

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.

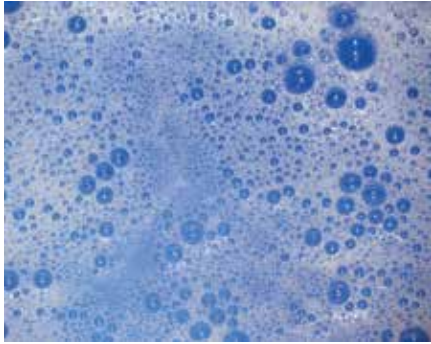
Irregular or smooth, rough or silky, fine or thick, white or unbleached. All have one point in common: they originate from the Far East. You can work with any of them, however for beginners, it will be easier to work with thin and regular fabric.

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.

Color Essentials

1. Basics

Primary colors

Also called pure colors

- Red (magenta)
- Yellow
- Blue (cyan)

Secondary colors

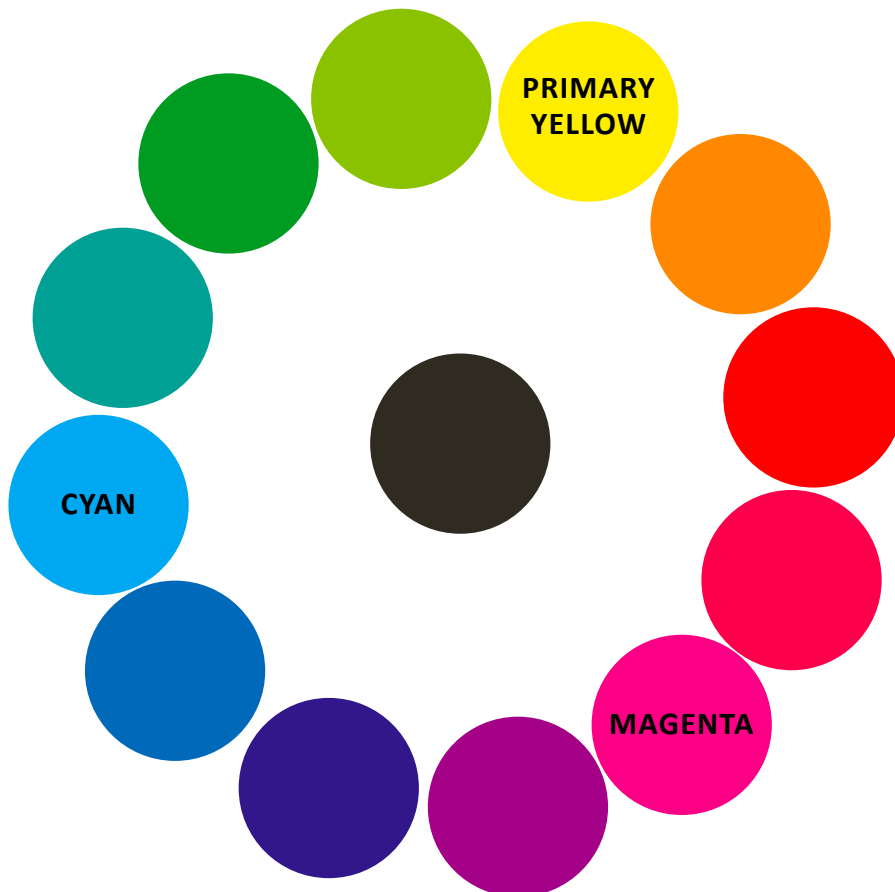
- Green (cyan and yellow)
- Orange (magenta and yellow)
- Purple (magenta and cyan)

By mixing two primary colors, you get the secondary color.

Tertiary colors

They are obtained by mixing two secondary colors together.

For example: brown is obtained by mixing green and orange.



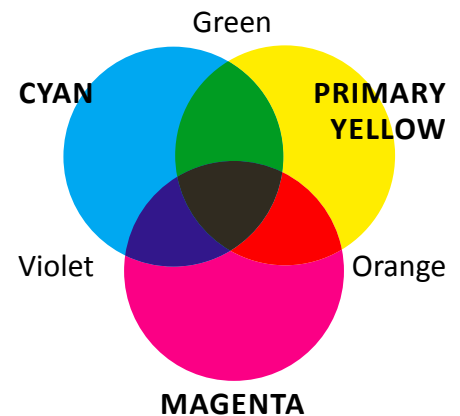
Complementary colors

These are the ones that are in opposition on the color circle.

Which colors do I need to begin?

To start painting silk, a few colors are enough: yellow, blue, red and black.

By mixing different percentages of these dyes together, you can obtain any color possible.



By mixing all three primary colors, we get a dark gray

2. Shades

Shades are the different intensities of one same color.

A monochrome or range: a gradation of tones of the same color.

Pastel shades: range from the chosen color to white.

Dark shades: range starting from the chosen color going to black or adding a complementary color.

3. Colors

Pure colors are called brilliant: red, orange, yellow, green, blue, purple.

Neutral colors: black, gray.

Warm colors: red, brown, orange, yellow and their derived colors.

Cold colors: green, blue, purple and their derived colors.

Middle color or broken color: is said of a color obtained by the addition of black or a complementary color.

4. How to mix your colors

The color chart

Making a color chart on a silk square is an essential step.

You will need a dropper or pipette to measure the color mixes and dilutions.

When mixing color, always start with the lightest color to which you add the darker color sparingly until you get the desired tone. Use a dropper and change your colors drop by drop.

The dropper, like a paintbrush, should be rinsed before each new color mix.

Always use the same dropper for each primary color.

Rinse them off at the end of your work to prevent the paint from drying and distorting your subsequent mixes.

Use thinner to lighten the colors.

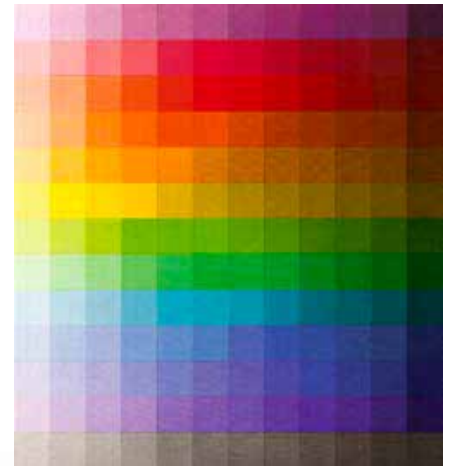
It is also possible to mix colors directly on the silk fabric by superimposing the tones one on top of the other.

Example: to obtain green -> paint a first coat of yellow then a second coat of blue.

How much paint will you need?

To give you an estimate, one teaspoon of paint covers about one 30x30 cm square of Ponge 4.

Naturally, for the same surface, the thicker the silk, the greater the amount of dye.



Important

**Generously plan
the amount of paint
needed to cover
the chosen surface.**

Important

**Use sample silk bands to carry out
tests. Testing is important
to preview effects produced
on the fabric. Don't forget that
the steam fixing process will
strongly revive the hues.**

Choosing The Right Paint

There are two ways of painting silk:

- Using steam-fixed liquid dyes.
- Using water-based heat-fixed paints.



1. H DUPONT CLASSIQUE steam-fixed liquid dyes

These dyes are used to color silk and wool.

The colors are transparent. As liquid as water, these dyes penetrate to the heart of the fabric fibers.

They are fixed by steaming (see Sheet n°13: «Fixing») or by dyeing in a hot bath.

All steam-fixed dyes can be mixed with one-another.

To make a color lighter, add thinner. You can also make your own thinner by mixing one part of water with one part of 90° alcohol.

To remove steam-fixed dyes from silk fabric, use «H DUPONT Pure bleaching agent» - 250ml - DU 081 0250 000.



2. ARASILK Heat-fixed paints

These liquid paints are also used for silk and wool.

Fluid as water, these colors will fuse on the fabric just as steam-fixed dyes. Colors are easily recognisable from one another. They differ in their fixing process. They must be heat fixed by using an iron or hairdryer (see Sheet n°13 «Fixing»).

