



PAINT IT!

OVERVIEW OF PATTERNS ON YOUR COSTUME PART 1

Naraku Brock

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Squirrelgraphy S.61

Calssara Cosplay S.5, S.62-63

INDEX

Prolog	4
Materials	6
Techniques	10
Paint	12
Print	20
Spray	26
Dye	32
Silk	38
Leather	44
Extra	52
Extra Colors	54
Bleaching	56
The Song of Heat and Soap	58
Closing Words	63

NARAKU BROCK

My name is Naku Brock and I am usually a fairy in the costume scene. Due to my education and my studies as a goldsmith with a bachelor's degree in jewelery design, I developed an interest in detailed costumes with pearls, jewelery and elaborate costume accessoires.

It all started in 2001 with my first costume at a con I sewed one year before. Only a few years later, I began sharing my experiences in workshops, participating in contests and even sewing costumes for others.

Over 15 years later, with more than 150 costumes, I'm actively involved with workshops or as a juror around the world and won various prizes at championships and European competitions.

What began as a little hobby, now is a huge part of my life.

Find me here:

www.nakucostumes.de

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ABOUT THIS BOOK

This book is aimed at all costume enthusiasts, cosplayers and creatives, who want to enter this world. Some chapters can also be helpful for advanced users.

The book shows and explains different techniques with paint on fabrics. For this purpose, special utensils, materials

and following individual steps will help you understand the world of fabric paints better. It was particularly important to me to keep the imagery simple so that problem areas are easily recognizable. In this way you can avoid many different problems and save Time.

→ here you can find my first book series "Cosplay for Beginners volume 1 + 2" ←
<http://www.narakucostumes.com>



MATERIALS



MATERIALS

The world of costumes can seem confusing and large to the inexperienced. Especially if you want to immerse yourself in this world. This not only applies to sewing, but also to patterns and paints.

But what do you actually need and what are the individual utensils used for?

This chapter helps you to get a good overview of paint and tools to work cleanly and safely.



BRUSH

Brushes are an important point and are used over and over again in different areas of costume making. So good quality is important. But that doesn't mean it has to be expensive. There is no need for brushes with the hair of a virgin, stuck together with siren tears and pressed into a carved unicorn horn. Brushes with hair that won't fall out or break off are ideal. If it is bristly, it can also cause you more problems than

it is useful. It is an advantage to have a wider range of brushes. Even having the same brush set multiple times can be helpful. If you work with a lot of paints, you don't always have to clean the brush thoroughly before you can use it again.

It's best to buy both brush shapes: flat and pointed. You can tell the size by the number on the brush handles: 2, 4, 10, 12 and more.



PAINT

Similar rules apply to paint selection: good quality, but it doesn't have to be expensive. In general, there are no such things as "bad" products. Every product and its quality has its place. I have used paint from different manufacturers and use some for my sets and props or some others for my costumes. If you want to be on the safe side, take a well-known and well-rated brand. You can also make your selection

based on application. There are fabric, leather and all-purpose paint such as acrylic, just to name a few. Regardless of which brand you choose, before you get to the original sample, test the paint on a scrap piece to be sure that the color and consistency meets your expectations. And what you see as a failure at the beginning, you can later incorporate as an effect in a new project.



SAVE IT!

As we all know, we don't just paint what should be colored, we paint ourselves too. Therefore, there is a small list of materials that will help you and your tools to stay clean.

Suitable materials such as glass plates, cardboard and paper, Foils or bakingpaper ensure that the expensive dining- or worktable stays clean. This also applies to your hands: disposable gloves from the discount store are your best friends. This saves you the time and nerves of scrubbing your hands clean for the next business or university meeting.

Your materials and paints should also stay clean.

A glass of water to clean the brush, tissues to wipe and dry or a mixing plate for the colors will help you. The mixing plate is good for creamy paints or anything that needs to be mixed. Therefore, always use only the amount that you need. This saves you paint and makes sure it doesn't dry out and stays clean.

And if the fabric slips, use tape to secure it. This way, you have both hands free and even hours or days later everything stays stable if the pattern you're painting takes a long time.

TIP:

Have a small hair dryer handy to speed up drying of the paint.



SUPPLEMENTS

Since different techniques are covered in this book, you will need additional material for some of them. Some things can already be bought ready-made. This includes stencils, stamps, foam rollers or brushes. Other things you have to build yourself and you need

materials from e.g. leftovers that you can use now. Cardboard or thicker paper, pieces of wood, foam among other things.

The benefits of these materials can be seen in the individual chapters.

TECHNIQUES: PAINT



TECHNIQUE

Just as there are different fabrics and surfaces, there are also different techniques to transfer a pattern onto your costume. And with paints, there is a rule of thumb that you should follow regardless of the technique:

Have patience!

Colors take time to dry. It can also take 2-3 times longer than the sewn or built.

MY TIP:

Use the time for other costume parts and preparations or time the chosen technique so that it can dry overnight. Planning is an advantage. We all hate waiting. It's not a secret.

PAINT

The best known technique is the classic painting. There are special paints for textiles that remain comfortable when worn. They can also be ironed and washed without breaking the pattern. If you use colors that are not explicitly intended for

textiles, there is a risk that the pattern will peel off.

The technique was divided into several categories, which also includes dark fabrics and a comparison of fabrics.



PEN



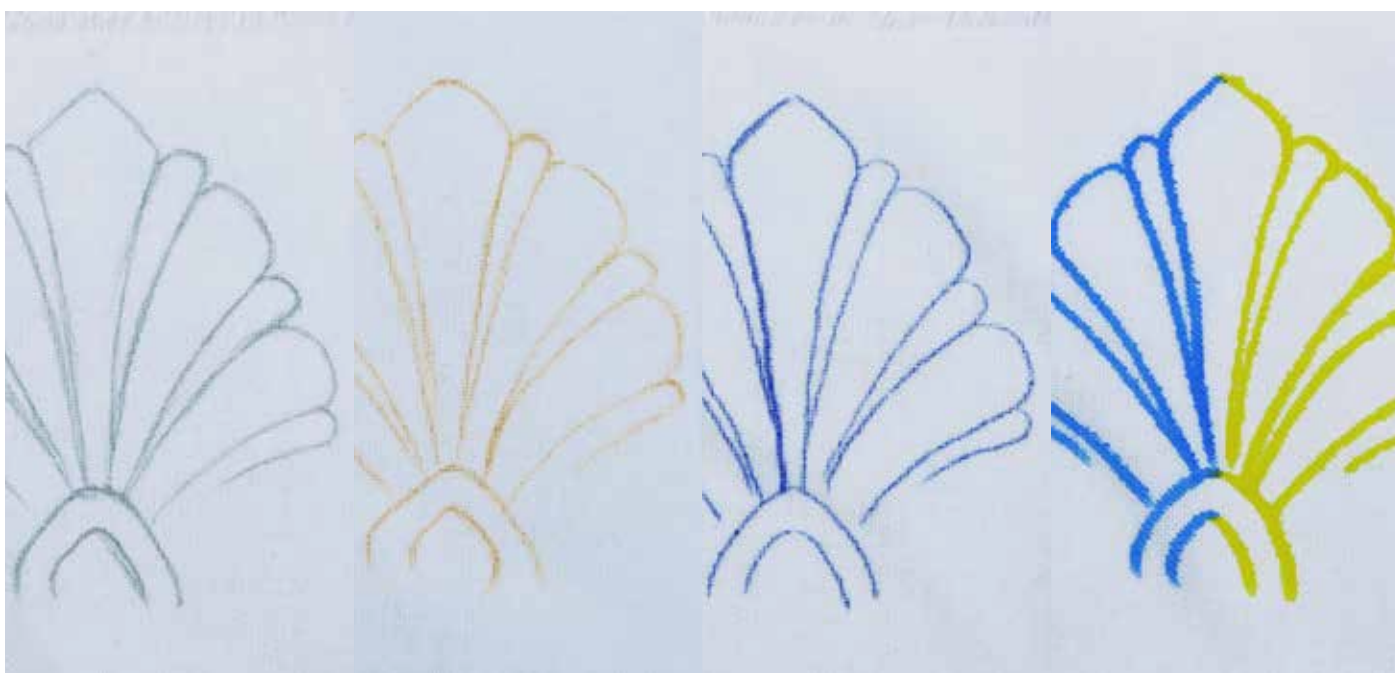
Every pattern has to be transferred at some point. And pens are the best option.

With light-colored fabrics, pencils or wooden pens in matching colors are often sufficient.

But if the pattern consists of simple patterns or shapes, you can use textile pens.

You use them like normal felt-tip pens to trace lines or fill out patterns. The colors dry very quickly and you only have to iron them briefly to set them.

But be careful: If you want clean, clear lines, you mustn't use too much pressure or draw too slowly. Otherwise the lines will be thicker than desired.



PENCIL

WOODEN PENCIL

COPY PAPER

TEXTILE PENCIL

PAINTING

This classic painting technique, I use all the time for different costumes.

First you copy your planned pattern and remove the template underneath. If your pattern has a colored border, repeat it as the next or last step.

Little by little you paint the respective surfaces with a brush and let them dry each time before a new color is used. This will prevent the colors from mixing.

