

Basic Material

Demonstration and workshop equipment



If working with gutta

- Gutta or waterbased resist
- Essence F / solvent
- Burette
- Applicator



Basic equipment

(essential supplies to get started)

- Pre-washed Silk
- Paints or dyes (see the «Getting started» exercise sheet)
- Paint /dyes thinner
- Antifuse - stop-flow primer
- Salts of different sizes
- Frame and tacks (see «The frames»)
- Scissors
- Brushes or cotton swabs
- Jar of water
- mixed media paper
- Mixing pallet
- Adhesive tape (protect the frame)
- Pipette and applicator
- Gutta or water-soluble resist
- Rags or paper towels
- Empty jars (recovery of excess colors)
- Soft pencils or vanishing pencil

If working with Batik

- Electric wax pot
- Beeswax and Paraffin
- Tjanting
- Natural fiber bristle brushes



Tip

You can replace the electric wax pot with a bottle warmer, a double boiler or an electric hob and pan.

For outdoor work, have a water supply and a container for collecting used water.

Choosing Silk

There are many qualities of silk. They come in various aspects.

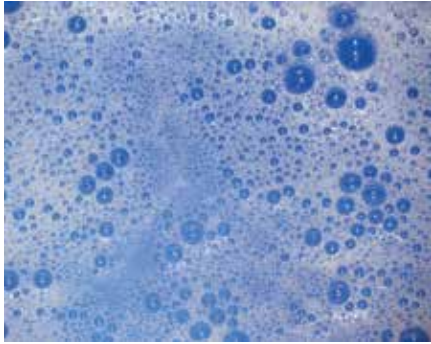
Irregular or smooth, rough or silky, fine or thick, white or unbleached. All have one point in common: they originate from the Far East. You can work with any of them, however for beginners, it will be easier to work with thin and regular fabric.

1. Main silk used for painting

The choice will mainly be based on the end use of the fabric: clothing (scarves, shawls, pareos, tunics, etc.), or decoration (cushions, lampshades, curtains, decorative panels, folding screens, etc.).

NAME	ASPECT	CHARACTERISTICS	USE
Pongé*	Loose weaving Fine and slightly twisted yarns Slightly shiny appearance	Cheap Easy to use All techniques	Learning Clothing Decoration
Twill	Tight weaving Medium and slightly twisted yarns Thick and regular appearance Soft silk with diagonal weaving	All techniques	Clothing Decoration
Wild silk	Uncalibrated wires Thick and irregular appearance	Difficult to work with gutta and watercolor techniques Used for freehand creations (direct painting, stamps)	Clothing Decoration
Chiffon/Mousseline	Fine and loose weaving Fine wires, medium twist Soft and slightly elastic appearance	Free techniques	Clothing Decoration (lampshade)
Organza	Fine weaving Rigid and slightly transparent appearance	Free techniques	Clothing Furnishing
Crêpe de Chine	Loose weaving, very twisted threads Grainy appearance	All techniques	Clothing
Crêpe Georgette	Tight weaving Wispy fabric Slightly transparent	All techniques	Clothing Decoration Furnishing
Crêpe Satin	Thick weaving with relief patterns Slow color diffusion	Delicate use with the gutta technique	Clothing Decoration
Bourrette	Coarse weaving Fine, matte fabric Not elastic	Batik	Clothing Decoration Furnishing
Doupion	Unbleached silk Thick and regular appearance	All techniques	Clothing Decoration
Silk Etamine Silk/Wool Etamine	Loose and fine weaving Soft, lightweight fabric	Free techniques	Clothing Furnishing
Velours de soie	Very thick and heavy fabric made of silk and viscose	Free techniques Double-dye technique Devore technique	Decoration Devore

* They are the most popular for painting. They exist in different thickness and weight. Pongé n ° 5 and 7 are the thinnest, least expensive and simplest to use, allowing you to learn different techniques.



2. Preparing your silk

Prewashing your fabric is an important step to remove invisible lubricants, fingerprints, dirt, oil or silk worm gum and other impurities that may still be on your fabric. Fabric that has not been properly washed absorbs colors badly.

Soak the piece of silk for 1/2 day in hot soapy water with 50 grams of backing soda to remove all traces of impurities and spinning residue.

Rinse thoroughly with clean water.

3. Silk storage

Silk is very solid. Nevertheless, it requires some precautions...

If you need to store large quantities of fabric, it is better to roll it rather than folding it.

Keep the roll in a dry place.