They can be mixed together or diluted with specific mediums in order to create new tones.

The heat-fixable dyes have a slightly less vivid rendering than the conventional dyes, but they work in the same way (see Sheet n°10: «Wax - Batik technique» - Sheet n°9: «The gutta setting»).

3. Storing dyes and paint.

Pure dyes keep perfectly in a well-capped bottle*.

To keep your paint mixes, use bottles and sort them by tone.

These mixes will serve as a basis for composing new colors and thus enhancing the bright tones.

Store the dye bottles out of the sunlight and in a frost-free place.

* If after a while you notice deposits in your dye, you can filter it with a coffee filter before using it again.

Reminder

It is essential to fix the colors on the fabric (see Sheet n°13: «The fixing»).

Fixing revives colors.

Preparing Your Work

1. Choosing a frame

To be able to work, the silk must be perfectly stretched. It will therefore be necessary to use a frame. There are 2 types: frames with non-adjustable tension and frames with adjustable tension.



Fixed frame (painting frame)

Non-adjustable tension frames

- **The fixed frame**

The most simple and generally used frame. Usually made of tender wood battens and brackets, it is inexpensive and simple to make. However, it does have a major drawback. As it is fixed, it does not allow to adjust the correct tension in techniques such as watercolor for example. Also, you will need to make a separate frame for each different size of artwork you wish to make.

It can advantageously be replaced by the use of a painting frame, from which the canvas will have been removed. Used on the back, it will have the advantage to be able to tighten the silk during work (corners). The latter may also, once turned over, serve for framing the finished decor.

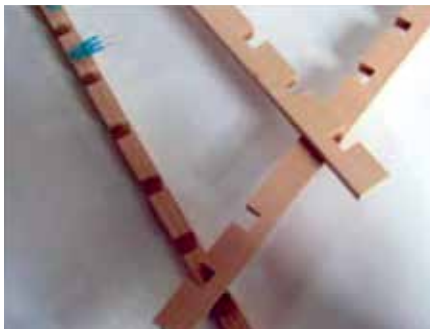
- **The notched frame**

For small pieces of silk (90 x 90cm max).

The dimensioning is done by simple fitting.

Quick and light to use for workshops or demonstrations.

Over time, the assemblies wear out and the frame becomes loose.



Notched frame

Adjustable tension frames (the most practical)

The adjustable tension frames allow you to tighten the silk without having to unhook it.

- **Sliding bar frames**

Tension is effected by sliding the uprights relative to each other. Locking is done using wing nuts.

These frames allow you to stretch large silks.

Ease of use, but risk of irregular silk tension as the silk fabric is only fixed on two sides instead of four. To remedy this, plan an additional hanging system (example: claw tensioners).



Spiked frame

- **The spiked frames**

These models are fitted with 2 bars with spaced pins every centimeter and 2 bars with slides and butterfly nuts.

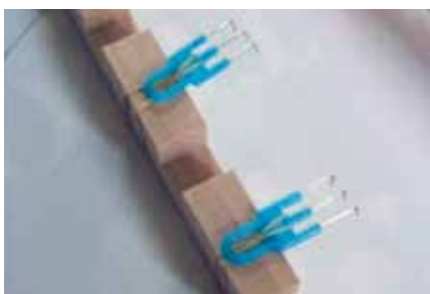
The silk is pinned to the spiked bars (use an old toothbrush or the handle of a brush). It is then stretched using the slides of the other 2 bars.

Its advantages: silk is stretched in a fast and effective manner throughout the work. Retensioning is quick and easy.

Its disadvantages: its price is high, risk of injury (sharp pins).

- **The claw tensioners**

Unlike pins and thumbtacks, claw tensioners allow you to stretch the silk without damaging it. Tension is well maintained throughout the work. They are fixed to the frame either with springs or with rubber bands.



Claw tensioners



2. Stretching the silk

Use masking tape to protect the wooden frames from staining your silk.

If you use pushpins to stretch your silk, provide a correct margin for the push pin marks, especially if there is a risk that you might need to reajust the tension and pins (fixed frame). Add 2cm in height and width to the dimension of your frame.

On a fixed frame, start in the middle of each amount. Place a thumbtack about every 5 cm, then stretch the opposite side.



Important

Once stretched, the silk should have no pockets or folds.

For wooden frames, use masking tape so as not to stain the frame and isolate your work from any old stains present on the frame. Indeed, stains on the frame will rub off on new fabric.

After each use, inspect the masking tape and change it if necessary.

3. The work plan

Painting on silk is always done horizontally or on a slight inclination (seated work).

Protect the floor with plastic. Use or cover a water-resistant table cloth (children can sit on the floor). As the work is generally done upright, it is better to have a table at a height of 90 cm above ground to avoid bending.

You can easily make a work table using adjustable trestles, a wooden panel covered in plastic or melamine.

The table must be clean. Wipe your worktop regularly to avoid stains.

Tools

1. Brushes

They must be of good quality and, for bristle brushes, **have the tips perfectly tapered.**



Small gray / watercolor Brushes

Watercolor type brushes are the best suited for painting on silk. They have a fine point while allowing a good reserve of dye. Their major drawback is their price. This is why it is important to clean the brushes properly (see below) in order to use them for as long as possible.



Foam brushes

Available in different sizes, they are inexpensive and are particularly practical for painting backgrounds.

They allow to paint quickly and evenly.

Beware, however, of product overload (see Sheet n°9: «The gutta set» -> Applying colorants).



Flat bristle brushes

Bristle brushes are used with the batik technique to apply wax on the silk. It will therefore not be necessary to clean the brush every time since the wax melts when heated. If it is however necessary to clean it (for a different use), use boiling water and H Dupont's Essence F.



Stencil brushes

These are round brushes with all the bristles cut to the same length. They are needed when painting with stencils or screens.

Brush Maintenance

Follow these rules in order to keep your equipment in good working order for a long time.

After each session, **clean the brushes thoroughly.**

Wash them with Marseille's soap until obtaining white foam, or with 95% alcohol.

(H Dupont Medium alcoholic - 250ml - DU 075 0250 000).

Rinse thoroughly.

Repeat if there are traces of paint left, wipe them on a cloth, then **let them dry in a jar, tip up.**

Always store your brushes with the bristles up.



2. Additional tools

- A compressed air sprayer: use with screens or stencils
- A tjanting: a very precise little instrument used in the batik technique (see Sheet n°10: «Wax - Batik technique»)
- A few small pieces of foam: use them to deposit dye for your backgrounds. Clean with water after use.
- Natural sponge
- Smoothing-Iron
- A hair dryer
- 2 painting pallets or plastic ice cube trays to mix the colors (in the drugstore or tableware department of supermarkets)
- Dropper for dosing color mixes, minimum 5 (1 per primary color + black dye + thinner)
- A protective apron
- Plastic hand gloves - if dyeing, clean with bleach
- A water-proof or plastic tablecloth to protect the worktop
- A wax heater (for example: depilatory wax heater appliance)



...And also

- Rags
- Paper towels
- Small jars or containers with lid
- Cotton swabs: can be used if you don't have brushes at hand. Use one per color, discard after use



Preparing Your Model

1. Create a model

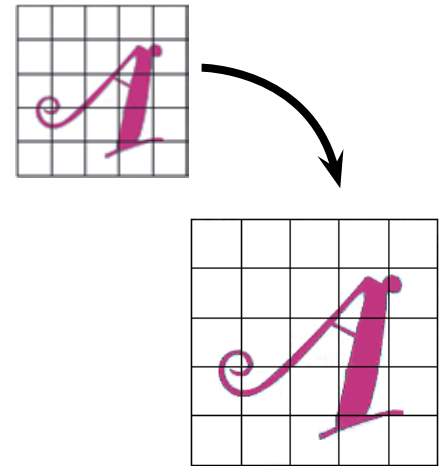
Using tracing paper to transfer the chosen drawing.

Enlarge it using the tile method, or simply with a copy machine.