When everything is ready, let it dry and iron once with a piece of bakingpaper in between to set the colors enough to be washing machine safe.



Tip:

Since pencils are recognizable in light fabrics, I recommend that you work with a wooden pencil of the same color as the paint. If you're not sure if the color will smudge, test it out on a piece of fabric beforehand.

MY TIP FOR TRANSFERRING PATTERNS:



With transfer paper in different colors such as blue, white or yellow, you can copy the pattern in no time at all. You place the pattern with the transfer paper on the

fabric and trace with a rounded pen or ballpointpen. As a result, everything you draw is copied perfectly.



DARK FABRIC

Dark fabrics are a little more difficult to use. There are fabric paints specifically for dark textiles (e.g. "Textil Plus"), which can only be bought from individual brands or online. If you were to use normal fabric colors, you would hardly see them.

You'll use these paints in the same way as the regular colors, but you'll need an extra layer or two to cover the pattern well. Here, too, after completing your pattern, iron the fabric to make it machine-washable.



You already have all the necessary colors for light fabrics including white at home, but you don't have the money or time to buy dark textile paints like "Textil Plus"? Then this variant is ideal:

Trace the entire pattern with the white paint and let it dry firmly. Make sure that everything is well covered with white, where you want paint on it later.

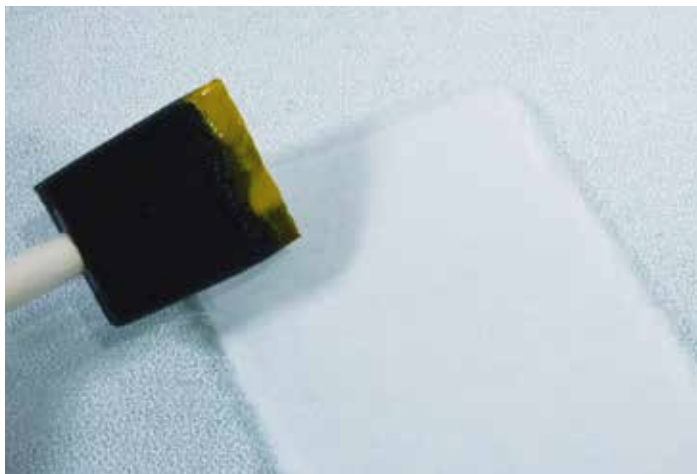
Then you fill in the pattern with color. Don't leave any white borders or spots.

With this technique, all colors are brighter and shining.

OMBRE

Color gradients are also possible. But for this you will need a little more patience and practice.

Therefore test sufficiently beforehand and prepare color mixtures.



You can achieve a quick but coarse color gradient with a large brush or sponge and a dry fabric.

You apply the brush to the part where the color should be strongest. Your brush pressure can be firmer here. With a loose hand movement you pull the brush over the fabric and use it to distribute the color.

You repeat this until the area you want is painted. Here you decide with pressure and movement how the ombre will look in the end. However, it usually remains rough and difficult to control.

With this effect you can depict dirt or wet spots.

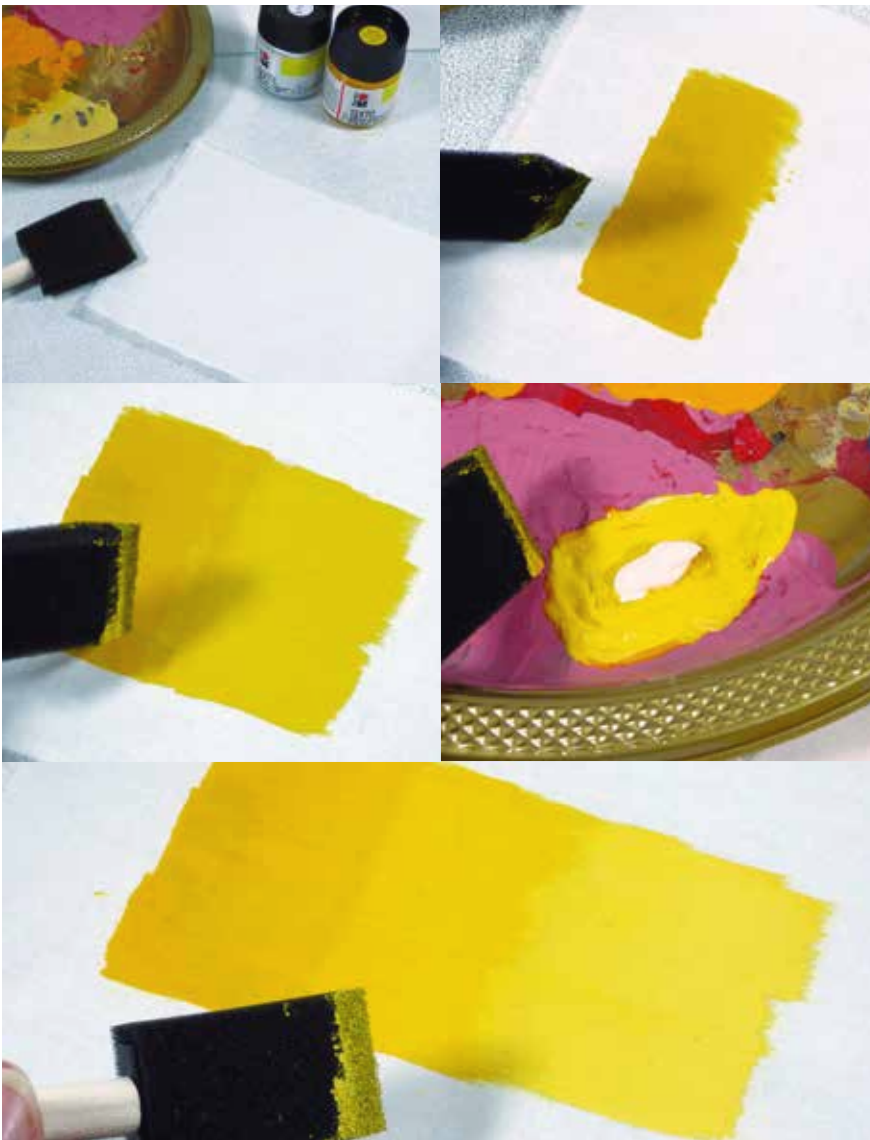


Use the last technique with a wet fabric. The effect is the same as if a drop of paint falls on a wet tissue. The wet fabric makes it easier for you to smudge the color, resulting in an even effect.

The steps are identical to the first ombre technique.

Only that you can wipe from the light side with a wet brush or sponge (without paint) to achieve a softer effect.

Make sure that the surface is clean, that there is no paint residue and that it is waterproof.



For a more even gradient, you usually need more than just one color. Even if the hue goes from light to dark, you will need your selected color as well as white.

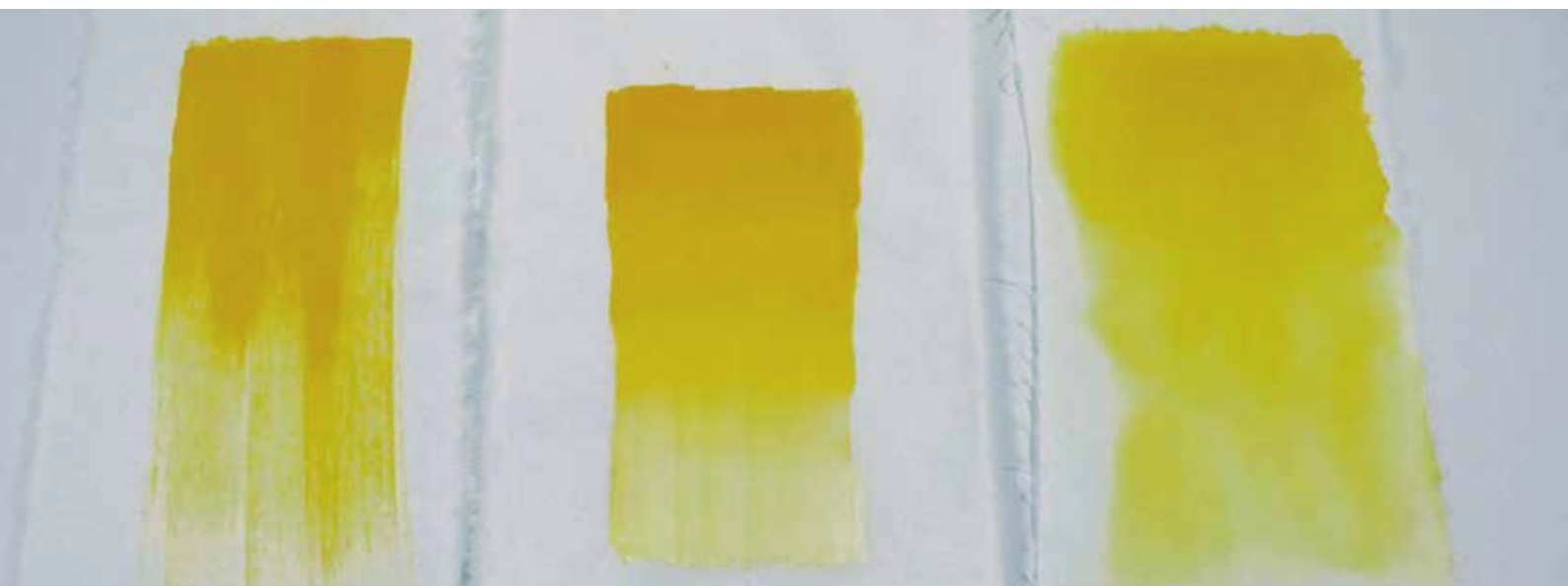
First you put the first color patch at a desired point. You can use more color. The wetter the paint, the easier it is to smudge the paint later. Now mix your color with some white and put another color spot next to the previous one. You repeat this until the area is filled and the final color is achieved. With a brush you can now smear the damp paint together. By using more water and many color grades, the gradient will come out better. Multiple brushes are beneficial here. This will prevent stains from a previously used paint.

