

# Supply list for Creative Marbling

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Check it out!

## Your class fee will include:

- **2 – 14" x 18" pieces of treated fabric** (one Kona PFD, one Dharma print cloth)
- **One 14" x 18" cardboard marbling tray with two liners**
- **Enough methocel to make 2 gallons of size**
- **Access to alum solution for pretreating fabric**
- **Everything you need to make small whisks**
- **Condiment cups for paint**
- **Use of Marabu marbling paints for hard surfaces (cell phone cases, tumblers etc)**

## Please bring:

- **Old clothes**
- **Rubber gloves**
- **N95 mask** for mixing alum and methocel
- **2 or 3 five-gallon buckets, including one lid**
- **Stirring implement** (I use a silicon whisk from the Dollar Store but any large stirrer will work—plastic or silicon—or a big paint stick)
- **Fabric marking pen to ID your fabric**
- **Scissors**
- **Combs, straws, craft foam sheets, skewers, chopsticks, paintbrushes, etc,** anything you want to use to move paint around in the tray
- **Old newspapers if you have any—they are scarce these days**
- **A few rags to wipe hands, wipe down combs, mop up spills etc.**
- **Paper towels**
- **Portable clothes drying rack(s) if you have any**
- **Lunch**
- **Paint—**  
Bring (at least) 4-5 colors plus black and white, or arrange to share with friends. Small bottles are fine.

We'll use light bodied acrylic paints to float on the surface of our size. I recommend **Golden High Flow acrylics**. I use these paints 99% of the time. They float and disperse

without a lot of adjustment. They have a huge pigment load and give bright vibrant color. They are elastic and stretch into tiny details. They come in convenient dropper bottles. They are also pricey! I recommend getting [a great starter kit with 10 colors](#). The kit comes in both opaque and transparent colors—they are all good. Opaques are good for marbling on darker fabrics; the transparents are great for overmarbling. Dick Blick has great prices all the time; Joanne's has these kits too (use your coupons!).

**Dye-Na-Flow** paints by Jacquard are not as crisp but are more affordable, and sometimes break up into interesting organic shapes.

**Jacquard Marbling Paints** are fun to play with.

**Pro Chem marbling colors** require quite a bit of adjustment to get them to disperse but they are useful in 'taming' an aggressive paint.

**Some airbrush colors** work well, but it's hit and miss. If you have any, bring them along to experiment with.

**Golden Fluid Acrylics** (regular, not High Flow) can work with some adjustment.

**Golden GAC 900 (optional)**—makes paint adhere to fabric better (to mix with paints that are not intended for fabric)

Bring any paints you'd like to try. Remember, **the paint must float!** Heavy-bodied paints like Setacolor are too thick to float and disperse. (Pebeo, the company that makes Setacolor, does make a great marbling paint if you can find it.) Watercolors do not work here. We're looking for acrylics.

### **Fabric –**

**Bring up to 6 yards of fabric** to marble on. Fabrics can be any fiber content. This is paint, not dye, so feel free to experiment with silks, polyesters, linen, sheers, organzas, chiffons, etc. The most important thing about the fabric is that it must be **absorbent!**

Fabrics (even PFD fabric) should be **washed in Synthrapol** to remove any finishes that would interfere with absorption.

**Test your fabric for absorbency** by dropping some water on it after it is washed and dried. It should absorb reasonably quickly. If it isn't absorbent, the paint will not stick and your beautiful design will slide off in the rinse bucket. Yes, cotton can be non-absorbent. Kona can be on the edge of absorbency, especially if it hasn't been scoured.

You can use **any color fabric**. Many of the paints are transparent, or nearly so, so the darker the fabric the more limited the palette of paints that will show up. But it can be nice to start with a light-to-medium base color—solids, hand dyes, etc.

Pretreat your fabric with alum if you can (recipe follows). I will have alum solution here for treating; you'll just have to wait for your fabric to dry.