With a copy machine

Use a scanner and printer or copy machine to enlarge the different parts of the drawing, then assemble the enlargements together with adhesive tape. If necessary, outline the main lines with a black felt pen.

Take a large sheet of white paper, paste the reconstituted drawing on the reverse side. Place the sheet against a window or lightbox in order to see the lines and transfer your model.



Tile method

With the tile method

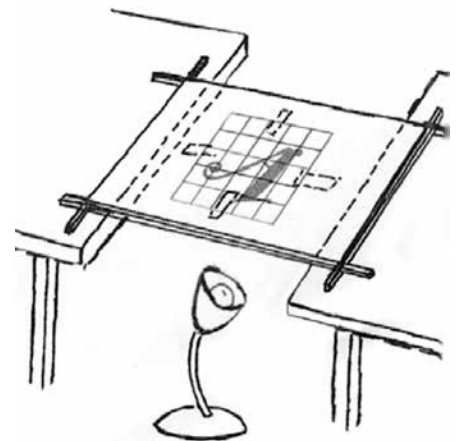
The tile method involves reproducing the design on tracing paper. Grid the layer and then on a large sheet of paper reproduce the grid on a larger scale. Redo the drawing using the tiles as a guide.

2. Transfer the drawing to the silk

Method 1

Resume the transparency method to transfer the design to the silk. Place the frame with the silk stretched between two trestles. Place a lamp on the floor.

The model, the outline of which is made with black felt, is placed on a glass and the frame placed on top. A lighted lamp placed on the ground, under the glass plate makes it easy to follow the path through the silk.



Method 2

For frames with thumbtacks

Fix the drawing you wish to reproduce on a plywood panel (or on your table) with adhesive tape.

Place the silk on the drawing. Pin the top, then the bottom and finally the sides in a staggered way so as not to distort the silk.

Trace the design and mount the silk on your frame.

You can also tape your drawing to the wall and your silk over it. Be careful not to distort the drawing.

For other frame types

Stretch the silk on the frame.

Tape the design onto a plywood panel.

Put the wooden battens on the table and inside the frame.

Place the panel with the design on the battens.

Put the frame with the silk in place and trace the drawing.

Trick

Hold your pencil straight. The tip should be extremely fine and should not catch the silk.

Put your hand on a paper towel so as not to stain your silk.

Gutta And Resist Tools



Material and colored gutta

1. Gutta tools

- gutta or waterbased resist
- Applicator bottles (to be pierced with a pin)
- Normographic metal nibs (different sizes)
- A hair dryer, to speed up the drying time of the gutta

2. The different guttas

a) Solvent-based gutta

It can be colorless or colored, it allows overlays, dries quickly and does not dilute.

It is toxic and is removed with solvent (work in a ventilated room). While you are working, place the full applicator bottles in a tightly closed jar with petrol.

If you interrupt your work for a long time, it is better to **put the gutta back in its original bottle** and to clean bottles and nibs with solvent or water depending on the type of gutta.

b) The water-based resist

Colorless or colored, it does not allow overlapping. The silk remains natural or colored if it has been dyed before.

It is not toxic. It has to be heat-fixed with an iron and hardens slightly when fixed.

If drying time is longer, the lines tend to widen on the silk.

3. Applicator bottles

There are several kinds of bottle tips: some with fine or large tip.

Preparing the bottle

It is better to pierce its tip with a pin (or a thumbtack) than to cut it. This will limit the flow of gutta.

Fill your pipette 3/4 full with gutta or resist and replace the tip.

Screw a standard nib on the tip. For more security, do not hesitate to tape this one.

Remember to flush the air from the bottle before you start using it.

Your gutta will keep up to 3 days in your pipette. When not in use, be sure to always put the pin back in the nib so that it does not get clogged.

Reminder

The gutta or set prevents color to rock in silk fiber.



Colorless gutta



Colored gutta



Cleaning the nib

Empty the applicator bottle and put it upright.

Let it dry the necessary time (from a few days to a few weeks depending on the type of gutta used).

When the gutta is completely dry, put a piece of cotton on the end of a wooden or metal rod (kebab stick). Lower this rod into the bottle and rotate it to peel the gum from the bottom of the bottle. Then the edges will peel off until the tip. You can then remove the gum residue.

If you don't want to wait for the gutta to dry, you can clean your bottle with Essence F (for solvent gutta).

Fill your bottle with Essence F solvent, shake it well and empty it. Then clean it with cotton swabs or a longer stick on which you will have placed cotton.

3. Normographic nibs

The standard screw nibs are made of metal.

They are made up of a nib and a pin which prevents your nib from clogging when you are not using it.

They come in different sizes, depending on the thickness of the line you want.

Cleaning the nib

Put a piece of cotton on the end of a stick and make it twist in the nib until it is clean (change cotton if necessary).

Introduce the pin in the pen and move it back and forth, wiping it each time until it comes out clean.

Store the screw nib in its box until the next use.

Warning! Do not leave your nib in solvent for an extended period of time as this will spoil it and it will damage the silk.



Gutta And Resist

Silk paint and dye spread out and fuse on silk fabric. To control this phenomenon and achieve precise patterns, it is necessary to partition (or set) the silk with gutta.

Set in fine mesh, the gutta forms a barrier that blocks the paint or dye to spread in the silk fiber. The colored area will then have sharp edges (see Sheet n ° 8: «Gutta and resist tools»).

1. Using gutta

To be effective, **the gutta must dry in a few minutes** and melt completely in the fabric fiber. It must be imperceptible to the touch and be perfectly impermeable to the paint.

Although gutta (Serti N) has a naturally flowing appearance, it is often necessary to add some H Dupont Essence F (solvent) to it. There is also water-based resist which is non-toxic.

To check the consistency of the gutta, dip a stick in the container and pull it out. the gutta should flow from the stick into the pot in a fine line.

Depending on the thickness and quality of the fabric, it will be necessary to adjust the fluidity of the gutta.

It is therefore necessary to make some tests on samples of the silk that you will use.

For example, a thick fabric (twill, doupion), will be more difficult to work with than a pongee. The gutta will need to be further diluted.



Gutta prevents color from flowing



Cut the tip of the new pipette



Pour the gutta into the bottle, add a few drops of solvent (essence F)



Hold the bottle as if it were a pen



Raise the edge of the ruler to avoid burrs

2. Testing

Begin testing on a piece of paper.

Hold the applicator bottle equipped with a nib (different calibers) as if it were a pen and press the bottle lightly. The tip should move evenly, smoothly, so as to obtain a thin and regular line.

Press the tip lightly on the fabric to allow the gutta to penetrate into the fibers of the fabric.

Do several tests with simple shapes to master the proper movement. There must be neither hesitation nor resumption.

On thick fabrics, the line should be wider and the movement slower. You also need to put more pressure on the fabric. It may be necessary to make a bigger hole in the pipette tip and redraw the gutta line on the back of the fabric to be sure that the line will resist.

Beware of the drop that forms at the start of each line.

If possible before starting a line, place the nib on a piece of paper placed near you.

To draw straight lines, you can use a ruler. **Watch out for burrs.**

3. Prepare your equipment

(see Sheet n °8: «Gutta and resist tools»)

4. Drawing

After having stretched the silk (see Sheet n ° 5: «Preparing your work»), you can draw your design directly with the gutta by placing your drawing under the silk to reproduce it. The lines of the drawing will appear by transparency. Trace the drawing with the gutta.

You can also pre-draw your design on the silk with a soft pencil, vanishing pencil, or self-erasing felt-tip pen (watch out: it disappears within 24 hours) - See Sheet n°7: «Preparing your model».

Check the gutta for leaks. If lines appear weak or broken, touch them up. When the gutta is dry, test the good waterproofness of the setting with water.

In order to avoid your hand to brush against the wet gutta and cause trails, start your pattern from the top and opposite side of your writing hand (on the left for right-handers, on the right for left-handers).

Be careful that the bottom paper does not come in contact with the silk while you set the gutta.

(keep a minimum distance of 1 cm).