Which color you start with is up to you. Different colors can also be mixed in this way. From red to yellow, blue to green, black to purple. There are no limits.

Tip:

If you need orientation Points, use a Pencil or a Wooden Pen in a matching Color to make small Marks.

Here are all 3 Techniques at a Glance

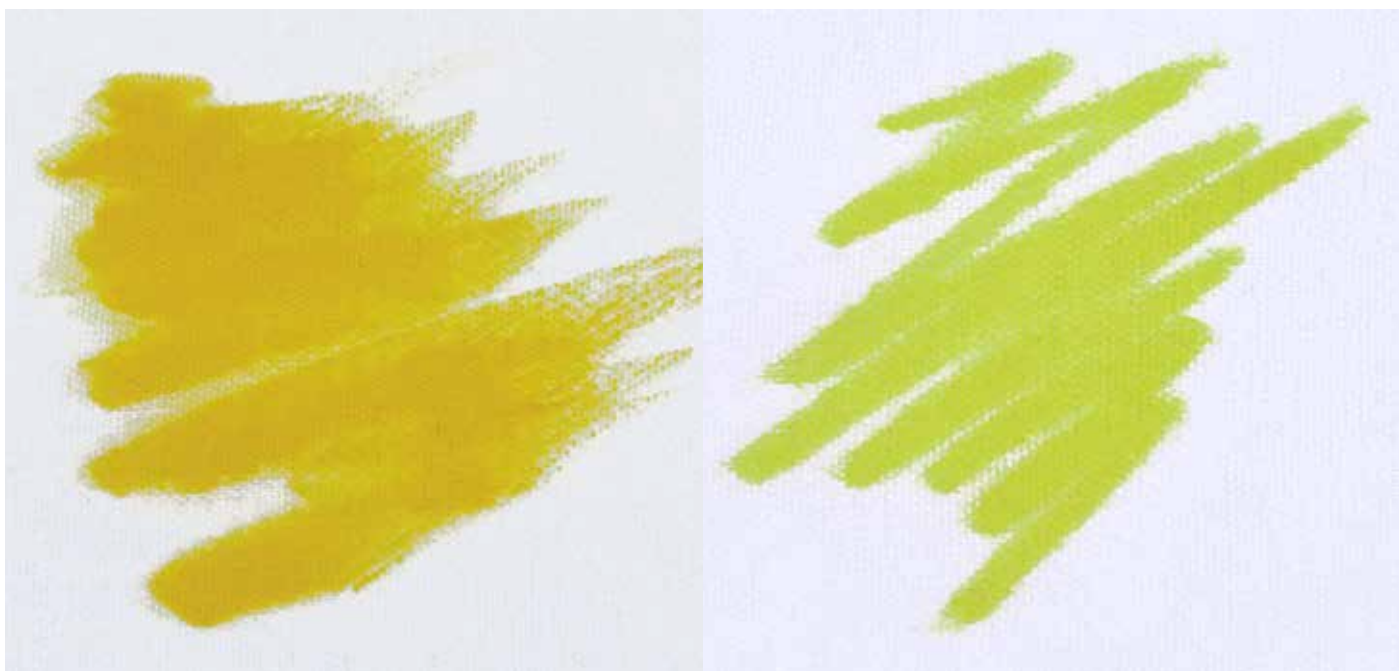


FABRIC COMPARISON



COTTON

is the simplest of fabrics. The colors are easy to paint on, so there is no problem even with detailed patterns.

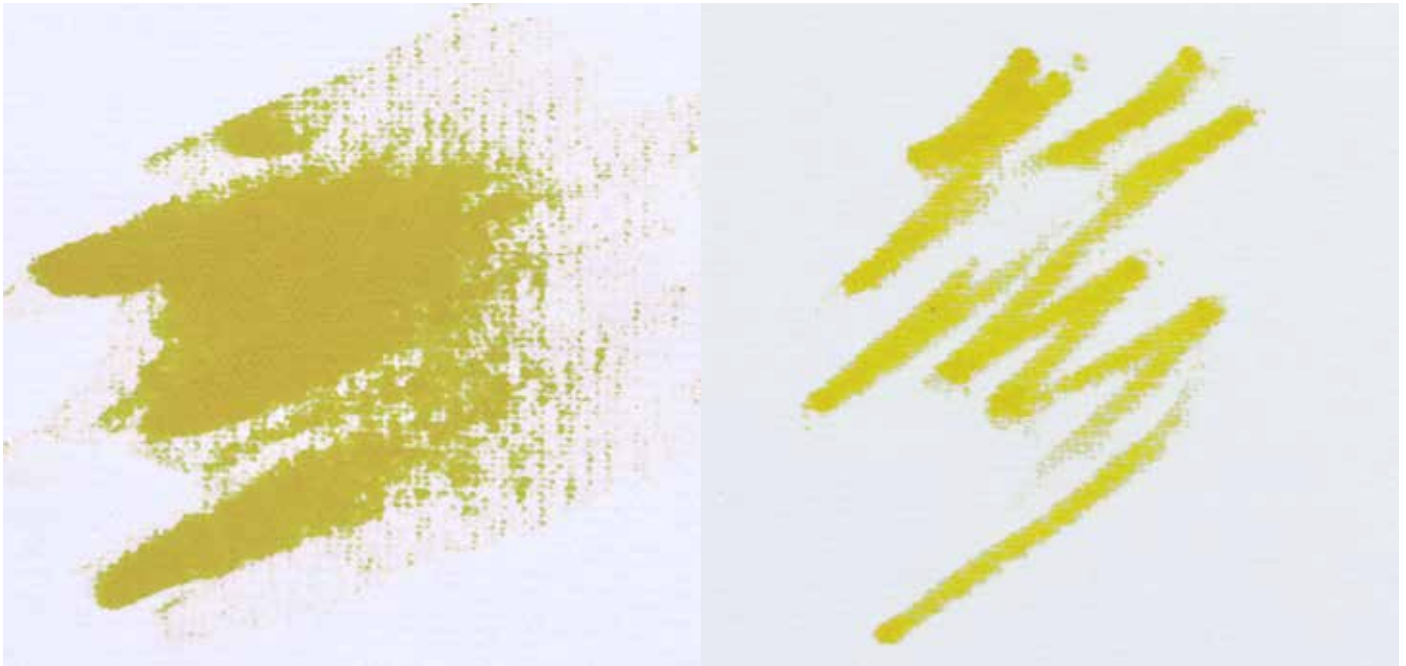


CHIFFON

takes on the colors well, but if they are too wet, the pattern can quickly appear blurry. The fabric is also slippery, so you need to hold it tight. But it is an eye-catcher if you want the pattern to be a bit transparent.

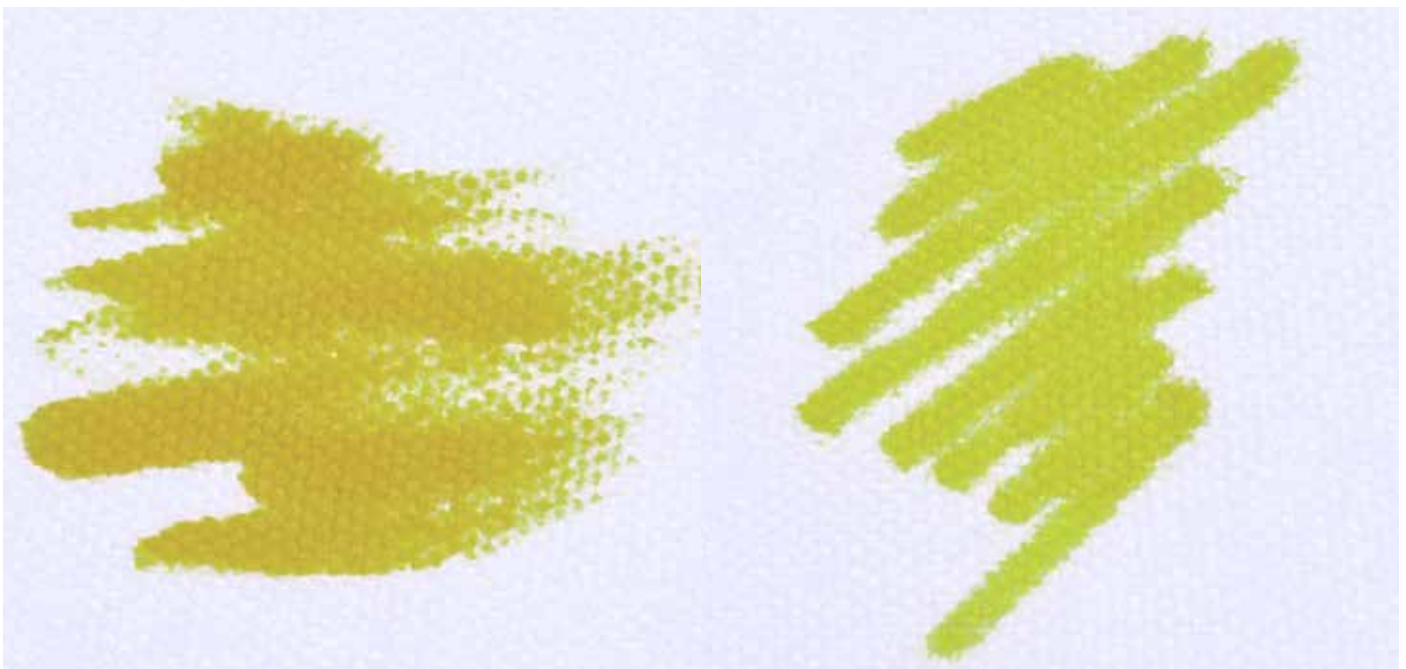
Since most costumes are made from more than one fabric, here is a comparison of four types of fabrics to

