect (Flat, Round, Filbert, or Fan).
2. Load the brush with acrylic paint. Avoid overloading to maintain control.
3. Practice straight strokes for lines and grids, and curved strokes for rounded edges.
4. Use dabbing or stippling for textured effects, such as foliage or clouds.
5. Experiment with crosshatching for shading and texture.

Quality Criteria:

- Brush strokes are clean and purposeful.
- Desired textures and effects are achieved consistently.
- The painting surface is free of accidental smudges or over blending.

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Operation sheet 3.2: Creating Texture with Acrylic Paint

Title: Texture Creation Techniques

Purpose: To explore techniques for adding texture and dimension to acrylic artwork.

Condition or Situation for the Operation: For artists who want to incorporate tactile or visual texture into their paintings for added depth and impact.

Equipment, Tools, and Materials:

- Acrylic paints
- Palette knives
- Texture mediums (modeling paste, gel medium)
- Brushes (textured or standard)
- Canvas or paper

Steps in Doing the Tasks:

1. Choose a texture technique (Palette Knife, Impasto, Stippling, or Sgraffito).
2. Prepare the canvas by applying a base layer of paint. Allow it to dry if necessary.
3. Apply thick paint or texture medium using the selected method:
   - Palette Knife: Spread paint to create bold lines or ridges.
   - Impasto: Apply paint thickly with a knife or stiff brush.
   - Stippling: Tap the surface with a brush or sponge for fine dots.
   - Sgraffito: Scratch the paint surface to reveal layers beneath.
4. Allow the textured surface to dry completely before further layers or details.

Quality Criteria:

- Textures are well-defined and appropriate for the painting's theme.
- Layers are secure and do not peel or crack.
- Techniques are applied consistently for a cohesive appearance.

LAP Test-1

LAP Test-1	**Performance Test**

Name……………………………..   ID…………………

Date……………………………………. Time started: _____ **Time**

finished: _____

Instructions: Given necessary templates, tools, and materials you are required to perform the

following tasks within **1** hour. The project is expected from each student to do it.

Task 1: Select the appropriate brush based on the desired effect

Task 2: Creta Texture with Acrylic Paint

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Reference

- The Art of Paint Marbling by Rene Eisenbart

- The Ultimate Marbling Handbook by Diane Maurer-Mathison

- Known as "The Marbler's Bible,"

- Marbled Paper: Its History, Techniques, and Patterns by Richard J. Wolfe

- Suminagashi: The Japanese Art of Marbling by Anne Chambers

- Compendium of Acrylic Painting Techniques by Gill Barron

- Learn to Paint in Acrylics with 50 Small Paintings by Mark Daniel Nelson

- The Art of Painting in Acrylic by Alicia Vannoy Call

- Acrylic Painting Mediums and Methods by Rheni Tauchid

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