To dry the gutta faster, you can use a hair dryer. Hold it 20cm away from the silk.



Start at the center of the pattern



Then the juxtposed colors



*Use 95% alcohol to dilute the burrs.
Check the gutta is waterproof*

6. Apply the dye or paint

Start painting the lighter shades. For small areas, use watercolor brushes or cotton swabs.

For larger areas, use large wash brushes or foam brushes (see Sheet n°6: «Tools»).

Always start from the center of the area you wish to color, then let the dye fuse to the resist barrier.

Beware of excess dye (risk of stains, drips, etc.). Remove excess dye with a wrung out brush.

If the setting is not «waterproof», there is a risk of dye passing from one pattern to the other.

Remove burrs with cotton wool soaked in pure alcohol (watch out for halos). Repair any gaps in your resist before resuming work.

Problems encountered

The gutta does not dry quickly (time > 10 minutes).

The line is too thick or the gutta is not fluid enough.

The gutta remains sticky after fixing.

In this case, **completely soak the silk in Essence F solvent** to completely eliminate the gutta.

Any traces of dye will also be diluted.

It is thus best to act before coloring.

BE CAREFUL, water gutta cannot be eliminated.

Wax - Batik Technique

The Batik technique uses wax as a resist to apply a design to your silk. Batik uses a mix of beeswax and paraffin. The more you add paraffin, the more the wax will melt at a low temperature and the more it will be “brittle” after cooling.

Use a wax heater to melt it.

The hot wax placed on the silk penetrates the fibers and makes them impervious to the painting of dyes; the fibers keep their original color (white silk or the color of a first painted background before applying the wax). This technique is ideal for beginners, because it requires little rigor. It is very easy to apply and it allows to camouflage possible faults.



1. Preparing your equipment

- Pre-washed Silk
- Frame and pushpins
- Drawing wax or crackling wax
- Wax heater
- Natural bristle brushes (flat, round or fan-shaped)
- Tjanting (see below) for fine lines
- Steamable dyes and paints
- Absorbent paper towels
- Iron



Heat the brush and tjanting in the hot wax to melt any residue

2. Drawing with wax

With a brush

It is the simplest method but the lines will be coarse and irregular. However, it will allow you to modulate the drawing, it is more natural.

With a tjanting

A tjanting is a small instrument made up of a copper tank mounted on a wooden handle and equipped with a very fine spout through which the hot wax flows. There are several models available.

The line is finer, the drawing more precise but also more rigid.

How to use a tjanting:

Place the copper tank in the hot wax for a few moments for it to heat up and thus maintain the wax warm and liquid.

- Take the tjanting out of the hot wax, let it drip a few seconds above the wax heater.
- Carry the instrument over the piece of silk, keeping a stopper under the spout to prevent any wax from running onto the silk.
- Clear the spout when you are ready to draw. As soon as the layout is finished, cover the spout again to avoid stains.
- As soon as the wax stops flowing smoothly from the tjanting, dip the tjanting in the hot wax to reload it.



Cover the mouthpiece of the tjanting before starting to plot



Draw as long as the wax is hot

Warning!

The wax should never smoke.

3. Laying colors

Apply the colors **starting from the lightest to the darkest**. Let the color dry (you can accelerate the drying by using a hairdryer set to cold).

To preview the design, bring your work to the light and look at the decor by transparency.



4. Crackling

Crackling wax allows you to create beautiful effect, create a decor, or to connect the different parts of your design.

Once the silk is completely dry:

- Spread a layer of crackling wax over the entire surface of your silk with a wide, flat brush. In order for the wax to stay on the fabric as you work, the wax must be very hot (without smoking).
- Let it cool.
- Remove the silk from the frame, gently crumple it to form the cracks.
- Replace the silk on your frame, then apply a color that suits the general decor.
- Wipe off excess color from the wax.
- Let it dry.

With a scraper or a non-sharp blade, remove as much of the wax as possible. Remove the remaining wax by ironing the fabric between two sheets of absorbent paper towels (or old newspapers) Set the iron thermostat to «cotton».



Coat the silk with hot wax



Once the wax being cooled, remove. Then crumple the silk. Cracks appear.



Replace the silk on the frame



Spread the dye on the cracks.

Painting With Salt

Painting with salt is very simple. All you need to do is sprinkle a few grains of salt on your colors while the paint is still wet. The salts will absorb the moisture as well as part of the dye.

You can use all kinds of salt: sea salt, coarse or fine, dishwasher salt or soda crystals.

Different salt kinds and sizes will create different kinds of effects.

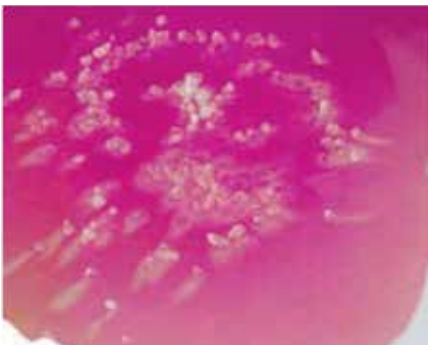


1. Salt effects

You can control the effect of salt by depositing the grains of salt one by one on the silk. Each grain of salt will then create different flower or flame like shapes. Use pinches of salt to control the desired effect.

Use very dry salt. Dry it if necessary by placing it near a heat source. The more color, the more the absorption capacity of the salt is limited.

Salt has a more dramatic effect on vibrant colors (yellow and its derivatives). It has less effect on magenta and cyan colors. The best results are obtained with darker combined colors (brown, navy blue, burgundy).



2. Using coarse salt

When you plan on using salt on part of your silk only, **always paint the areas which will not have salt first and allow to dry well before painting the areas that will have salt.** Otherwise, there is a risk of stains.

When the color is dry, remove the salt with a large brush or a slightly stiffer brush.



Important

The salt should be very dry.

Do not move your artwork while the salt is on the damp silk (Stains due to runny paint).

Steaming will brighten the colors.



Accidents

1. Stains

If you have stained (by brush projection) a silk which is not yet painted, use a cotton swab or a brush soaked in alcohol and rub the soiled part.

Transparent dyes are not removable.

If you painted the wrong color, you can:

- Either cover it with a darker shade
- Or discolour it with alcohol. (Risk of having a ring around)
- Either add salt to absorb the paint and create new effects (see Sheet n°11: «Paint with salt»)
- Or add a new drawing to your design.

For decorative panels, you can cover the paint with an opaque dye.

If a stain occurs during the batik or resist, incorporate it into the design adding, if necessary, a few small details.

2. Accidental discoloration

If a drop of water / alcohol accidentally falls on a colored surface, use this defect and add a detail. Use coarse salt to liven the plain surface (be careful, this process should not be overused).

3. Colors are too bright (after fixing)

If the colors seem too bright after steaming, there are 2 solutions:

- Quickly wash your silk in at least two liters of pure water. The colors will bleed and fade.
- Prepare a dye bath with water and a touch of dark colored dye (blue, purple, brown or black). Choose a color that is in harmony with your decor. Quickly pass your silk through the dye bath, then allow to dry. You will obtain a darker tone.

4. Eliminating all the colors

If the result obtained does not really suit you, you could discolor the silk by soaking it in a bath of specific bleach: H Dupont Pure Bleach (Decolorant) - 250ml - DU 081 0250 000 (for the proportions, follow the manufacturer's instructions).

After rinsing, the colors are removed from the silk and you can decorate again.

Setting Dyes

It is essential to set the dyes and paints on the silk after having carried out your painting.

Depending on the products used, there are two different methods :

- **Setting with steam: steaming** (steamer, pressure cooker)
- **Heat setting or thermofixing** (iron or hair dryer)

Reminder

Classic liquid dye
H DUPONT CLASSIC:
fixable by steaming.

ARASILK dye:
thermofixing.



1. Steam fixing

Steamer: industrial or semi-industrial process for large quantities or large silk paintings. You will find vertical (stove-pipe) or horizontal (stove-top) steamers suitable for amateurs. see catalog.

Pressure cooker: domestic process which is suitable for works of small dimensions and occasional uses.