give you a little Overview. Alternating: paint and pen.



JERSEY / VISCOSE

is the most problematic. It takes on colors, but drawing on it requires patience. The fabric moves and stretches easily and looks like rubber under the brush. Therefore, use this material with little pressure.



POLYESTER

is similar to cotton when it comes to paint. The fabric is solid for painting on colors and patterns. But be careful: if the colors are too fluid, they can smudge like chiffon.

TECHNIQUES: PRINT



PRINT

It's one thing if you only need to apply a pattern once or a second time. But it is a completely different story if a pattern is repeated over and over and it is supposed to look identical.

Fortunately, there is the printing process for this.

Here you can also use your additional material. A little crafting is part of this Chapter before we start printing. If your pattern is already available as a Stamp or Stencil, don't be afraid to buy it.

DIY STENCIL AND STAMP

The simplest form for a print is the stencil.

For this you usually only need some cardboard, thicker paper or if you want it to be much more stable but thin: plastic or pvc sheet.

You draw your pattern on the paper and then cut it out. A cutter or a fine scalpel are advantageous here. The paper used as a template must not be cut up.

Caution: Cardboard or other material that is too thick will make your work more difficult.

THE DISADVANTAGE WITH STENCILS:

Delicate patterns or detached parts in the pattern make printing difficult or even impossible.

Ideally, the patterns should be connected to one another so that there are as few detached lines as possible.

Even number and letter templates have connecting lines to avoid the problem.



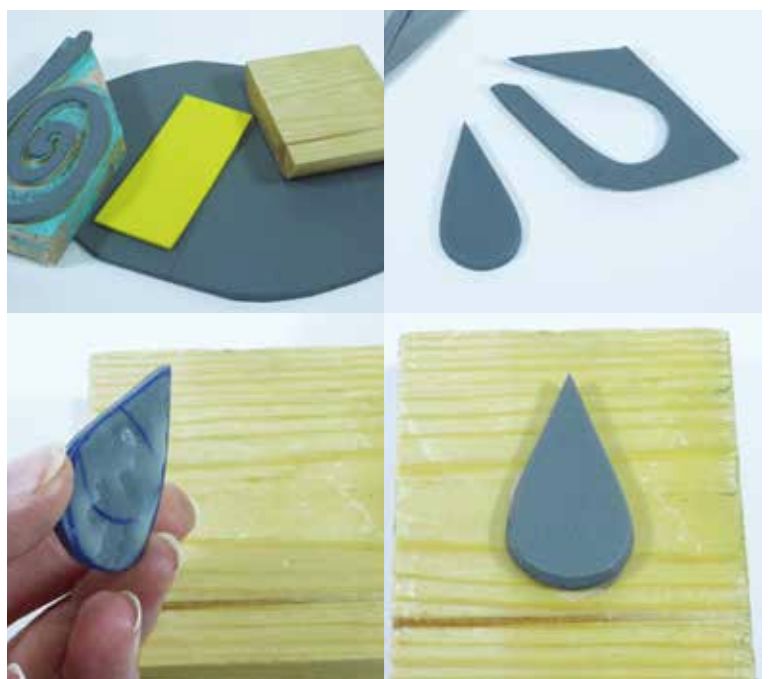
For delicate patterns or those with isolated areas, stamps are the right choice.

You will need the following materials:

Any kind of foam, a piece of wood and glue.

Draw your pattern and carefully cut it out of the foam. Again, use a scalpel or a cutter at any time if it is easier to work with. The more precise, the cleaner the pattern will be in the end.

Once it is cut out, glue your pattern onto a larger piece of wood. You can use any all-purpose glue or power glue for this. Let it dry before using the finished stamp.



STENCIL



Put the stencil in the respective place, press it down so that it does not slip and dab the color onto the visible surface.

Let the paint dry before removing the stencil. This will reduce the risk of the excess paint on the stencil smudging the fabric.

You can also use a brush or sponge at any time. Be careful not to use too much paint, as it can build up on the edge and lead to unclear lines and spots.

STAMP



The stamp has the advantage that you transfer the entire pattern at the same time and more evenly. There are stamp pads with a wide range of colors for textiles that work well with small and medium-sized stamps and do not dry out thanks to the original packaging.

Otherwise, use a brush to add the paint on the stamp. Again, pay attention to the amount of paint to avoid ugly edges in the print.

Once the color is on your stamp, you place it and then press it evenly onto the fabric. You can add a bit more pressure after placing it on the material.

Slowly peel it off and let it dry.



Otherwise, use a Brush to add the Paint on the Stamp. Again, pay Attention to the amount of Paint to avoid ugly Edges in the Print.

Tip:

You can increase your printing accuracy with small marks on the fabric or on the stamp.

PAINT ROLLER



As with painting your own four walls, the roller is a great help. It's perfect for large areas of fabric. Take some paint on a mixing palette and dip the roller into it.

Only a few rollers have a pattern that enables a repeating pattern. If you would like to make a roller with a pattern yourself, use a cardboard tube that is covered with foam pattern and then put it over a rolling pin or something similar.

You also can use small pieces of foam for large-scale stencils, as you can apply the paint more evenly and faster.



The paint should be evenly distributed. This way, large stencils can be colored more carefully and quickly. The roller can also be used for ombre effects.