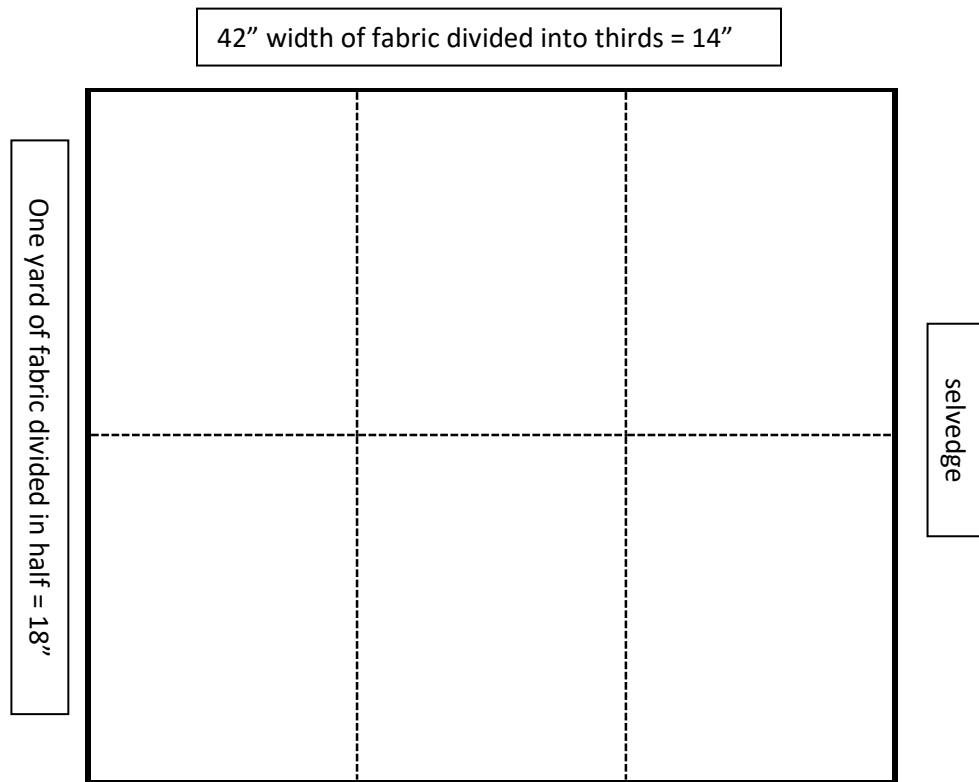
You'll each receive two pieces of treated fabric to get started—one **Kona PFD** and one **Dharma print cloth**—so you can see the difference. Kona has a fairly low thread count and a coarse weave; print cloth is smooth and mercerized.

**Joanne's premium muslin** is actually really nice fabric and prints well—just make sure it's the premium and not the regular, and wash with Synthapol.

You will each have a 14" x 18" marbling tray to work in and to take home (don't get excited—it's a nursery flat!). A yard of 42" wide fabric can be torn into six sections just the right size (see diagram). I like to wait until I've treated my fabric before tearing it to size because I'd rather hang up one piece of fabric than six. Remove all loose threads as they can leave an unwanted shadow.

My Big Tray measures 42" x 42" if you want to do big pieces.

### How to tear a yard of fabric into six perfect pieces:



### **Pretreat your fabric: ALUM SOAK**

Alum treatment gives your fabric a 'grab' to catch the paint as it's laid down. Without it, your lovely design will slide off in the rinse water!

You can get alum through Dharma Trading, Pro Chemical and Dye and other places. You may find it called alum, potassium aluminum sulfate, or aluminum sulfate. Any of these will work.

Measure 1 gallon very warm water into a large bucket. Add 4 level Tbls (1/4 cup) alum and stir until it is dissolved. Wear an N95 mask while handling the powder and wear rubber gloves whenever you are working with it. Add fabric, stirring thoroughly, and soak for 10-15 minutes. Don't crowd: fabric should be loose enough to 'swim' in the bucket. Remove the fabric and squeeze gently. Do not rinse! Do not wring or twist! Do not put in the dryer! Alum solution should drip from fabric when it is hung on the clothesline.

Press with a warm (not hot) iron, just enough to barely remove creases. It scorches easily and it doesn't have to be perfect. I lay a sacrificial piece of muslin on my ironing board to protect the surface and I use my crappiest iron. You are welcome to use my crappy iron here.

Don't pretreat your fabric until a week or two before the class. If you don't use your treated fabric within a few weeks, it's a good idea to wash it out. Alum deteriorates fabric.

### **After you get home with your marbled fabric:**

Let the paint cure for about a week. It's a good idea to heat set it as well: iron it or leave it in a black plastic bag in a hot car.

I highly recommend treating with **Retayne**. Retayne is a treatment, not a detergent. Fill a tub or bucket with hot water (140 degrees if you can) and add 1 tsp for every yard of fabric. Soak your fabric for 20 minutes, swirling occasionally. Rinse in cold water and dry immediately.

After that, I wash on delicate cycle with cold water and a little mild soap, just to make sure all the alum and methocel is out. The fabric will be soft and without any hand from the paint.

# Supply list for marbling on hard surfaces

This is a sideshow to the Creative Marbling class. Marbling on hard surfaces is fun and quick and very different from traditional marbling. You are welcome to try my Marabu Easy Marbling Paints. Just bring something you'd like to marble: cell phone case, a pair of shoes, a tumbler, rocks, whatever, and a few supplies.

You will have access to my Marabu marbling paints. I have 27 colors.

## Please bring:

- **Painters tape** to tape off areas you don't want marbled.
- **Something prepared to be marbled**
- **Soft-bristled brush** for clear coat (optional)

If your item is metallic or dark, you might want to spray paint it white first. Be sure to mask off areas that you don't want painted—the base and lip of a tumbler, or the soles of your shoes, etc.

- **Disposable gloves!** This paint is sticky and solvent-based.