Steam-fixing

It is usually a cylinder pipe or rectangular box placed on a tank containing boiling water. The silks are wrapped in protective paper that only lets through water vapor.

Follow the manufacturer's instructions concerning steaming time.

Steaming with a pressure cooker

This technique can only be used for works of small dimensions. It must be perfectly prepared (see Sheet n°14: «Steaming with a pressure cooker step by step»).

The principle is the same as for fixing with a silk steamer. The fixing is done using steam.

For this process, follow the instructions given by the step-by-step method.

2. Thermofixing

This method is used only with heat-fixable colors.

Coloring pigments of paint like ARASILK will fix to the silk when heat-treated with dry air.

a) With an iron:

- Place the fabric between two sheets of paper towels
- Set the iron for cotton / linen fabric - **without steam**
- Iron the silk back and forth for about 5 minutes

b) With a hair dryer (for lampshades, etc.):

- Blow hot air during 3 minutes over the entire surface of the silk.



Reminder

In all cases,
it is essential to
protect your silk
from any contact with
water before fixing.

Setting with a Pressure Cooker step by step

1. Required equipment

- A pressure cooker and its basket
- Household aluminum foil
- A glass or jar
- Steaming paper (DUS9962), priming paper or cotton canvas



2. Rolling your Fabric

Place the silk square on the protective paper or cotton canvas (the protective paper must be longer than the piece of silk so that you can roll it several times after the work has been completely wound up).



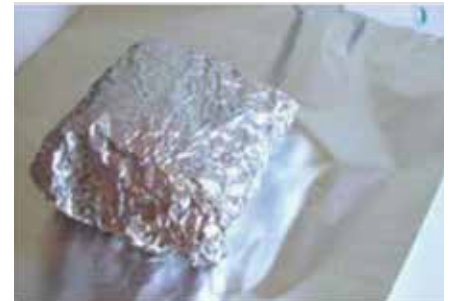
Roll the two elements together, taking care of creases (risk of marking)



Then roll the assembly on itself (keep the folding flexible. If too tight, there is a risk of marking the folds)



Carefully wrap the roll in aluminum foil



Add a second layer of foil

3. Inserting in the pressure cooker



Cover the basket holes with a page of protective paper (parboiling paper or similar)



Place the protected roll of silk in the basket then cover with a sheet of aluminum foil to protect it from condensed water drops.





Put 2 cm (or one inch) of water in the bottom of the pot. Place a glass jar at the bottom of it so as to avoid any contact between the water and the basket



Place the basket on the jar taking care to tighten the aluminum foil on the edges of the basket. The basket should be no less than 5cm (2inches) away from the water level.



4. Steaming



Close the pressure cooker and bring the water to a boil.

Once steam starts coming out, reduce heat to low and pressure-cook for 35 minutes.

Let the pressure and steam out of the cooker before removing the lid. Recover your silk roll and unroll it immediately after.

5. Washing

Steam fixed silks can be washed immediately after unwrapping. Use cold water and iron while still lightly wet. Set your iron to cotton.

Use H Dupont SILKWASH (100ml - DU 077 0100 000 or 1000ml - DU 077 1000 000) in a large volume of water (see instructions for use).

You can also use neutral liquid soap or water with vinegar.

The fabric must be fully washed. **Rinse thoroughly** until clear water is obtained in order to remove excess pigments.

Spread the piece of cloth on an absorbent surface, remove the excess water with an absorbent cloth, then **dry the silk while still damp, ironing on the back side.**

What you must remember

- Setting your colors is essential, whatever the process used
- Wash the fabric
- Iron

Do not allow the silk to dry naturally (risk of marking)

Microwave Dying step by step

A. The Shibori Technique

1. Required equipment

- H Dupont Classic steamable paints (2 or 3 colors per scarf)
- Vinegar
- A microwave oven
- 2 containers including 1 in glass
- Rubber bands or cotton strings
- Rubber gloves

2. Procedure

- Fold the silk several times in half until you get a square or rectangle
- Then crinkle, fold or tie the silk according to the desired effects
- Tie with rubber bands or string. Make sure to tighten well so as to make reserves and thus obtain effects (by knotting parts of the fabric, sewing pleats, winding on a tube...). **WARNING! Do not use metallic objects (Microwave)**
- Fill a container with hot water and add the vinegar (about one tablespoon per liter of water). This water / vinegar bath can be reused several times
- Soak the silk in the bath then wring very lightly by hand
- Place the still damp cloth in the glass dish
- With the plastic dropper (or with a spoon) add one or more colors.
- Put on the gloves and use your fingertips to let the color penetrate the fabric.
- Place the dish containing the colored silk in the microwave while still wet.
- Heat for 2 minutes at 800 watts. Do this twice.
- Remove from the oven, rinse the still tied silk in a bath of cold water to remove the excess color (always use gloves!)
- Remove the strings or rubber bands (on wet or dry silk)
- Rinse off with lukewarm water then wring out by hand
- Iron while still wet to remove creases (set iron to cotton)

This technique does not require steaming

3. Caution

- Heating time is indicative. It is proportional to the amount of silk to set.
- It is necessary to check the setting of the dye before rinsing it, by dipping a piece in water to see if the color does not run off.
- Silk must always be wet during the whole process.
- Preferably choose a light silk: Pongé 5 or 7, Mousseline or Crêpe Georgette.
- Once done, you can personalize your creations with heat-fixed colors or water guttas.



B. Simple dye

1. Required equipment

- H Dupont Classic steamable dyes (2 or 3 colors of paint per scarf)
- Vinegar
- a microwave oven
- a pyrex glass container
- Rubber gloves

2. Procedure

- Fill the pyrex glass dish with hot water and add vinegar (about one tablespoon per liter of water). Add just enough water to cover your fabric.
- Place your fabric in the container and let it soak well
- Sprinkle it with a graduated dropper (at the rate of 1 to 3 tablespoons) of one or more colors depending on the desired effects
- Put in the microwave for 4 minutes
- **Repeat the previous step 4 times.** At the end of the process, the fabric will have absorbed all the color and the water will be clear
- Take out the dish and let cool
- Rinse off with lukewarm water and let dry

3. Caution

- Heating time is indicative. It is proportional to the amount of silk to set.
- It is necessary to check the setting of the dye before rinsing it, by dipping a piece in water to see if the color does not run off.
- Silk must always be wet during the whole process.





Simple dye

You can dye two kinds of fabric:

- Fabrics made from animal fibers: silk and wool.
Dye to use: **H Dupont Classic.**
- Fabrics made from plant fibers: cotton, linen, viscose, hemp.
Dye to use: **H Dupont Alter Ego.**

1. Process

Regardless of the type of fabric, the dyeing process remains the same. Only the products to be used differ.

With a kitchen stove

- Pour lukewarm water in a saucepan. Add the chosen color(s) as well as vinegar or coarse salt.
- Rinse the fabric under lukewarm running water. Wring it out and dip it still wet in the dye bath.
- Place the saucepan on low heat and stir for 5 minutes, then increase the heat to gradually reach boiling temperature.
- Continue to stir constantly so as to obtain a regular color.
- Keep boiling for at least 5 minutes.
- Turn off the stove and let it rest for ten minutes.
- Rinse with running water then wash with warm soapy water. Finish with a rinse in clean water.
- Let dry.

2. Notes

- Please note: you must have enough water to easily and efficiently stir the fabric to be dyed in order to obtain an even dye.
- The amount of water in the following table is indicative and can be changed. The quantity of color will remain the same.
- H Dupont Classic dyes must be used on perfectly decayed silk. In case of doubt, wash the piece of silk in 40°C water with Marseille soap then rinse, or proceed to a first steaming of the white silk.
- Microwave cooking times are indicative, they are proportional to the amount of fabric used.
- It is necessary to check the setting of the dye before rinsing it, by dipping a piece in water to see if the color does not come off.
- The fabric should always be damp during handling.