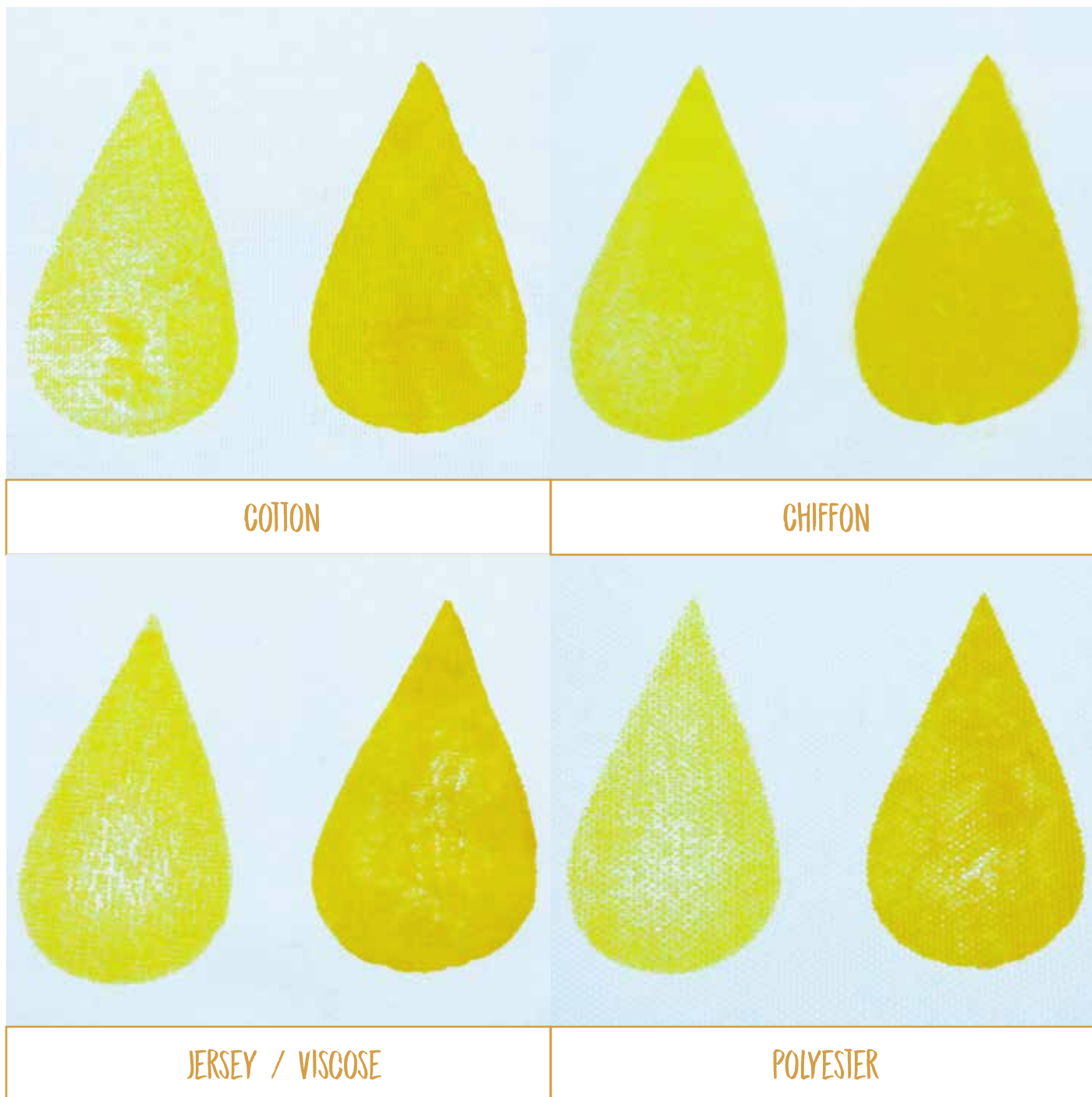


FABRIC COMPARISON

As before, let's compare some fabric.

Stencils and stamp printing have the same handling and the same result as painting.

Only jersey is easier to use with a template. So if you need to paint this fabric, use the stencil and dab the paint on it.



TECHNIQUES: SPRAY



SPRAY

The weaker self in us doesn't want to sit and paint the same pattern for hours. The stomach growls, the bed is calling, the convention is in three days and all that's missing is this one pattern.

Spray paints are a remedy. We already know these paints from building armor, weapons and more. What some people don't know: there are also spray paints for textiles.



Tip:

If you have an airbrush gun and you have experience with it, all you have to do is liquefy textile paints and they are ready to spray.



PUMP



For rough work, use the pump bottle. This is their area.

The bottles are easy to refill and are therefore also suitable for your mixed colors, as long as you liquefy them strongly enough.

With the push of a button, it sprays the paint in the form of drops. The effect is the same as that of a spray mist, which can be used for dirt patterns among other things.

SPRAY



The classic spray can should be used for a clean look. Depending on the country, you have a different selection of brands. You can also get effects like glitter or metal.

They are identical to normal spray cans in terms of

handling.

Important: Always shake the cans well and clean the sprayheads after use. They are more prone to clogging than the normal acrylic cans.

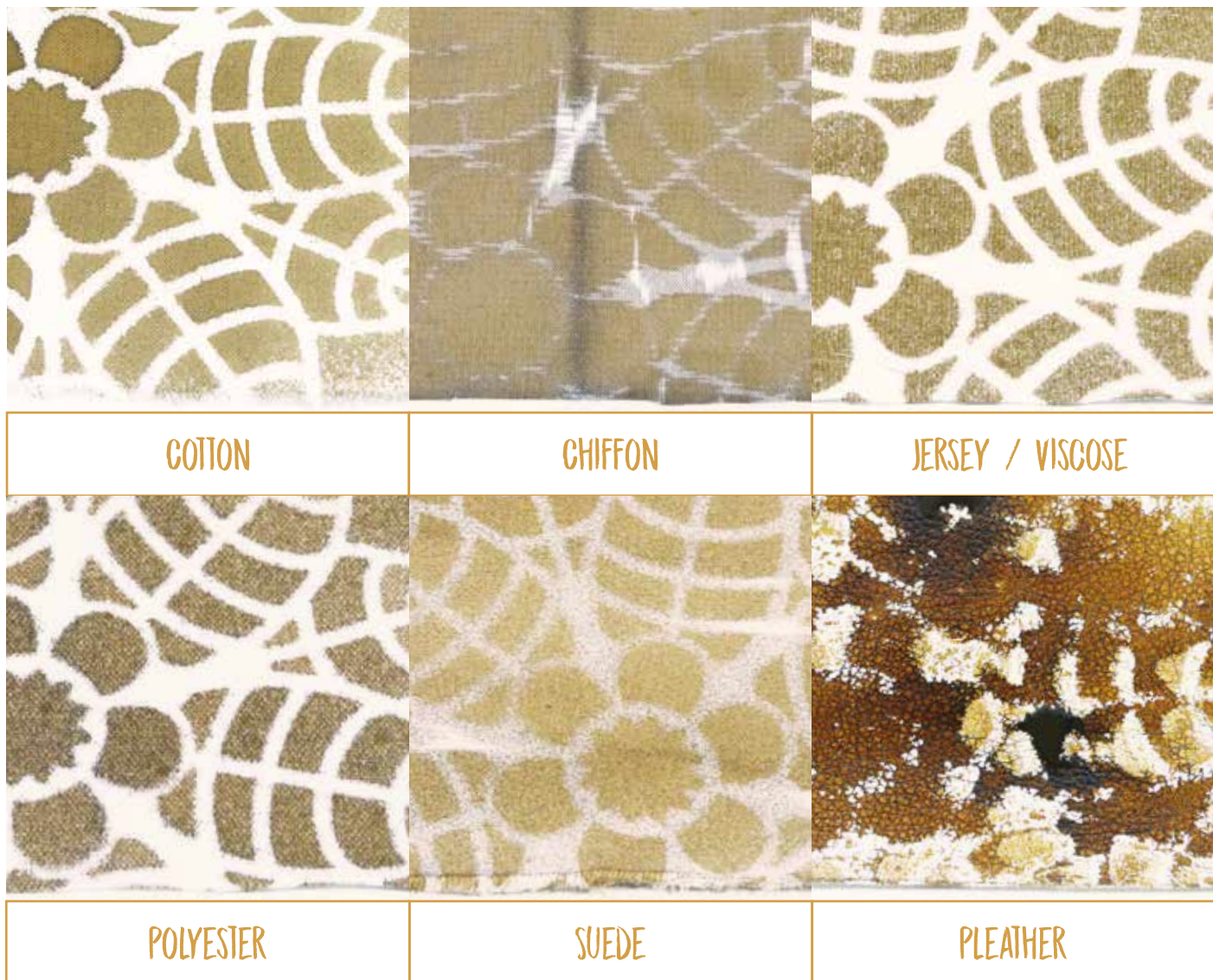
right pic: glitter spray

FABRIC COMPARISON

The spray paints differ from each other a lot, which can be seen in the material comparison.

Liquid paint: Colors in pump bottles or airbrushes penetrate the fiber and discolor it.

Aerosol paint: They are only superficial, but allow you to create detailed patterns that do not blur. Even with sensitive fabrics.



Since pleather does not offer a surface to let the color sink in, the paint drops collect on the surface and puddles are formed.

But what do we learn from it? What you see as a failure at the beginning can later be incorporated as an effect in a new project.

Tip:

It is better to spray the paint with several thin layers than with a single thick one. This way, the paint dries out smoothly and there are no puddles of paint.



EXTRA



To make the color of pleather last better, take a little acetone and a sponge and wipe the surface with it. That is enough to ensure that the color lasts.

In Comparison: before and after.

TECHNIQUES: DYE



DYE

Sometimes we are unlucky and the fabric is not available in the color we want, no matter how much we look for it. Compromise with a lighter or darker fabric might be out of the question.

And why would you want pink fabric when the original's color is clearly salmon.

Probably the only option left is to dye it yourself.



Please note the quantities. Each pack can only dye a certain amount of textiles in order to achieve a good result.

If you want to dye a polyester or nylon fabric, use suitable dyes such as iDye Poly.

Tip:

As in previous chapters take a leftover piece of your fabric and test beforehand whether the color mix works for you. This way, you can also test how long the fabric needs to stay in the dye to achieve the desired result.

BY HAND



The dyes should be handled with care. Always use gloves, old clothes, an old bucket and be in a place that you can clean at any time. Ideal are: Bathrooms, washrooms or, in an emergency, the kitchen (but please keep all food out of reach).

In newer dye packs, paints and coloring salt are pre-mixed. If you use an old pack with a separate salt bag, pay attention to the mixing ratio in the instructions of the pack.

Boil some water with a kettle. Meanwhile, pour the desired amount of dye, usually as powder, into the bucket. Any damp spots or drops of water can activate the powder instantly.

Pour the boiled water into the bucket. If there is not enough water, boil another load of water or add hot water from the tap. Use a stick or an old paintbrush to stir the mixture well.

Place your fabric completely in the water and stir every now and then. Make sure that all of the fabric is submerged in the water and that no corners protrude.

After the required time, take the fabric out of the bucket, wash it under running water, and let it dry.

When the result is satisfactory, it is advisable to clean everything by washing machine or handwash to remove any paint residues. Otherwise the dyed fabric can discolour your body or other fabric when you wear them.

Tip:

Dyes like iDye Poly need to be cooked on a stove with constant heat. Therefore, use a pot that you will no longer use for food afterwards.

BY MACHINE

Another option for fabric dyeing is the washing machine. Large pieces of textile in particular are easier to dye if you follow all the instructions.