Tip

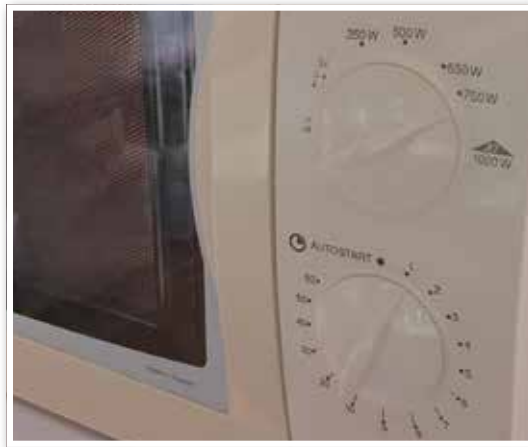
You can also dye your silks in a washing machine

Fabrics made from animal fibers: H Dupont Classique

20 to 35 g of dry fabric - 2 liters of water	30 ml H Dupont Classique dye	10 ml of vinegar
35 to 50 g of dry fabric - 3 liters of water	45 ml H Dupont Classique dye	15 ml of vinegar
50 to 70 g of dry fabric - 4 liters of water	60 ml H Dupont Classique dye	20 ml of vinegar
70 to 100 g of dry fabric - 5 liters of water	75 ml H Dupont Classique dye	25 ml of vinegar

Fiber fabrics of plant origin: H Dupont Alter Ego

20 to 35 g of dry fabric - 2 liters of water	30 ml H Dupont Alter Ego dye	20 g of coarse white salt
35 to 50 g of dry fabric - 3 liters of water	45 ml H Dupont Alter Ego dye	30 g of coarse white salt
50 to 70 g of dry fabric - 4 liters of water	60 ml H Dupont Alter Ego dye	40 g of coarse white salt
70 to 100 g of dry fabric - 5 liters of water	75 ml H Dupont Alter Ego dye	50 g of coarse white salt



Double Dye Step by step

The double dyeing technique is based on the use of two different dyes, each for the fiber that concerns it.

This technique is applied on fabrics made of silk-viscose, silk-linen, silk-cotton,... mixes that allow the production of two-tone effects.

The double dyeing process takes place in a single bath.

The ALTER EGO dye will color only the organic fibers (cotton, linen, hemp, viscose, etc.) while the CLASSIC dye will only color animal fibers (silk, wool, etc.).

This technique is particularly suitable for devoured fabrics, in particular velvet and satin, for which the relief pattern is in viscose and the weft in silk.

1. Required equipment

- H Dupont Classic steamable paint
- H Dupont Alter Ego color
- Vinegar
- Alter Ego fixative
- 1 graduated dropper
- 2 measuring cups
- 1 saucepan

2. Procedure

- In a saucepan: pour lukewarm water.
- Add ALTER EGO and CLASSIC colors, then Alter Ego fixative, vinegar and coarse salt (the quantities depend on the weight of the fabric to be dyed and its composition; refer to the table). Mix well.
- Rinse the cloth with lukewarm water, wring it out and immerse it still wet in the dye bath. No need to wait for the salt to dissolve completely in the bath.
- Put the pan on low heat and stir for 5 minutes to even out the dye. Then increase the temperature and allow to heat for approximately 20 minutes **until boiling** (maintained for 5 minutes). It is important to stir regularly throughout the dye. Turn off and let it rest for 10 minutes.
- Rinse under running water, then wash with warm soapy water. Finish with a rinse in clear water and wring out.
- Let the fabric dry flat on absorbent paper or better, iron it while still wet on the reverse side, protecting it with absorbent paper.



3. Caution

- The percentages of silk and viscose indicated on the packaging are sometimes identical even if the fabric is lightly or very devoured. For this reason, we have added the concepts «very devoured» and «mildly devoured» in the table below to guide your choice.
- A slight influence of the lightest fiber by the darkest dye is never completely avoided (especially for the combinations yellow + blue or yellow + black). This should be taken into account in the choice of color combination.
- Certain fabrics, of the “Scherli” type, sometimes contain a very high proportion of silk (around 70%) and little viscose (around 30%). This must also be taken into account by reversing the proportions indicated in the table.
- To obtain pastel shades, divide the quantity of colors by up to 10 times.
- For black monochrome dyes, double the amount of each dye.
- Preferably use stainless steel utensils. Protect your clothes and your work surface.

0,5L dye bath	10 g to 25 g of dry fabric (Ex: satin 55 x 55 cm)	
FABRIC: % viscose / % silk	Lightly devoured ± 70/30	Very devoured ± 50/50
H Dupont Alter Ego	5 ml	3 ml
H Dupont Classique	3 ml	3 ml
Alter Ego Fixative	6 drops	3 drops
White vinegar	3 drops	
Coarse salt	5 g	

1,5L dye bath	35 g to 50 g of dry fabric (Ex: satin 90 x 90 cm or 180 x 32cm)	
FABRIC: % viscose / % silk	Lightly devoured ± 70/30	Very devoured ± 50/50
H Dupont Alter Ego	12 ml	8 ml
H Dupont Classique	7 ml	8 ml
Alter Ego Fixative	18 drops	9 drops
White vinegar	9 drops	
Coarse salt	15 g	

2L dye bath	50 g to 70 g of dry fabric (Ex: velvet 90 x 90 cm or 180 x 32cm)	
FABRIC: % viscose / % silk	Lightly devoured ± 70/30	Very devoured ± 50/50
H Dupont Alter Ego	15 ml	10 ml
H Dupont Classique	8 ml	10 ml
Alter Ego Fixative	24 drops	12 drops
White vinegar	12 drops	
Coarse salt	20 g	

3L dye bath	80 g to 100 g of dry fabric (Ex: velvet 180 x 32cm)	
FABRIC: % viscose / % silk	Lightly devoured ± 70/30	Very devoured ± 50/50
H Dupont Alter Ego	20 ml	15 ml
H Dupont Classique	10 ml	15 ml
Alter Ego Fixative	36 drops	18 drops
White vinegar	15 drops	
Coarse salt	30 g	

Discoloring And Recoloring

Deco-Reco Colors allow bleaching and recolouring in one step

- It is possible to decorate colored fabrics with opaque paints, but these often have the disadvantage of stiffening the fabric and thus changing its natural feel.
- The most satisfactory method is to proceed by bleaching.
- On silk, it is possible to discolor and recolor all at the same time.
- Although this technique of decorating fabrics has existed for almost two centuries, it sometimes gives unpredictable results.
- To obtain results that are most often predictable and reproducible, it is first necessary to paint or dye the fabric with dyes that can be removed by bleaching.
- Most H Dupont colors from the Classic and Alter Ego ranges can be discolored.
- These colors are made from acid dyes
- Very high resistance to bleaching or bleach
- Used on animal fibers
- This product, in combination with bleach and thickener, allows for surprising effects
- Used as a paste, it makes it possible to discolor certain areas of the silk before recoloring them in another color.
- Conservation : the bleach and decolorant mix can be kept for a fortnight, while the recoloring + bleach mix can be kept for 24 hours.

Simple Discoloration

The decolorant is not ready for use.

- Mix 20ml of pure decolorant with 80ml thickener (or printing paste) for application with stencil, stamp, burette,...
- Mix 20ml of decolorant with 80ml of demineralized water for application by sprayer, dropper, ...
- Decolorant can be applied both to fixed or non-fixed colors. Whatever the application technique chosen, the decolorant should always be applied on the right side of the fabric, even for velvet.
- When applying decolorant to silk painted with H Dupont Classic color, the fabric becomes white at the place of application.
- After application, wait for complete drying and then steam for one and a half hour at 100 ° C. The result will only be visible after steaming and washing!

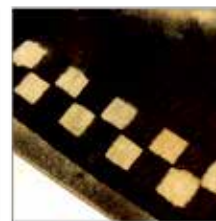
Simple discoloration: decolorant and water mix



Mix the decolorant with water



Applying with a stencil and a spray



Result after steaming



Printing paste and decolorant mix



Mix the decolorant with printing paste



Apply with a brush



or burette



Before steaming

Discoloring and recoloring

On silk, it is possible to discolor and recolor at the same time.

To do this, simply add to the decoloring paste the specific colors for recoloring on silk:

- 2 parts of decolorant mixed with water or thickening paste (see previous page)
- 1 part of H Dupont Deco Reco color.

The decolorant removes the existing color on the silk while immediately replacing it with the DECO RECO color.



DECO - RECO Technique



Prepare the deco-reco bleach and color mix



Applying with a burette



Brush application



Spontaneous application



Before Steaming



After steaming



H Dupont Classique



H Dupont Classic dyes are liquid steam-set dyes. They bond chemically to the fabric when steamed.

They color animal fibers like silk and wool.

The colors are transparent. Fluid like water.

These dyes penetrate to the heart of the fibers of the fabric and remain in them after fixing. As a result, your artwork has no front and back. Both sides have bright and vivid colors.

They are fixed by steaming or dyeing in a hot bath.

All dyes of the same type mix together.

To make lighter color shades, add a mixture of 50% water and 50% 95° alcohol or thinner.

To remove or bleach a color, use the bleaching agent «H Dupont Pure decolorant» - available in 250ml - DU 081 0250 000.

These colors are made from acid dyes (react in an acid medium). Acid dyes produce the most vivid and intense colors with excellent resistance over time to light and to washing. All dyes of the same type mix together.

Highly concentrated, the H Dupont Classic colors can be used pure or diluted, according to all various and common techniques: Serti, Batik, Salt, Watercolor, etc.

WARNING : keep out of reach of children. Do not freeze.

H Dupont Classic colors must be used on perfectly decayed silk. If in doubt, wash the piece of silk in a bath of 40 °C water with Marseille soap solution then rinse, or set the white silk in your steamer before painting.

The colors will be brighter once they have been fixed in a steamer for 1 to 4 hours depending on the equipment used.

Reminder

Store your dyes at room temperature and preferably in a dimly lit room

Tips

A first wash of the silk with lukewarm water is advised. It is normal to have a slight loss of paint during the first wash as excess color on your silk is eliminated

Fixing by steaming

When you have finished painting on silk and once it is dry, you still need to fix the colors on the fabric. The HDUPONT CLASSIQUE dyes are fixed with steam. During this process, not only is the paint permanently fixed on the silk, but the color is enhanced by giving it all its shine and all its intensity. Steam fixing is ideally done in a steamer. For tests or for small projects, fixing with a pressure cooker is possible.

Fixing with a vertical steamer

This kind of steamer is usually a cylinder or receptacle placed on a tank containing boiling water. The silks are wrapped in protective paper that only lets water vapor through.

For use, strictly follow the manufacturer's instructions.

First, roll the pieces of fabric:

- Take the cardboard tube provided with the steamer and roll approximately 5 folds of paper before rolling the silk in between the fixing paper.
- Place the silk flat, avoiding creases, and leaving 5 cm of paper at each end. Roll the silk tightly but do not compress.
- Group together the silks by technique and leave an interval of 5 to 10 turns of paper between each group.
- At the end of the roll, add another 5 turns of paper and fix the roll with wide adhesive tape.

Steamer setup :

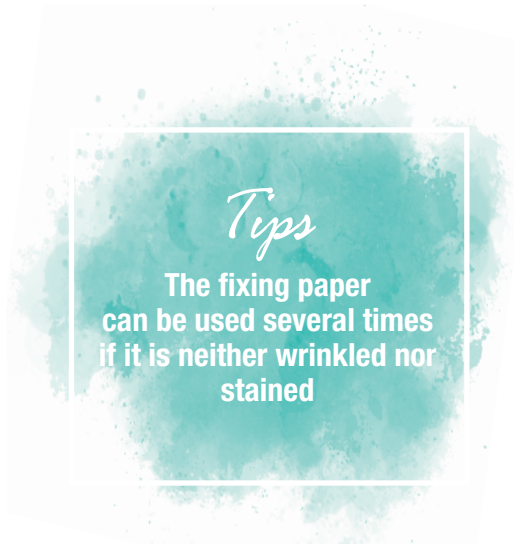
- Take your silk roll and insert it in the steamer cylinder. The inner cardboard tube should be held in place by the bottom center point.
- Place the top lid on the steamer cylinder and the washer of the lid pin in the cardboard tube to hold the fabric in place.
- Add 2,5L of distilled water to the steamer heater unit.
- Install the steamer cylinder on the heater unit.
- Warning! There should be a distance of minimum 1.5 to 2 cm between the paper roll and the interior wall of the cylinder. The roll must never touch the wall of the steamer.

Steaming:

- Press the start button on the heater unit. The control light turns on. **IMPORTANT : The start button is not a footswitch!**
- Once all the water has evaporated the steaming process is finished and the control light automatically turns off.

End of steaming:

- Unplug the heating source and let the steamer to cool before removing the fabric.
- Lift the cylinder body from the heater unit.
- Remove the lid and wait for the steam to escape before removing the fabric roll from the steamer for cooling.
- Unwrap the roll and retrieve the silk. The setting is finished.
- Wait 24 hours at least before rinsing and doing a first wash of your silk with H Dupont Silkwash to remove any excess dye.



H Dupont Classique

Fixing with a domestic pressure cooker

This technique can only be used for small works and must be perfectly prepared.

It is based on the same principles as for fixing with a steamer. The fixing is done using steam.

- Place the painted silk on a slightly larger cotton fabric.
- Wrap the two fabrics together, avoiding creases.
- Fold and then wrap the whole bundle in Craft paper, without tightening, so that the steam can act.
- Wrap the package with adhesive tape.
- Wrap the package again with aluminum foil, which will isolate the fabric from the water.
- Add 2cm of water at the bottom of the pressure cooker. Warning: the package must neither touch the walls of the pressure cooker nor be in direct contact with the water at the bottom. Therefore, place it on a basket placed upside down in the cooker.
- Close and put on the stove.
- As soon as it boils and steam comes out of the pressure valved, reduce the heat so you only get steam and leave for 1 hour.
- See Sheet n°14: «Setting with a pressure cooker - step by step» for more details.



Fixing in dye bath

- The dye bath consists of water mixed with 1% to 5% of white vinegar and 0.5% to 15% of H Dupont Classique colors depending on the desired intensity and the amount of textile to be colored.

Storage of dyes

Pure dyes keep perfectly in a well-capped bottle*.

To keep your personal mixes, it is a good idea to have a few clean and empty bottles for storage. These color mixes will serve as a basis for composing muted colors and thus enhancing your palet of tones.

Store the bottles of dye away from frost or heat, and if possible in a dimly lit room.

* If after a while you notice deposit at the bottom of your dye, you can filter it with a coffee filter before using it again.



Arasilk



Arasilk colors are thermofixable liquid paints.

They are fixed to the fabric with an iron, hair dryer or domestic oven.

Arasilk colors can be used on many fabrics other than silk such as wool, cotton, linen and any other natural fabric.

In all cases, a coloring and fixing test should be carried out.

They can be mixed together.

The heat-fixable paints have a slightly less vivid rendering than the steamable dyes, but they work in the same way.

These colors are made from pigments.

They are used only for painting only (not a dye). Your painting will have less vivid colors on the back of the silk. A medium is used to decrease the intensity of colors - Arasilk Medium: DU 017 0050 005 (50ml) or DU 017 0250 005 (250ml).

Pastel tones can be obtained by adding mixing white to your colors - Arasilk Mixing White : DU 017 0050 027 (50ml) or DU 017 0250 027 (250ml).

Arasilk allows all the traditional techniques of silk painting:

- Salt: by sprinkling white salt on the color while it is still wet. Wait for complete drying before removing the salt...
- Resists: draw your design with H Dupont water-based resist using a burette and nib (Serti NO, Water based Resist, Metal Resist). Or fix your nib on a H Dupont pre-filled resist tube. Allow to dry and then complete the drying with a hair dryer before coloring.
- Watercolor: on wet or dry silk with water-based anti-fuse - H Dupont Anti-fuse 1HO - DU 073 0 100 000 (100ml) or DU 073 0250 000 (250ml).
- And many more according to your imagination: spraying, batik, mahaju,...