Open all the packages and bottles that you need for dyeing. This can be an already mixed pack with powder, as above, or a bottle of paint with a separate bag of coloring salt.

Prepare your fabric: For a good result it is an a to moisten all textiles beforehand. Similar to the ombre effect before, the color can be distributed more evenly on the fibers, which avoids stains and edges.

If that is not possible, put all parts in the machine without paint and use the pre-wash to moisten it.

Now add the paint. All bags and bottles are designed so that they can be placed in the washing drum without melting. Please read the instructions, as the brands may differ depending on the country.

Switch on the washing machine to the required function and start it. This varies depending on the machine type. The whole process can take up to two hours.

When the washing machine is done, remove everything from the drum. Throw the bags and bottles away. Let the fabric dry to better determine if the color is as expected.

When everything meets your expectations, wash all textiles normally to avoid any future staining.



Disadvantage:

Mixing your own color is almost impossible when dyeing with the machine. It is also difficult to calculate the needed amounts if you want to achieve a lighter or darker coloring, e.g. light red instead of dark red. Some instructions include a table detailing the amounts for different color gradients, but the results may still deviate to some extent.

OMBRE

An ombre effect is also possible here. With dye, color transitions are easier than painting or dabbing them by hand, even with larger fabrics.

However, before you begin, preparations must be made.

Have a tub or bucket that is at least as wide as the length of the fabric you want to dye. Buckets, glass vessels or your own bathtub are possible. With the latter, you will unfortunately have to scrub well afterwards. But what wouldn't we do for our hobby?

Something to hold the fabric such as clamps, rods, or even tripods should be close at hand. This way you don't have to hold up your fabric for hours to get a gradient.

Now you just need gloves, a rag or towel and a kettle and you're good to go.

When the hot water is mixed with the dye in the tub, your color test was successful and ideally your fabric is wet, you now have two options.



Option 1:

Place the strip of fabric in the dye up to the maximum point of the color gradient and pull it out bit by bit.

The principle is simple: the longer one part of fabric is in the dye, the darker or stronger the color will be on that part. This way, you can pull out about five cm of fabric every two minutes until the color gradient is complete.

Option 2:

You have fabric that soaks up the dye very easily when it is wet. In this case it is only necessary to hang the end of the fabric in the dye. The wet fabric soaks in the color and creates a natural ombre effect.

TECHNIQUES: SILK



SILK

Now and then it may happen that silk sneaks into a costume. This noble and expensive textile can also be painted. Due to the natural fibers, acquired through small silkworms, special materials are needed to work with it.

This chapter is written especially for beginners who have never or barely had an experience with silk

painting.

My important tip to you:

Practice a few brushstrokes or techniques before working on the real thing. Silk is expensive and the frustration is great, if you make a mistake. Even if others might not spot your mistake, you know the flaw is there.

MATERIAL



Silk paint and everything else you might need has similar or only slightly more expensive prices than previously mentioned paints, which is why everyone can afford it. As in the previous chapters: good quality does not have to be expensive. You need:

- The silk that becomes your canvas.
- Colors and brushes to paint.
- If desired: contour paint, which is often available in a tube with a tip.
- A waterproof surface (e.g. a sheet of glass), tissues and tape.

PREPERATION



Draw your pattern on the silk with a pencil or a matching wooden pen. If the fabric is opaque, simply use a transfer paper for it. If more freestyle patterns are planned, set a few marker points to keep track of things.

The silk, whether as a small or large piece, should always be fixed in place to make it easier for you to paint. Tape or pin the fabric to your surface. With

stronger silks such as dupioni silk it is less essential. If you want the pattern to have a border, use the contour pencils. They are available in different colors and can also be transparent. The contour must be fully applied and dry before painting. This color works like a barrier between the surfaces. If only one part is "open", the color will find it and get to the other side of the line.

PAINTING

There are two basic techniques:
Paint "wet on dry" and paint "wet on wet"

By this, I mean whether the color is painted on a dry or wet fabric.

WET ON DRY

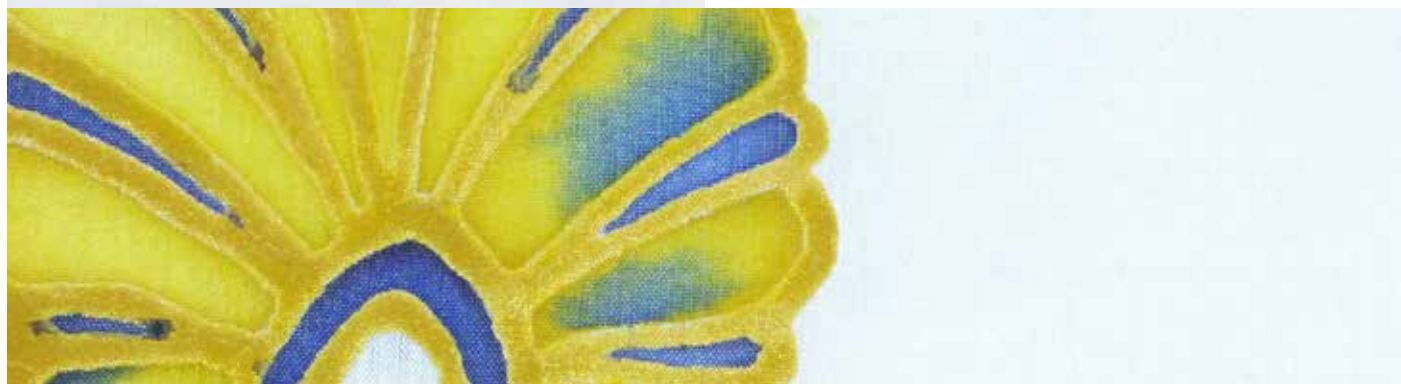


This technique is similar to simple painting on other textiles. The desired parts of a pattern are painted step by step. However, there is a lot to consider to ensure a clean result. These instructions especially apply to beginners who have no experience with this.

If the color is not supposed to mix, each color must be dry before the next one is added.

Make sure that the colors are only painted in the desired areas. Otherwise, they can discolor the area, especially if there are light or transparent contours.

Fine silk takes far longer to dry. A hair dryer can be helpful, but should be used at a distance or after the paint has lightly dried. Otherwise the color might run.



Gradients are easiest to use when the paints are wet.

If you want the color to flow softly and freely, moisten the silk generously in these areas.



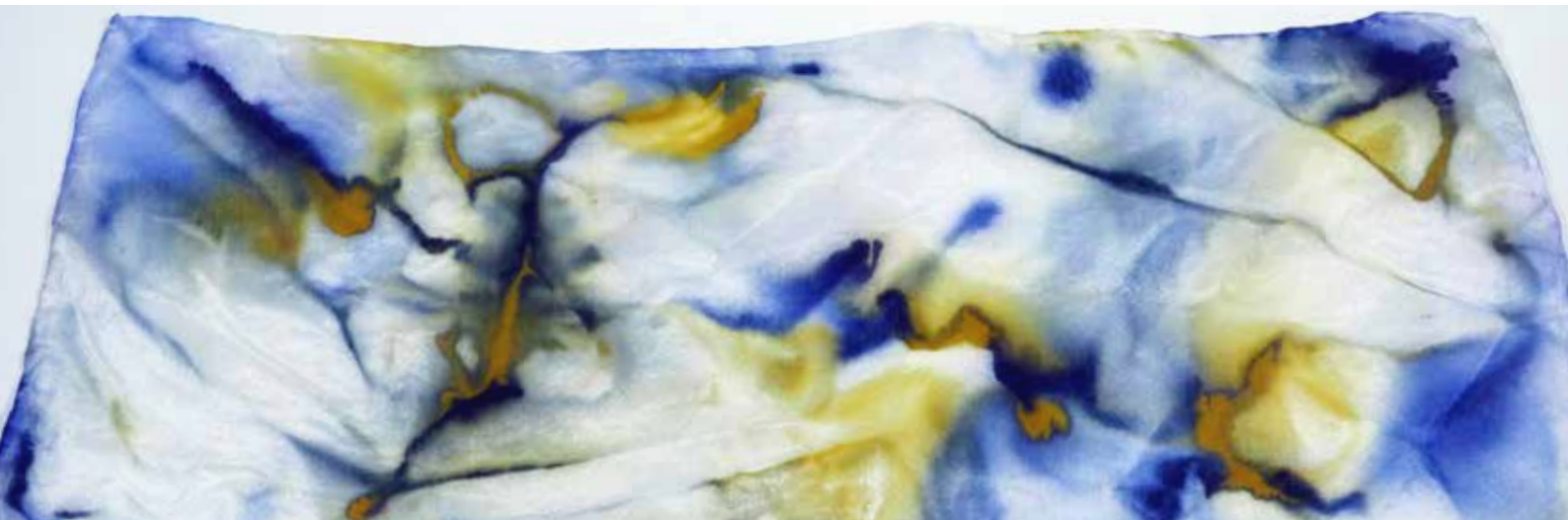
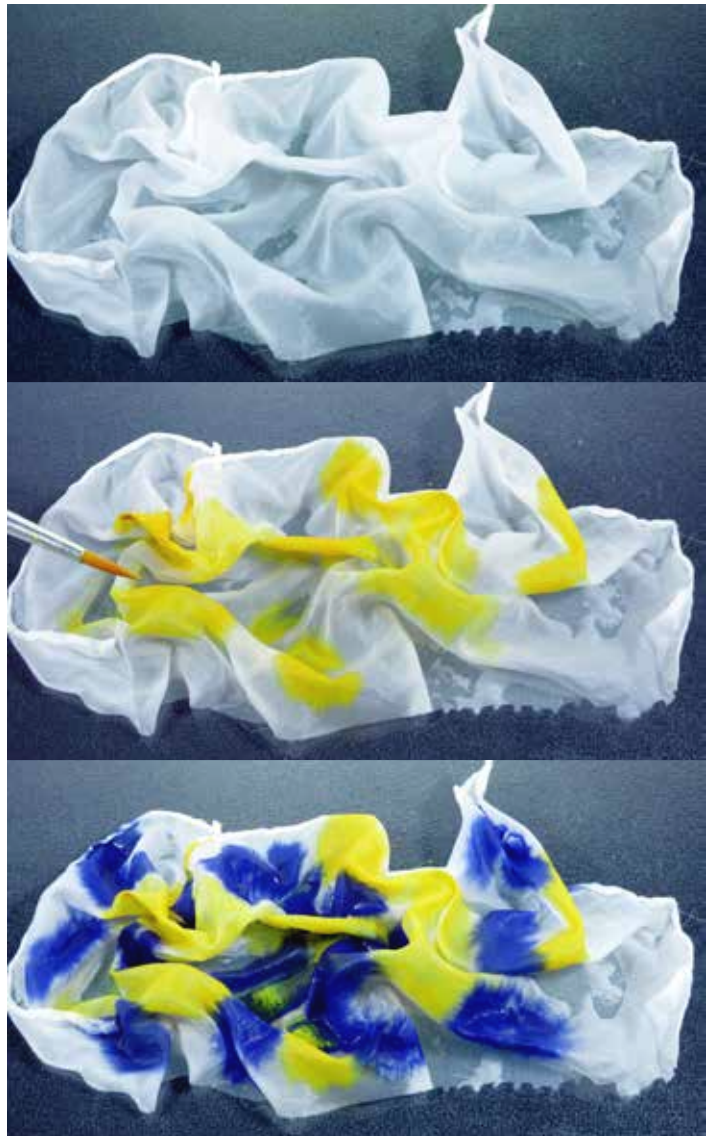
WET ON WET

When painting wet, the whole fabric is moistened and then painted. This technique is often used for ombre, batik painting or freestyle patterns.

But that also means that exact lines or patterns are more difficult to control. Silk is a textile that absorbs and blurs colors very well when wet.

One option for a freestyle pattern would be to crumple the wet fabric and use a brush to spread thick drops of paint. Take another color and repeat until everything is painted the way you want.

Let the fabric dry and then iron it.



Tip:

If you want a foam effect so that the silk looks like waves on the beach, then sprinkle coarse salt over the paint that is still wet. The salt creates circular spots because it attracts the paint like a magnet.

OMBRE



Ombre effects are also possible with silk paint, but are usually rather weak on larger areas.

The principle is the same as before: the wet fabric is dipped into the paint until it is completely soaked and a

gradient can be seen.

Depending on the amount required, the paints can also be stretched with water, but this has no effect on the color intensity.



For a strong color result, I recommend using the dye from page 35.

Boil the water and mix the color. The difference to normal dyeing: add vinegar. The acid makes the color stick better to the silk.

Now all you need is the wet silk itself to create a gradient, piece by piece.



TECHNIQUES: LEATHER



LEATHER

Leather, whether fake or real, will often be part of the costume. It can be everywhere. Gloves, belts or shoes are only some examples.

And although leather is used again and again, the

selection is usually very limited. But we can change that. In addition to the leather types and colors, this chapter is primarily intended to show the different effects and results.

LEATHER VARIATION



SUEDE

PLEATHER

Suede is available in different thickness, ranging from very thin to as thick as upholstery and is used to imitate rough leather.

It has a very soft and fine surface. It is a textile fabric, which is why many fabric paint can be used on it.

Pleathers differ less in thickness and more in grip. Is it soft or stiff?

A thin layer of plastic is pressed onto a fabric. Depending on the surface, fabricpaint may be sufficient or you have to resort to other options.



REAL LEATHER SMOOTH

REAL LEATHER ROUGH

Real leather is made from animal skin, which is why it is only found in certain sizes. It has a rough and a smooth side. These can vary, depending on the

tanning.

For this leather there are explicit tools and paint for further processing.

PAINT



Different paint types are required for different types of leather. The main focus is on paints for real leather and paints with an acrylic base.



LEATHER PAINT:

These are divided into two categories: absorbent and opaque. This includes the various bases, such as oil, water, acrylic, alcohol and many more.

Absorbent paints penetrate the leather and discolor the skin. The structure remains visible, tangible and can breathe. It looks similar to water colors painted on your skin.

Opaque leather paints produce strong colors and are completely non-transparent. These paints are often based on acrylic, which makes the leather stiffer and are also available in metallic.



TEXTILE AND ACRYLIC PAINT:

Some classic paints are known to all of us: fabric paint and textile paint, which can be painted or sprayed on. If they are liquefied, they can also be used with an airbrush.

Acrylic paints are also a possibility. Like fabric paint, they are available as paint or spray.

However, acrylic stiffens the surface, which is why movable leather parts can become hard and scratchy or crack.

FABRIC COMPARISON

The best way to show how paints affect materials is by comparing them.

Since suede and pleather can also be painted with fabric paint, they are included here as an extra.

LEFT: ABSORBING LEATHER PAINT (ALCOHOL-BASED) / RIGHT: OPAQUE LEATHER PAINT (ACRYLIC-BASED)



LEFT: METAL LEATHER PAINT / RIGHT: OPAQUE LEATHER PAINT (ACRYLIC BASE)





If the suede is very thin, the paint can seep through on the back. Therefore, make sure to put something between your fabric and the surface you're working on.



Although it is leather paint, the acrylic in it gives the fabric a shiny and stiff effect. Some colors are only superficial and do not show on the back.

LEFT: SPRAY PAINT (WATER-ACRYLIC BASED) / RIGHT: TEXTILE SPRAY PAINT (WATER-ACRYLIC BASED)



The stiffness of both paints is particularly noticeable on rough leather. The surface is scratchy and the layer of paint crumbles when moved.

SCRATCH IT OFF!

Leather is worn. Be it on clothes or on a prob. Friction will stress the paint.

Since suede and pleather can also be painted with fabric paint, they are included here as an extra.



SUEDE

PLEATHER



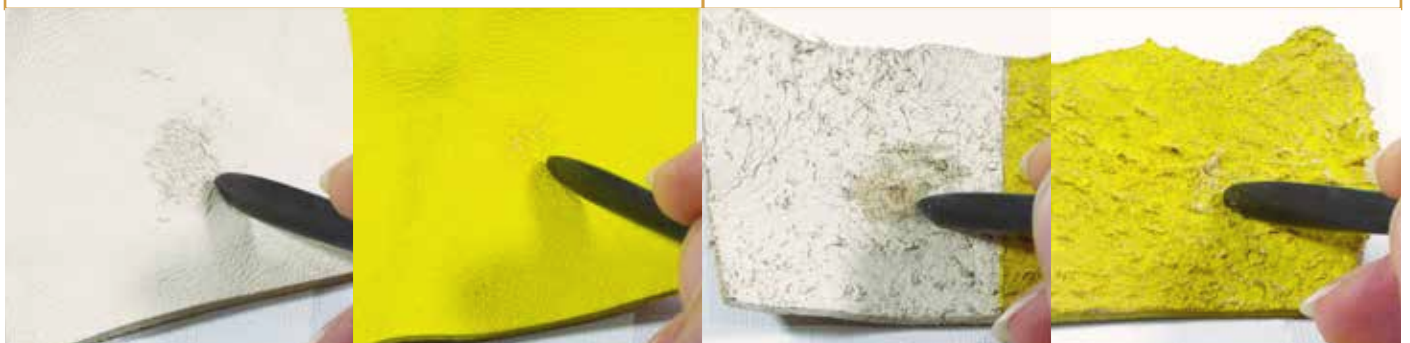
SMOOTH LEATHER

ROUGH LEATHER



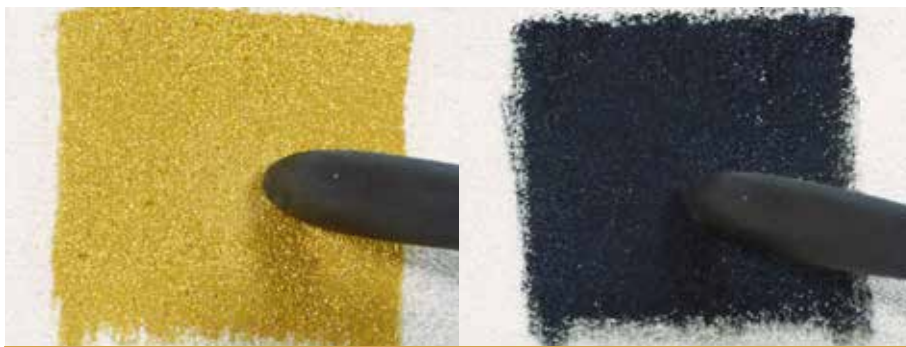
SUEDE

PLEATHER



SMOOTH LEATHER

ROUGH LEATHER



SUEDE



PLEATHER



LEATHER

INSIDE TIP

Plasti dip is a rubber-based spray film. It is best known in armor and weapons building because it is used to seal foam. At the same time, it remains flexible but robust.