To be used with the following auxiliaries : H Dupont Anti-fuse 1HO, H Dupont Thickener, H Dupont Water-based resists available in tube or bottle. (Sertis NO, Sertis EAU and Sertis Metal).

Cleaning :

Clean your material with water.

Silks painted with Arasilk can be washed, **after fixing with heat.**

Gently wash your silk in lukewarm water (30 ° C to 40 ° C) with mild soap.

Then rinse with cold running water..

Raeminder

It is essential to fix
the colors on the fabric.
Fixing revives colors.



2. Thermofixing

This method is required to fix the colors.

Pigments in heat-fixed paints (Arasilk) are fixed to the silk when in contact with dry heat either:

a) with an iron:

- Place the fabric between two sheets of paper
- Set the iron to cotton / linen position - **without steam**
- Iron for about 5 minutes on the back of your fabric

b) with a hair dryer (lampshade, etc.):

- Blow warm air over the entire surface of the silk for 3 minutes.

c) in a domestic oven:

- Preheat your oven to 150°C.
- Place your silk in the oven for 5 to 10 minutes.

Storing your paints

Non-diluted paints keep perfectly well in a well-capped bottle*.

To keep the mixed or diluted colors, it is a good idea to have a few clean and empty bottles for storage. These color mixes will serve as a basis for composing muted colors and thus enhancing your palet of tones.

Store the bottles of paint away from frost or heat, and if possible in a dimly lit room.

* If after a while you notice deposit at the bottom, you can filter the paint with a coffee filter before using it again.



Anti-Fuse (Anti-Spread, No-Flow Primer)

There are two types of anti-fuse:

- Solvent based
- Water based

This technique does not require resist and can be used both with steamable dyes or heat-fixed paints. The anti-fuse is applied directly to the entire fabric using a large brush or better still a foam brush. The color no longer fuses on the fabric after it has been treated with anti-fuse.

When the anti-fuse is dry, paint directly by freehand, taking care not to overload the paintbrushes with color, whether the paint is pure or diluted.

With this technique, the colors after fixing will be a little less bright. In addition, there will be a front side and a dimmer back side, since the Anti-fuse waterproofs the silk.

Solvent based H Dupont 2M Anti-fuse

Available in 100, 250 or 1000ml : DU 074 0100 000 (100 ml)
DU 074 0250 000 (250 ml) - DU 074 1000 000 (1000 ml)

Based on Essence F solvent, it is the most widely used anti-fuse. It can be applied both **to white or already painted fabric**. It does not affect the suppleness or shine of the fabric.

- Solvent-based product
- Use for H Dupont Classic, Alter Ego or Plumes & Fleurs colors
- Does not affect the suppleness or shine of the silk
- Apply on white or already painted silk
- Before painting, the anti-fuse is applied to the silk using a brush or sponge. It closes the pores of the silk and allows to work without resist.
- Wait for complete drying before painting



Water-based H Dupont 1HO anti-fuse

Available both in 100 and 250ml : DU 073 0100 000 (100 ml)
DU 073 0250 000 (250 ml)

Water-based, it is used like the previous one but **on UNPAINTED silk**. After fixing the silk, it leaves a certain stiffness to the fabric that is difficult to remove even in the wash.

Recommended for the production of paintings and lampshades.

- Water-based product
- After fixing the silk, it leaves a certain stiffness to the fabric which is difficult to remove, even after washing
- Therefore particularly suitable for paintings or lampshades
- Applies only to unpainted silk
- Use with H Dupont Classic, Alter Ego or Arasilk paints
- Before painting, the anti-fuse is applied to the silk using a brush or sponge. It closes the pores of the silk and ensures a work without need for resist
- Wait for complete drying before painting



Thickeners and thinners

H Dupont 2M Thickener - Solvent Essence-F Based

Available in 100, 250 or 1000ml: DU 072 0100 000 (100 ml)
DU 072 0250 000 (250 ml) - DU 072 1000 000 (1000 ml)

Also called printing paste, it is added to the color to make it thick and non-fusing on the fabric. The mixing percentage for this product depends on the application.

- Pasty consistency
- For the Déco-Reco technique (see Sheet n ° 17 «Discoloration and recoloration»), this thickener is called «printing paste»
- Mix with Dupont Classic, Alter Ego, Deco Reco or Arasilk color to make it thicker and non-fusing
- Mix 25% to 50% thickener to the color according to the desired technique
- The color can then be applied with a brush, without using resist (the result obtained is similar to that after applying an anti-fuse to the textile, the advantage being that it will only apply to one color, while the anti-fuse acts on an entire surface)
- Different techniques can be performed with this thick color: drawing, writing, stamping, stencil, screen printing, etc.



There are two types of thinners:

1) H Dupont Concentrated Thinner - Glycol-Based

Available in 100, 250 or 1000ml: DU 071 0100 000 (100 ml)
DU 071 0250 000 (250 ml) - DU 071 1000 000 (1000 ml)

Used to lighten colors to the lightest hues.

It is not ready for use; 40ml of concentrated thinner must be added to 1 liter of demineralized water. The preparation obtained can then be mixed at will to obtain the desired shade. A slight deposit is normal.

- Glycol-based dispersant
- To be mixed with H Dupont Classic or Alter Ego color to decrease the intensity of colors to the lightest shades
- Allows a more homogeneous and uniform spread of the color on silk, delaying the drying of the latter. You will therefore obtain cleaner backgrounds, without halos

2) H Dupont Prepared Thinner - Alcohol-Based

Available in 250 or 1000ml: DU 070 0250 000 (250 ml) - DU 070 1000 000 (1000 ml)

Lightens colors. Promotes the spread of color on silk as well as salt effect. You have to work quickly because the drying is fast.

It is **ready for use;** add 10 to 50% to your color depending on the intensity of the desired shade.

- Contains alcohol
- Add to Dupont Classic, Alter Ego or Plume & Fleur colors to decrease the intensity of the colors
- Quick drying due to the presence of alcohol



Liquid Cold Wax

Cold wax is a ready-to-use liquid wax. It does not require to be heated and is used in the same way you would traditional wax: with a brush, sponge, pad, applicator bottle, tjanting, ...

Apply all traditional batik techniques.

You can even use it in an applicator bottle just like you would with gutta or water resist in order to draw really fine details.



1. Set up your material

- Silk
- Frame and pins
- Liquid Cold Wax
- Brushes (flat, round or fanned)
- Tjanting (see below) or applicator bottle and nib for fine lines
- Steamable dyes
- Absorbent paper
- Iron

2. Wax drawing

With a brush

It is the easiest method but the lines will be rougher and irregular. Nonetheless, the drawing will have a more natural or spontaneous feel.

With a tjanting

A tjanting is a small instrument made of a copper cup attached to a wooden handle. The end has a thin pipe that lets the hot wax (or cold liquid wax) out. Several sizes and shapes are available. With a tjanting, your lines will be finer and the drawing precise. Beware not to make it look too rigid.

How to use the Tjanting:

- Fill the reservoir with cold liquid wax.
- Bring the tjanting above your drawing by maintaining the end of the nozzle closed with a plug or cloth to avoid drops of wax from staining your silk.
- When you are ready to draw, remove the cloth or plug and apply the wax. Cover the end of the tjanting again as soon as you have finished drawing to avoid stains.

3. Adding color

First let the cold liquid wax dry before painting.

Start by adding the lightest colors first, then the darker ones. Let the colors dry. (you can use a hair dryer set to blow cold air if you want to accelerate the drying).

To preview the result, lift up your work to the light to see thru the silk.

4. Removing the wax

Remove the silk by scraping the surface of the silk with a supple painter's knife. To remove any remaining wax residue, iron the silk between to sheets of absorbent paper. Set your iron to «cotton».

Steam fix your colors and clean your tools and brushed with hot water.