This film is available in different colors as well as transparent, matt and glossy. And that is its advantage.



Place the can in a bucket of hot water for 10-15 Minutes. This makes the rubber soft. Dry the can and shake it long and hard to make the last bit of rubber soft. Now you can spray your leather somewhere with good ventilation or outside. One or two layers are enough to achieve a good protective film. Now the acrylic paints are almost impossible to scratched off.



EXTRAS



EXTRA COLOR

In addition to the numerous colors, there are also special colors for textiles. The colors come in two variations: a tube with a tip and the classic glass Jar.

Even if not much fits in the tubes (25ml), you have the advantage of painting thin lines, points and

patterns without a brush. They have a small tip, similar to liquid glue, to apply the paint.

With these colors, additional effects are possible and you can decorate the costume more. The variety of effects you want to use is up to you and what is fun for you.



METALLIC



The taffeta among the colors. In addition to silver, gold and bronze, there are many more metal colors to choose from to create a noble, shimmering look.

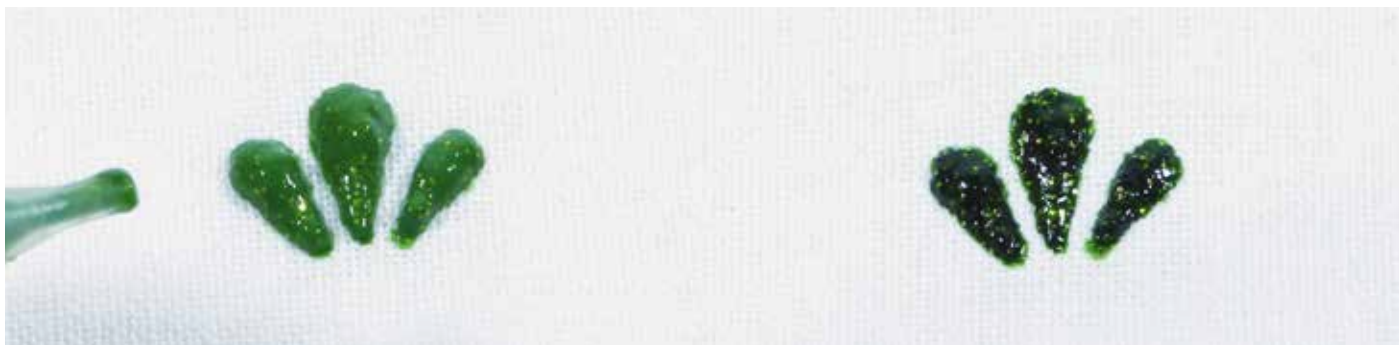
This paint is usually thicker than normal textile paint, but you can handle it very easily. Usually they are also more opaque, which is why you only need one layer of paint in most cases.

If you apply the paint thinly, it will have a smooth surface after drying. If you apply them thicker, e.g. in the form of drops, you will feel a slight bulge.

If metallic paints are used over a large area, the fabric becomes slightly stiffer.

Photos in comparison: freshly painted - dried

GLITTER



„Glitter is everything“ and every unicorn among us needs glitter!

Also in a selection of colors, you can use the glitter to decorate any costume to become a disco ball.

What looks a bit pale at the beginning turns out to be a real eye-catcher later. The color comes out stronger and shimmery as soon as it is dry.

Photos in comparison: freshly painted - dried

PUFF / 3D



There is only a small selection, but you can achieve a WOW effect with them. After the paint has dried, iron over the pattern with the help of an Iron and bakingpaper until the paint puffs up completely.

A substance in the color reacts to heat and therefore

foams up. With this you can imitate 3D effects and even flock patterns.

However, the disadvantage is that fine or detailed Patterns are not possible.

Photos in comparison: freshly painted - dried - ironed

PEARL PEN



The pearlpen is in demand when you need 3D-like patterns, rivets, buttons or, as the name suggests, pearls, but you can't attach the real thing.

With the pen it is possible for you to draw very small

to nail-sized half-drops. The shrinkage rate is very low, which is why you can calculate and paint pearls or rivet patterns very well. Unfortunately, the color range is also very small for this.

Photos in comparison: freshly painted - dried

BLEACHING

Be it for a costumes or your own clothing, bleaching is useful. At the very least when a shirt turns yellow from constant wearing and washing. Know that you are working with chemicals.

Always wear gloves and work with good ventilation, ideally outdoors.

Please note all information on bottles, because your health is your top priority.

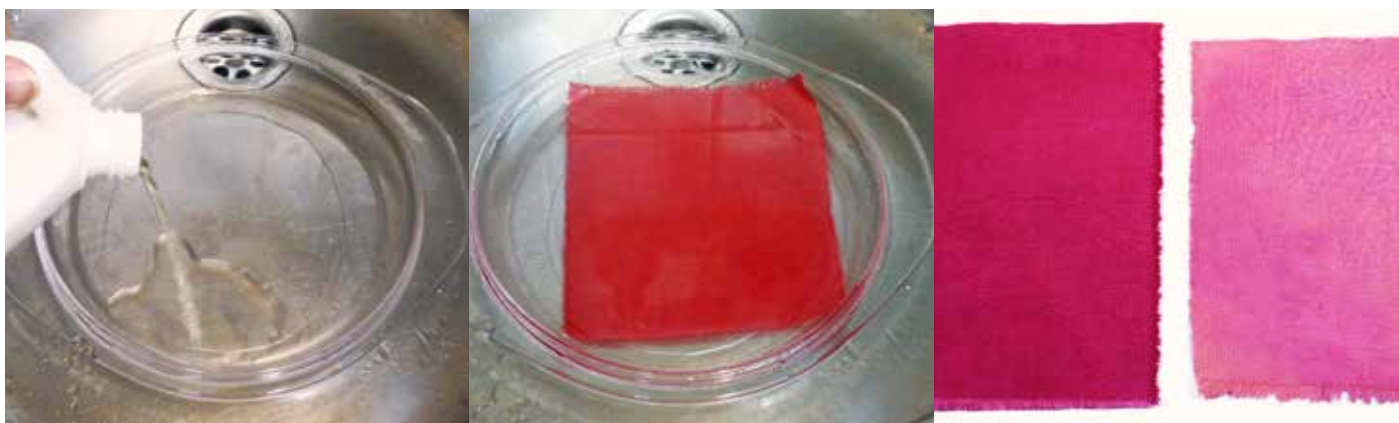
SAFTY FIRST

WARNING:

Never mix vinegar and bleach together. This mixture creates the toxic chlorine gas, which can cause irritation or even poisoning.



BLEACH



Bleach comes in different forms. Regardless of the mix, only use it for bleaching and cleaning. Pure or diluted with water, the chemical is poured into a heat-resistant container. Then the fabric is placed in it. The results vary based on the amount of bleach and the duration you keep the fabric in it.

During bleaching, the chemical removes color particles from the material.

Important: Wash the textiles, your gloves and the container well with hot water after you're done.

In comparison: before and after.

VINEGAR



This may sound strange, but vinegar is a very classic and effective household remedy for discoloring textiles.

Mix water and vinegar in a bucket and place the fabric inside. Since vinegar is far weaker than bleach, the

fabric should be submerged for a longer duration. Yellowed textiles in particular can be made radiant white again with this application.

Instead of attacking the fibers like bleach, vinegar cleans them gently.

In comparison: before and after.



THE SONG OF HEAT
AND SOAP





THE SONG OF HEAT AND SOAP

You may have already noticed, but there are two words I want to share:

WASHING and IRONING!

WASHING



These actions may sound simple, but their importance is often underestimated.

Many textiles often leave the factory without post-treatment. Coloring, chemicals and other things are still inside the fabric.

To avoid "bleeding", wash the textiles. Otherwise, the entire cosplay can be ruined with the first washing.

Prewash = Advantage:

The fibers solidify after washing. Wool no longer shrinks and synthetic fabrics do not warp.

IRONING



The iron is and will remain a secret miracle weapon for us.

Washing or storage often leaves many folds and creases in the fabric.

This not only makes it difficult to transfer the pattern cleanly, but also makes it harder to properly iron the costume when it is ready.

Ironed fabric always looks better. Be it with your progress pictures, at an event or the photoshoot.





Congratulations!
You have reached the end of my book.

Thank you for accompanying me on our little adventure. I hope you had a lot of fun and will use what you have learned. Do not be afraid of new projects, Techniques and, above all, experiments. Use the knowledge you acquire.

I wish you every success with your projects, be creative and always believe in your dreams.

And do not forget:
The adventure continues with every new project!

To be continued...

